

# A Restoration Of Dance Of Qiang Heritage Performance And Creation After Earquake.

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## Abstract

This study investigates how heritage disciplines intentionally, with dynamism, and selection, pass on their personal philosophy under the supervision of the exterior world via the storyline and evaluation of investigation data. The initial dance of Qiang's piece *Never-ending* is used as an example. In addition to this, the study investigates the execution overview, particular measures, the worth and relevance of recovering and safeguarding dance heritage after the tragedy, as well as thoughts relating to this topic. Meanwhile, the People of Qiang, who the calamity has impacted, are receiving therapy in the form of the conventional Dance of Qiang, which is being brought back to its former glory. A novel kind of Dance of Qiang is being used with the intention of endearing the people of Qiang to their breathtakingly beautiful motherland.

Key Words: Creative Performance; Qiang Nationality Dance; Post-earthquake Recovery

## Instruction

Approximately three hundred thousand people of Qiang live in the Minjiang River's upper reaches in Sichuan Province, China. Most of these people reside in the southeast of Qiang Autonomous Prefecture, Aba Tibetan and Sichuan Province. To the south of Beichuan county is the Yi Nationality, which has approximately 6.58 million people living in Sichuan Province, Yunnan Province, and Guizhou Province. Toward the westward is the vast Tibetan Nationality; the Minjiang River, the Jianjiang River, and the tributaries all cut through the edge of the Qinghai-Tibet Plateau in this area, resulting in the formation of deep valleys that are between thirty-

five hundred and forty-five hundred metres above sea level. In Chinese, the native people of Qiang refer to these deep valleys as "ravines." Many Qiang communities may be found in these ravines. The "Dance of Qiang post-earthquake recovery research" is an idea that came up as a result of this "ravine" (Wang, 2008).

I am interested in studying the actual renovation and inventive improvement of the acute breakage of the Dance of Qiang heritage after the earthquake. Likewise, this will allow me to create Dance of Qiang works constructed to reestablish the fundamental heritage and suffering of the people of Qiang to demonstrate the protection and broadcast of the millennium-old Dance

of Qiang heritage. As a result of the extended history and heritage of the Qiang population, the robust domestic character, and the optimistic outlook on life, I am eager to conduct this study.

### Objectives

1. To develop strategies for the reconstruction of the Dance of Qiang after the earthquake
2. To create and perform Dance of Qiang works intending to restore the Qiang Nationality's fundamental heritage and the spiritual damage it has experienced.

### Methodology

This study uses the documentary technique in conjunction with a qualitative subject inquiry and concludes with a data analysis review. Since this work focuses on the reconstruction that followed the devastating earthquake of 2008, the research approach is broken down into two distinct phases: before and after the event. Using the initial Dance of Qiang piece *Never-Ending* as an instance, this article studies the execution and performance overview, particular processes, significance, and relevance of recovering and maintaining dancing heritage in the aftermath of the tragedy, as well as views on these topics. It also addresses Heritage subjects' intentional, fluid, and selective transmission of heritage. Meanwhile, the People of Qiang are being comforted by the return of their conventional dance. An innovative kind of Qiang dancing is utilized to instil a sense of pride in one's stunningly gorgeous residence among the People of Qiang.

### Data Collection

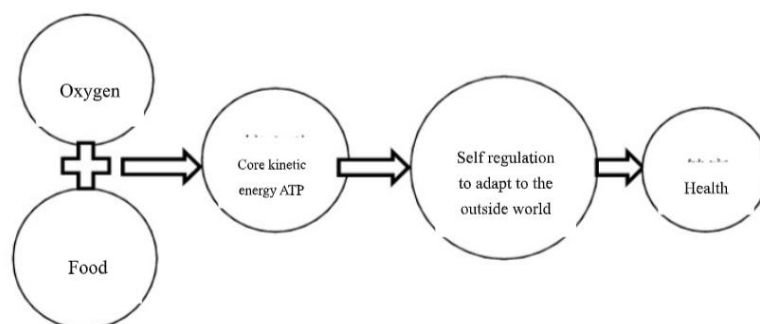
This research focuses on the People of Qiang of the upper Minjiang River in the Chinese province of Sichuan; they are also known as the Chibusu in Maoxian and Heihugou; the Shuimo Town, Luobo and Longxi Township, Village in Wenchuan County; the Puxigou and Xuecheng in Lixian. The following are the parameters that were utilized to choose the six communities that made up the sample size of 868 for the research.

The "Qiang Heritage and Ecological Protection Experimental Area Plan" designates the territories that make up the national Qiang Heritage Protection Area as binding sites for use in post-earthquake rebuilding throughout the country. These regions have a more advanced integration of the handicrafts of Qiang, Dance of Qiang heritage displays, exceptional cuisine, farmhouses, and other projects with tourism, and visitors to these sites may experience the disintegration of the new current Dance of Qiang firsthand.

### Assumption

The idea of "core kinetic energy" is borrowed from medicine in the initial Never-ending Dance of Qiang production. The scientist from Germany, Altmann, discovered in 1890 that mitochondria are crucial organelles for producing ATP in high-impact digesting live cells. By using oxygen and digesting food, our cells generate the primary source of kinetic energy in the body, ATP. Consequently, oxygen and food are necessary for the formation of ATP.

Health core kinetic energy



Since Heritage preservation can only provide prospects for economic growth, natural economic development is more crucial to post-earthquake rebuilding than Heritage preservation. The protection of Heritage heritage is fraught with several difficulties in this setting. Maintaining one's Heritage identity is essential to Heritage preservation, as it is also essential to emic conservation. Heritage may be seen as a system regulated by values, and the people who live in that system are the heritage's subject. The national Heritage identity is inextricably tied to the country's Heritage values, which serve as the underlying framework and the fundamental components of national heritage. As per the study of Giltz (2000), "Only a heritage that is defined and recognized by the countries can be inherited and nurtured." As a consequence, the restoration of the core components of the Dance of Qiang in the aftermath of the earthquake should start with the country's Heritage values. The author considers that investigating the heritage importance of the Dance of Qiang should focus on the dance's dynamic and environmental components.

### The Dynamic Elements of Dance

#### 1. Dynamic Elements

The dance of Qiang has a unique form and movement compared to other folk dances since the Qiang area has been conditioned and impacted by heritage and

geographical elements for a long period. There is also considerable variation in how dances are categorized and the terminology used to define different dance genres. There is a focus on feminine crotch motions, and slow, repetitive, lengthy lines of postural body modification movements characterize the dance. Zagunao River basin, with particular emphasis on Longxi, Jiashan, and Puxi. The dances of Wenchuan's Qiang and Maoxian's Chibusu and Shaba, on the other hand, have moved away from an emphasis on hip movement into a more exuberant and risk-taking style (Wu, 2016).

As for the topography, most People of Qiang dwell in the upper Minjiang River's deep valleys and high mountains. The dance movements of the People of Qiang of the cliffs are based on the shaking of the knees because the dancing activities are derived from everyday life, as the individuals of the overhangs must pay special attention to their knees while travelling to and fro the mountains due to the usual environment. As a result of the mountainous topography, the people of Qiang do not consciously lean forward when walking. However, they choose to use their feet to explore the mountain trail first cautiously. Consequently, the hip joints will create an active probe, bringing about the kinetic features of the top hip rhythm, the body's axial variation to one side, and the legs' rhythmic vibrating

and rolling along the edge. The dynamic characteristic, a hallmark of the Dance of Qiang movement style, is the

focal point of the beats. In the manner shown in the accompanying picture:



The revival of Qiang dancing stems from the ancestral heritage. Therefore, the folk dance tradition is firmly established in the national heritage; it distils the people's way of life, rituals, and spiritual values. It gives voice to the people's deepest, most authentic emotions. The conventional folk dance style, rhythm, post-basic efforts, and the underlying folk heritage and tales are the most basic unique form of this domestic folk dance, which also boasts a particular domestic distinctiveness. A tree's roots are similar to the foundations of folk dance. References to "the power of the roots" often include the oldest examples of a folk art form or Heritage practice. Just as a tree's roots provide the key to the tree's resilience, so do folktales and traditions provide the key to the dancer's fortitude. Nowadays, with the advancement of technology, the expansion of the financial system, and the proliferation of entertaining possibilities, it is more complicated for people (foreign audiences) to appreciate a purely regional performance like this one. The greatest method to protect a Heritage practice is to ensure it is passed down from generation to generation.

In the wake of the devastating 2008 Sichuan earthquake that devastated the People of Qiang, the documentary

*Never-Ending* presents a fascinating look at the process of building a stage for conventional dances. Its development spreads awareness of Qiang folk dance, maintains its initial rhythm, style and form and takes on the hallmarks of the dancing manner, elegance, and heritage meaning of conventional folk dance. The most basic part of the legacy of the artistic variety of theatre is the maintenance and continuance of the most standard features of dance, such as physicality, movement and style, as well as the aesthetic characteristics and conventional qualities of folk performances. Furthermore, the physical form of the Qiang folk dance guarantees the preservation and continuation of the heritage and folkloric meanings of the lives of the people of this country and area.

## 2. Dynamic Elements of Dance Ontology

In *Never-ending*, Qiang women's most fundamental and true humanity is shown via the image of "Goddess Sharing," which originates in the heritage of the Qiang Nationality. Further, while encouraging the study of traditional dance by conventional national heritage in the framework of practical production, the Heritage implications of the feminine figure are considered in terms of the importance and function of people.



The fact that female centres were maintained across time is another important characteristic of ancient Qiang society, according to the available historical evidence. The Qiang have always been a civilization that strongly emphasizes women and has done so since they first established their social system. According to Chen (2007), the two female Qiang states with salt reserves were the two tribes that stayed female-centred for the longest amount of time and the two Qiang states that died the earliest. These two states were Qiangtang and Changdu. This heritage characteristic significantly impacted the development of the Dance of Qiang, which is being performed to this day.

In addition to the mesmerizing aesthetic impacts in morphological traits, the dancing beat of "top hip" expresses a cloudy "sexual awareness" in a heritage mostly focused on women. It was initially usual in the Qiang area for a set of women to dance naked in a set chamber with gestures simulating women giving birth to pray for a successful crop the next year, comparable to human reproduction, during the spring ploughing season. The private parts dancing of the Dance of Qiang demonstrates that in ancient times, when there was limited access to language, men and women courted one another through dance, with both participants depending

on dance actions to express their emotions. Likewise, this was done when the Dance of Qiang originated. The specific groyne movements that are part of the Dance of Qiang are also a holdover from the dance cadences utilized to convey sexual affection with one another. The paintings also demonstrate that women's aesthetic perception has always been focused on fullness, curves, and, notably, the overstatement of the feminine private parts. Furthermore, this is especially evident in the paintings of the Renaissance period. Similarly, this is congruent with the ancient people of Qiang's view of fullness and fatness as beauty. In primitive times, the people of Qiang subsisted on hunting and animal farming as their primary sources of income. Private parts motions in Dance of Qiang are nonetheless endearing, even though they are bold, uninhibited, and adhere to a fundamentalist aesthetic notion. The wonderful garments of the People of Qiang, which were produced later in production, are also connected to the distinctive rhythm of the hips turning in different directions. Consequently, the hips rotate in opposite directions throughout the performance. When the Qiang women's belts are studded with long spikes, dots, and groups of various tones, it demonstrates a taste that is feminine while turning the hips. (as shown below)



Throughout the Zagunao River watershed, the three most prominent regional dances are the Longxi, Jiashan, and Puxi, often performed in long lines. This is a sample of the dance's dynamics and footwork: You can move your hips in a variety of ways, including by turning them, topping them, bringing your feet together, moving them, stretching your knees and sending them, marking time and collapsing your shoulders, swinging your feet in the air, turning your crotch to the side, and prying your steps in waves. In contrast to the Baigou Dance of Qiang of the Lixian area, the use of the hips in a variety of moves reveals the influence of women's dance. Dances like Chibusu and Shaba are prominent in Maoxian and Wenchuan too. Several Dances of Qiangs do not require the top hip, such as the "Cheduonaduo" of the Shaba (the "two-sided flip"), which involves jumping to the left and right, and the "Reyingbo" of the "four-cornered flip" and the "Xilaiwaxia" of the "jumping three-sided," both of which have a large variety of movements. As a result, they have trouble achieving the upper hip and struggle to complete deep squats and internal foot pursuit. Because the People of Qiang reside mostly in the high mountains and deep valleys in the upper reaches of the Minjiang River, returning products to the natural environment of the mountainous terrain, especially the cliffs, has greatly influenced the development of the Dance of Qiang. Because of the difficulty in moving their arms, the

Dance of Qiang has a beat that will make your knees shake. They had to go down on their knees to get around the mountains. In general, people sway because they reside in a region near both a mountain and a cliff. Similarly, to avoid injury while on the go, members of the Qiang public typically lead with their feet rather than their upper bodies. Likewise, this causes their gravity community and chest area to lag behind their feet, leading to the dynamic exhumation of skeletal joints, which in turn causes their legs to tremble and their hips to rotate. Dance of Qiang's dynamic component is central to the form and has inspired its evolution.

### **Environmental Elements of Dance**

#### **1. Ecological Elements of the Natural Environment**

Towns, villages, and Heritage relics of various significance sustained damage in the Wenchuan earthquake. The worst-affected area was predominantly populated by members of the Qiang Nationality, an ethnic minority in China. Qiang Heritage keepers were on the point of extinction, and the Qiang heritage was on the precipice of oblivion. As a result, many Qiang buildings, including the city's most recognizable landmarks, the watchtowers, were damaged or destroyed. Ten per cent of the Qiang population, or more than 20,000 individuals, were killed or went missing in the earthquake, as reported by Zhang (2009).



The People of Qiang's Heritage identity bridges the gap between their everyday lives and spiritual aspirations. Restoring and advancing Qiang's heritage in the wake of the earthquake has immense importance from a historical, economic, and social-environmental perspective and is crucial to the continued existence of the People of Qiang. Qiang heritage is at the centre of research into the revitalization of Qiang communities and the resurgence of the Qiang Qiang Nationality. Solitary, by obligating oneself to the fortification and enquiry of the Qiang heritage, enthusiastically humanizing the successors of the local heritage, increasing the propagation of the nationwide heritage, and hastening the growth of the local heritage industry, can people essentially realize the revitalization of the Qiang heritage and, by extension, the revitalization of the entire region of Qiang.

On the foundation of transmitting the conventional artistic features of Qiang folk dance, the Dance of Qiang style is employed in the innovative preparation of dance. Our generation may help ensure the survival of the Dance of Qiang tradition by incorporating a newfound appreciation for aesthetics into the revival of the art form. We have successfully transmitted it to the next generation. Conventional folk dance is a condensed manifestation of the achievements of the individual soul.

In contrast, theatrical folk dance turns into an artistic mass dialect and representation in harmony with the principles of inventive (artistic) manifestation of a certain age beyond the creativity and re-creation of the creator in the virtual stage space. Hence, the national spirit and its wide meaning are fundamental to the so-called model pursuit, performed via figurative dance styles that are faithful to conventional aesthetics.

The act *Never-Ending* seeks to study the substance of the Qiang folk dance and creates particular stage usage while keeping the initial artistic elements and heritage implications in preparation for the rehabilitation of the Dance of Qiang heritage stage work after the earthquake.

## 2. Ecological Elements of the Humanistic Environment

The aesthetic sensitivities of the people of Qiang have a substantial relationship to the Qiang folk dance form, which also has important connections to the people's historical foundations and manufacturing practices. The Neolithic painted ceramic basin depicting the ancient Dance of Qiangrs was discovered in Sunjiazhai, located in Datong County, Qinghai Province. The ancient Dance of Qiangrs is shown on the pottery as having strong and cheerful bodies while moving to the same beat. The



dancing is quite similar, both in terms of its physicality and style, to modern Qiang folk dances. Undoubtedly, the ancestors of the people of Qiang are responsible for today's folk dance style. The Qiang Nationality changed their lifestyle from nomadism to an established life of herding and farming. As a result, their conventional dances took on new meanings and forms due to these changes. The frequent interactions between men and women also influenced these changes. Regarding the characteristics of step combinations, the main dance steps are free to adjust at will, except for the relatively fixed starting and ending steps, which allow the dancers to express their joyfully.

On the other hand, the starting and ending steps tend to remain relatively constant. In addition, the dancing style is not limited in any way by the environment or the music, which means that the dancers are free to move to

the music and express themselves in whatever way they see fit, resulting in an upbeat and exuberant kind of dance. The dance consists primarily of leg movements and only a few changes in the hands because the people who perform it have a limited range of motion in their arms as a result of living in high mountainous areas for a significant amount of time and relying primarily on human transportation for their production and living materials. In addition, the dance is characterized by the fact that the people who perform it have relied primarily on human transportation for their production and living materials. The Dance of Qiang is a kind of Qiang folk dance characterized by hopping, changing the position of the lower legs in various ways, and overall vitality. Consequently, this is because Dance of Qiang spends significant time hiking in the surrounding mountains. (as seen in the accompanying picture)



The most surprising aspect is that the people's "amusement" has transformed into "execution," making dancing a crucial strategy for ceaseless creativity in the quest to recover the "keep the basic structure and deliver pioneering concepts" of Qiang heritage. Instead of being a game played on the field impromptu, folk dancing on stage is now a kind of performance art done by trained dancers. When developing folk dance, we must not

discard the unique activity form and law but rather give it the fundamental concept of a qualified director and a choreographer and offer its creator "new ideas" based on keeping the folk form or "retaining the base form and provide new ideas." That is to say, stage adaptations of folk dance should keep the body's rhythm, shape, and movement intact before breaking down the dance's choreography to create a new language. The dynamic



core of the invention should always be rooted in the aesthetic norms of the past. It should also infuse the dance with "new concepts" distinct from conventional folk notions while creating a rich dance vocabulary rooted in tradition. First and first, it's crucial to consider the symbolic significance of folk dances from different heritages. The current stage is based on conventional folk dance's posture, technique, and beat. "Hold the underlying structure and provide initial thinking" preserves the social foundations of the community and provides a new sense of progress. Since Qiang folk songs and dances served as inspiration, never-ending has been reworked in a particular manner and given a new notion while maintaining its initial dynamic logic and structure. The proofreader's consideration of the current works and the statement of the public soul replaces the bodily image, which was formerly given first significance.

#### **Qiang's Dance Work Feedback (*Never-ending*)**

Promotion for the Dance of Qiang piece "*Never-Ending*" concept took place mostly online after it had been completed. One strategy for accomplishing this goal was to enter prominent tournaments where judges could provide helpful feedback and guidance. Likewise, this laid the framework for future updates to work.

Specifically, this is what we know: online: using multimedia and new media to promote an estimated 20 performances of diverse genres that drew more than 5,000 people in six months; offline: mostly via local, provincial, and national contests. Tens of thousands of people may watch the show at once thanks to the authorized profile on Kuaishou, TikTok, WeChat and other platforms.

#### **Competition and Performance:**

1. On December 15, 2021, the initial Dance of Qiang work *Never-ending* won first prize for professional composition and second prize for professional performance at the "National Unity Cup" Hebei Province Second College Folk Dance Competition, hosted by the Hebei Provincial Ethnic Affairs Commission and the Hebei Provincial Education Department.
2. In celebration of the 100th anniversary of the Hebei University Campus Dance Session on October 16, 2021, an exchange performance activity was held, including the initial *Never-ending* Dance of Qiang.

#### **Platform Release via Network:**

Five consecutive days of limited-time audience voting on <https://www.hebnews.cn/> from November 25, 2021, to November 30, 2021, and received 19811982 votes of likes in 5 days.

#### **Suggestion**

The *Never-ending* Dance of Qiang piece analyses the merging of various Qiang dancing themes and the beauty of different dancing styles. It also excavates and organizes the beauty of Qiang dancing forms and considers the practice process to prepare the ground for a comprehensive investigation into how Qiang folk dance was perceived as beautiful after the earthquake. This investigation will focus on how Qiang dancing forms have evolved. To create the Dance of Qiang, you must combine conventional dancing techniques with modern practices. As it was developed from the People of Qiang's aesthetic point of view, it became the symbol of the People of Qiang's national identity. It is both a verifiable gathering of recognizing the qualities of the territorial ethnic moving structures and a functioning, reasonable investigation, which is a course of acquiring

social personality and creating development. The process of acquiring social personality and creating development is called development.

Even while the theory of Qiang heritage and the evolution of the Dance of Qiang has been treated in this article, it is by no means an exhaustive treatment of the subject. The Dance of Qiang believed to have originated in ancient China and is referred to as the blossom of heritage and art, has amassed a considerable quantity of heritage and art throughout its history. In light of this review, work can be done on the following levels. First, using the vertical timeline, look at how Dance of Qiang has evolved to learn how ethnic development policies have affected Qiang's heritage and art. Second, using the horizontal timeline, look at how the Dance of Qiang has evolved to learn how Qiang music has affected Qiang's heritage and art. Second, to study how the heritage and arts of each ethnic group have changed through time and influenced social history, the evolution of several different types of folk dances will be analyzed and contrasted using a horizontal viewpoint.

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