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An Overview of Dance Culture Research in the "Tibetan-Qiang-Yi" Ethnic Corridor

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Abstract

"Ethnic corridor" is an important ethnographic concept put forward by Mr. Fei Xiaotong¹ at the end of the 1970s and the beginning of the 1980s, and the Tibet-Yi corridor is the earliest concept of ethnic corridor, The depth and field of China's national research is constantly expanding, and the unique national cultural value of the Tibet-Qiang-Yi Corridor is constantly being emphasized by the national research, and the "Tibet-Qiang-Yi Corridor" research has made remarkable achievements in the past thirty years. This paper mainly aims to sort out and analyze the research results and current situation of the dance culture in the Tibet-Qiang-Yi Corridor, so as to reflect the dynamics of artistic research in the Tibet-Qiang-Yi Corridor. In the future, the research should pay attention to the combination of 1, focusing on the reality, 2, focusing on the combination of micro and macro, and 3, focusing on the application of a broader vision to explore the culture behind.

Keywords: Ethnic corridor, Tibetan, Qiang and Yi corridors, Dance Culture

Introduction

"As a historically important ethnic communication and integration corridor and an economic and cultural link between different ethnic groups, the ethnic corridor has played an important role in promoting civilizational interaction, cultural integration and social development among ethnic groups, enhancing national identity and ethnic aggregation, and strengthening economic and cultural interaction and exchange between China and foreign countries. Currently, the study of "Tibet-Qiang Yi" corridor mainly focuses on the history,

¹ Fei Xiao tong: a renowned contemporary sociologist, anthropologist, ethnographer and social activist, one of the founders of Chinese sociology and anthropology



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culture, economy, religion and other aspects of the corridor, and the study area mainly focuses on Sichuan, Yunnan, Guizhou, Chongqing, Beijing and other provinces and municipalities, but mainly focuses on Sichuan. The "Tibet-Qiang-Yi" corridor is a true reflection of national migration, is a "four-way cultural"² convergence of the various ethnic exchanges and integration of the place, for the study of national culture, regional cultural research and corridor studies have an important value. In this paper, we mainly sort out the research results of Tibetan and Qiang dance culture in the "Tibet-Qiang-Yi" ethnic corridor and analyze the current research situation, so as to reflect the artistic research dynamics of the "Tibet-Qiang-Yi" corridor and at the same time think about the future research trends.

Objectives

1. To Sort out the research results of the dance culture in the "Tibetan-Qiang-Yi" corridor.
2. To Analyzing the current status of research on the dance culture of the "Tibetan-Qiang-Yi" corridor

Research Scope

1. Content Scope

A search of the literature on the dance culture of the "Tibetan-Qiang-Yi" corridor resulted in a total of writings, academic papers, journal articles and other forms.

2. Sample

30 academic papers and journal articles in the literature were selected for this study for generalization and analysis.

3. Timing scope

Literature related to the study of dance culture in the "Tibetan-Qiang-Yi" corridor from 2000 to 2023.

Research Methodology

This paper belongs to the qualitative research article, which mainly uses the qualitative research method combining the literature method, comprehensive analysis method, and analyzing the data content.

² Four-way cultural: Quadrilateral culture: mainly represented by Tibetan Buddhist culture, Qiang Shibi culture, Yi Bi Mo culture, Naxi Dongba culture and other cultural forms.



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Research results

1. Research results on the dance culture of the "Tibetan, Qiang and Yi" corridor

1.1 Presentation of the Tibet-Yi Corridor

The concept of the "Tibet-Yi Corridor" was first proposed by Mr. Fei Xiaotong in September 1978 at a meeting of the National Committee of the Chinese People's Political Consultative Conference Ethnic Group in Beijing. Mr. Fei thought that the scope of the "Tibet-Yi Corridor" should be as follows: with Kangding as the center, from Gansu in the north to Chashu and Luoyu in Tibet in the south. Once this concept was proposed, it became one of the most important and widely used concepts in China's ethnology, and was gradually recognized and disseminated by a wide range of scholars.

1.2 Conversion of the "Tibet-Yi" Corridor into the "Tibet-Qiang-Yi Corridor"

Since the concept of "Tibet-Yi Corridor" was put forward, many scholars from Southwest China, with the support of their predecessors, have launched investigations on the Six Rivers Basin, involving such disciplines as ethnology, archaeology, history, religion, linguistics and other fields. Meanwhile, the investigation and organization of folk literature, music and dance, and folk art were also carried out with the support of cultural departments. Recognizing the position and role of the Qiang people in historical development, scholars have proposed that the "Tibet-Yi" corridor be changed to the "Tibet-Qiang-Yi Corridor" to more accurately reflect the "corridor" area. The history and current situation of the area can be more accurately reflected by changing the name of the corridor to "Tibet-Qiang-Yi Corridor" in order to more accurately reflect the history and current situation of the area, which is dominated by the three major linguistic branches of the Tibetan, Qiang and Yi systems.

1.3 Research on Dance Culture in the "Tibet-Qiang-Yi" Corridor

1) Cultural perspective

Xiu Hua and Liu Wei on the Multicultural Characteristics of Qiang Folk Dance and Its Social Functions (Xiu Hua & Liu Wei, 2003); Jing Yongli's on the Cultural Functions of Qiang Dance (Jing Yongli, 2011) Luo Ming's An Analysis of the Multicultural Characteristics of Qiang Dance (Luo Ming, 2012) and Sun Minglu's Talking about the Qiang Dance Culture all place Qiang dance in the context of culture to write about the cultural characteristics and cultural functions of the Qiang dance. dance in a cultural context, focusing on the cultural characteristics and cultural functions of Qiang dance.

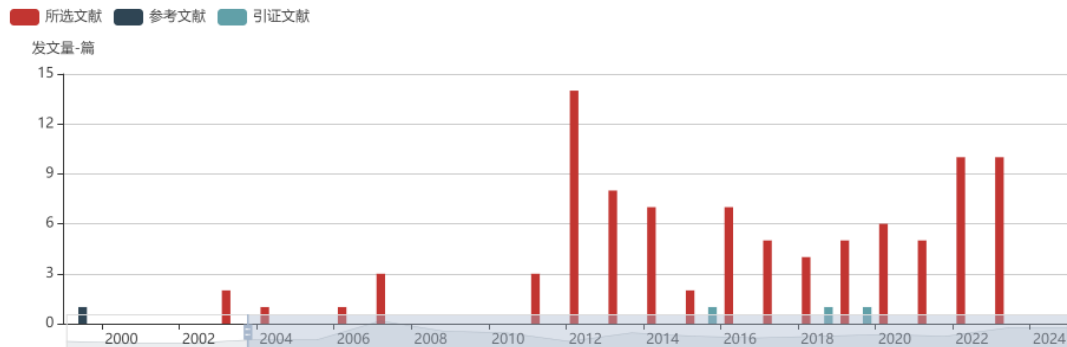
2) Anthropological perspective

This kind of research is mainly carried out by field study method. In Xiong Yan's Field Study Analysis Report on Qiang Dance, the historical background, religious beliefs,



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2. Analysis of the current state of research



Cultural Search Statistics of "Tibetan-Qiang-Yi Corridor" in CNKI, 2000-2023

Since the May 12, 2008 Wenchuan Earthquake, it is necessary to emphasize the existence and status of the ancient Qiang people and the present Qiang people in the corridor, both from the academic meaning and from the political meaning. Therefore, the conversion from "Tibet-Yi Corridor" to "Tibet-Qiang-Yi Corridor" has gradually been more recognized and used. From the current research, it can be seen that the number of academic journals that have been publicly published is increasing year by year, but the designation of the corridor is still not unified in the articles, and the designations such as "Tibetan-Qiang-Yi Corridor", "Tibetan-Yi Corridor" and "Transverse Corridor" are all appearing with different frequencies in the academic journals and reports.

In the corridor study not only involves the concept of traceability, history and geography, economic development, etc. but also includes the study of national culture, "Tibet-Qiang Yi" corridor is the channel of national migration, is to witness the dynamics of this region within the national interaction, communication, mingling, then the study of national culture, regional cultural research has a very important value. When Mr. Fei Xiaotong put forward the concept of "Tibet-Yi Corridor", he did not directly talk about the music and dance in the corridor. However, as a part of national culture, from the perspective of dance art, research on the corridor's music and dance, the direction of research is dominated by art, history, ethnology and anthropology, and scholars from all walks of life have cut in from different perspectives to expound the different types of dances of the Qiang and Tibetans, which can be seen as the cultural deposits of the "Tibet-Qiang-Yi Corridor", and its music and dance It can be seen that as a cultural accumulation in the "Tibet-Qiang-Yi Corridor", its music dances are characterized by the coexistence of various types, i.e., the coexistence of religious ritual type, folk self-entertainment type and folk ceremonial type, which influence each other



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and reflect the cultural phenomenon behind the dances from the dance ontology. In other words, these dances are culturally dependent, and they are cultural behaviors that are related to religion, folklore, and other cultural matters.

As culture, music and dance exist in an environment that includes many factors such as geography, society, and culture. From the research results of the scholars mentioned above, it can be seen that there is a certain degree of similarity between Tibetan and Qiang dances, and that the cultures of the various ethnic groups in the corridor are borrowed from and imitated by each other, and are exchanged with each other through the spread of culture. No matter how small the ethnic groups are, it is impossible for them not to be influenced by other ethnic groups in their culture. However, few scholars have explored the origins of this phenomenon. At this stage, the study of music and dance is still in a period of multi-faceted exploration, and the research under the corridor mainly focuses on the history of a certain ethnic group or a certain geographical area, which is limited to the object of research, and lacks the integration of the research methodology, and the strength of cross-cooperation between various disciplines is still insufficient.

Discussion

1. For future research on the "Tibet-Qiang-Yi Corridor", a more unified conceptual system needs to be established to promote the study of the "Tibet-Qiang-Yi Corridor". A consensus should be reached on the definition of the corridor's area and designation, and in the study, attention should be paid to combining it with reality, so that sub-concepts can be used on the basis of the concept of the Tibet-Qiang-Yi Corridor according to the actual needs of the corridor in accordance with the geographical scope and distribution of the ethnic groups.

2. Due to the diverse environments, numerous ethnic minorities and multiculturalism in the "Tibet-Qiang-Yi Corridor", scholars tend to study case studies from a micro perspective, and are unable to elaborate on the cultural landscapes or ethnic exchanges and interactions from a comprehensive macro perspective, so they need to pay attention to the combination of the micro and the macro, and to link the whole with the parts in their research.

3. For the study of music and dance, as far as folk belief is concerned, beliefs will always express their beliefs through the form of music and dance, and then there is a certain degree of similarity in most of the belief rituals of various ethnic groups, which is not only similar in the form of music and dance, but also in the origin of the ethnic groups, which may also exist in the same origin. Therefore, the study of music and dance should not only focus on the dance itself, but should also explore the culture behind it in a broader perspective.

