

# Evaluation of the Culture and Construction of the Dance of Guangxi Luo Yue

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## Abstract

Every cultural heritage and particular region has a cultural embodiment: dance. Dance is a surprisingly identifiable cultural sign. The study involves the beautiful standard of a dance of Luo Yue through the approach of dance culture. It will also identify the Luo Yue cultural and historical values by using ecological, historical, semiotic and sociological theories. The data about the ancestral memory of Luo YUE successor have got through field-based work, interviews and participant observation. The "Out of Zu'an" was generated to intrude the dance formation investigation and spread Luo Yue culture's social awareness and cultural circulation. The innovation of the dance drama was based on the contemplation of the importance of heritage development and braced reproduction, the true meaning of the Luo Yue dance and historical culture, and exploring the history and field examination of the culture of Lou Yue.

**Keywords:** Luo dance, cultural dance, construction, dance formation

## Introduction

Guangxi is the successor of the Lou Yue. The cultural dance at that time was an authentic representation of the customs and social life of the region where Lou Yue was inherited. This dance reflected the appearances, ideas and new life of the successors of the Lou Yue in several manners.

This paper will inspect the distinctive ethnic identity of the people of Lou Yue and the artistic value of the dance. Dance was an essential advocator and endorser of the evaluation and transference of human advancement as dance is a more classical form of imparting than writing. Humans showed education, rituals, and other activities by using body language in ancient times. The energetic attributes and rhetorical characteristics of distinctive cultural dance are created by forming the unique ecological environment, regional style, physical and mental needs of the people, historical culture and social life. Hence, dance is the cultural embodiment of every cultural heritage and particular region characteristic and is an identifiable cultural sign.

Therefore, this paper involves the historical and cultural memory of the ethnic group Lou Yue, taking in the deliberation of the importance of the renaissance along with the evolution of the culture of Lou Yue. This paper includes a case study on the conservation and formation of the Lou Yue ethereal cultural heritage and the modern ethnic groups, for instance, Manana Mulao, Shui etc. The formation of the dance drama clarifies the ubiquity of Lou Yue culture and the emigration of the ancient communities of Lou Yue. Broadly, this also covers the issues of formation, conservation, perception and expansion of the culture of Lou Yue. This research where the dance drama is established on the archaeological finding and origin from documentaries rather than legends. This

research is unique as it also provides the conceptual brace for a dance drama. In recent times, the study of the Lou Yue is associated with customs, history and beliefs, science, art, literature, drums and technology, etc.

In this research, scientific research has been used, such as history, linguistics, religion, ethnology communication, etc. research results were taken by conducting several academic discussions. We have encouraged the circulation of Chinese Lou Yue cultural research outcomes in foreign and Chinese academic circles. Hence, this research is to escort on such background.

### **Objectives of the research**

This research aims to identify the background of the dance culture of the Lou Yue people in Guangxi. This study also includes the analysis and study of the illustrated dance toil formed by the author profoundly in this environment.

Zhuang, Maonan, Mulao, Shui, Dong, Li, Dai, and Buyi, the cultural successor, dancers, rituals and performers at large festivals, are the main ethnic groups of Lou Yue.

### **Range of the research**

#### **Range of content**

**Existing dances:** Six existing dances represent the Lou Yue successors; the shining dance, the ant cane twirl, the flattening dance, the shrimp fishing dance, the raze twirl and the copper drum dance. Luo Yue dances are the legacy and advancement of the twirls of their successors. The dances began from the art of twirling the successors in ancient times. We will examine the order of the Lou Yue twirls and their evolution of them to acknowledge and affirm the face of Lou Yue twirls. The study is done through the consistent legendary, anthropology, aesthetic, religious and ethnographic data and the authentic religious reliance of the Lou Yue successors.

The ancient Lou Yue dances are developed and influenced by emblem worship, nature worship, successor worship, etc. It is also essential to study them. The gratification of the study also includes the dance gesture, dance consolidation and dance terminology.

**Bronze drums.** It is hard to find the dance's historical records of the Lou Yue time. Yet, the descriptive materials are available mostly on the bronze drums Shizhai-type done by the Luo Yue. The available material makes it easy for us to explain. It rebuilds the types, characteristics, significance and rhetorical attributes of the Lou Yue dances that can help in the study to enforce "Out of Zushan". Hence, the investigation of the dance fundamentals of the images on the bronze drums outlook of this study.

**Rock painting of Zuojiang Huashan:** The rock painting has saved many dance memories of the Lou Yue period. The rock painting of a frog-like dance image on the Zuojiang Huashan is also one of the surviving dances of Lou Yue. The Huashan rock painting resonates with the Lou Yue culture and customs. Those paintings illustrate vital elements of the culture of Lou Yue, such as the frog dance, belief in ghosts and sorcery, bird worship, nudity, river worship and burnished culture. The Zuojiang Huashan rock painting considers the affluent evolution of the culture of Yue, and it has an essential value in the cultural, artistic, religious, scientific and academic. The rock painting system of the Zuojiang Huashan is serene the substantial to the importance of the culture of rock paintings. It is

worth exploring and studying the signs behind the rock painting of Zuojiang Huashan, illustrating the cultural heritage. The author can get inspired by observing the rock painting sample so that "Out of Zushan" .can be created by transforming the stagnant movements into a charismatic dance drama.

### **Existing rituals.**

Several rituals exist in the Yun community, such as jumping Lingtou and the Dragon Mother Rituals. The twirls of the Yue successors began from the emblem worship dances, sorry ritual dances and primordial religious ritual dances in an archaic society. In ancient times people praised the generosity of their successors and the compensation of the gods to protect their gods and successors. It has been so long, yet the successors still acquire and maintain their forbear's authentic religious belief system. There is an evolution of dance in each term of dance progress, consolidation and lexicon. The meaning has become more subtle, the flakes of dances and rituals more enthusiastic and the dance lexicon richer. Hence, this paper takes a sample of the existing rituals to study.

**Subjects Range:** In the large festivals and rituals, there are some vital groups of Luo Yue: the dancers, inheritors, and performers. The main ethnic groups are Zhuang, Dong, Li, Maonan, Mulao, Dai and Shui.

**Regional Range:** The Lou Yue area is an important birthplace in this paper. The centre is the Daming Mountain in Guangxi, located on the southern foot, with the River Basin from the left and right. The other cities and countries are taken and examined with archaeological evidence.

**Period:** To study the ancient dances of Lou Yue is from the clashing states period till Fang Guo Western Han dynasty in 111 B.C, to the passing of the Lou Yue.

The research time frame was set to study the surviving dances of the successor groups, as fieldwork could be easily used.

### **. Research Questions**

What is the existing configuration of Lou Yue dance?

What is the cultural and historical memory of the ancient Lou Yue community?

How "Out of the Ancestral Mountains" dance drama should be originated and generated?

What is the contribution of the research in this Sphere?

### **The Study purpose**

To recognize the natural form of Lou dances and the history of the Luo Viet ethnic group culture.

To absolute the construction and design of the dance drama "Out of the Ancestral Mountains".

To give new proportion and direction of circulation for the civilized insight along with professional learning of the culture of the Luo Viet ethnic group.

### **Methodology of the research**

This research is done through field research, literature review, video review, field observation and interviewing people not belonging to the Lou Yue community. Lou Yue's dance performance forms and artistic attributes are analyzed. This research explores the historical and cultural values of the

Yue dance and its artistic characteristic. This study understands and modernizes the characteristics, significance and stylistic attributes of the dance of Lou Yue." Out of Zushan" is then created using the creation and choreography theory. The purpose is to create awareness and encourage ancient art to promote the Lou Yue culture for preservation and evolution.

### **Documentary Research Method**

The most used method is the literature research method to get relevant data. Researchers have to collect, arrange and analyze specific data from the literature to form the outlook of their research and create a scientific understanding of the data.

This research has used the method of documented research. Data is collected and arranged from several country cultural and historical museums, libraries, and legends within the study area. The previous attainment work of scholars in Yue dance is analyzed and researched. The method of documented research is utilized to devise for the absence of pragmatic impartiality of the field-based methodology. To widen my research knowledge and encourage the continual progress of the ability system, I have used the documented research methodology. Under the authority of Guangxi, many documentary materials are used. Those materials came from the centre of cultural and historical research centres. I took research materials from the Guangxi Zhuang Autonomous Region's library and a little from the legends. Local governments' cultural and administrative agencies manage the Chinese folk dance activities at various levels, yet they are not impulsively organized. The literature materials of the author are mostly taken from the government agencies. In the 1980s, once, assembled the "Consolidation of Chinese Folk Dances "in the Chinese government. The completion was executed through the grassroots culture department, such as the cultural and historical museums.

Therefore, many documentary materials are conserved in the county level centres, which are not fully dispensed in many overdue books. The details about the dances of Lou Yue in this part are essential for this study.

Moreover, I must cite and utilize the information conductivity as the historicized ethnography demonstrates, the dance combination, a demonstration of dances flattened into a classification from historical amassing. As a college teacher, it was easy for me to look through the literature from the Guangxi Autonomous Region Library collection; they have a huge collection of ancient documents.

Furthermore, the documentary research materials of the author include the government documents collection related to the dance and ritual activities of the people of Lou Yue. Local records, dedications and ancestry are an essential part of the documentation; in the regions where the dances of Lou Yue are widespread, I systemized them all. The assembling of dedications and ancestry and the local records correspond to each other.

### **Domain investigations**

#### **Evaluations**

One of the required methods of this study is interviews. When talking and conversing with the local people, the interview is done in any research. Interviews are a very important and useful method that makes the researcher master a particular society's current and real situation. The researcher collects data by having direct verbal communication with the interviewee. To work as a field worker, a person should know the art of the best use of interviews. Interviews make the fieldwork more productive.

This research used the interview method to collect data by having verbal communication with the people to know their perception of the dance culture of the Lou Yue culture. It also included their experiences, expertise, status etc. This study required detached, practical and valuable materials from the interviewees about the Yue dance. The aim is to record every situation of Luo Yue's dance culture from each direction and angle so that the paper could broadly explain the culture. The research will administer detached, practical and valuable material about the dance culture of Lou Yue. It will help form the thesis theory and add information for the formation of the dance drama.

In this research, questions were asked during the interview, gaining an understanding of the psychological changes the interviewees contrive and using different methods such as direct and indirect. It is very important to make sure the interviewees are comfortable while interviewing them, so while approaching the interviews and trying, the interview must go smoothly. The author introduced herself briefly, dressed nicely and inscribed them politely. She was without being arrogant. The normal behaviour made the nervousness and vigilance of the interviewees in a very nice way. During the interview, people paid enormous attention to the conversation. Before interviewing, the author got to know every detail of interacting with the local people without hurting their feelings and the rules of conversation. The author seized convincingness and a purposeful amount of information.

While I was interviewing, I let the interviewees talk from the start without stopping them. I kept listening and took notes of the information I was getting from the interviewee. I did not interrupt the interviewee by telling them my personal opinions, although I asked about the terminology and issue I did not understand. I did not use my personal opinion to guide them.

Several ethnic groups of Luo Yue, such as Zhuang, Dong, Li, Buyi, Maonan, Mulao, and Shui, were involved in the interviews. Most of them were the high-level heritage group, performers, organizers etc., of the festivals and rituals.

Dance is the body language that transfers and safeguards the historical or cultural memories of the Lou Viet community. The reliance and concept, emotional outlook and living customs are preserved through the dance culture. The modernization of society gives more meaning and a new life to the culture of the Lou community. This study is generally not considered and is to the point and deep, so it is more rational and scientific.

### **Observation method**

The author used observation by directly observing the people and the rituals on her own. The observation method is another robust method in a study. The observation was carried out in a very persistent and prepared manner. Auxiliary tools were used, such as mobile phones, cameras etc., to record the content of the study. We collected some visual data through the method of observation. The observation method of the study appeared in the positions of the dances of Lou Yue, rock paintings of Huashana and the ritual activities.

### **Observation of dance scenes:**

Dance body language can reflect human tradition, dance maps, social evolution, historical memories, cultural aspects and even the cosmic views and world.

Tendance inheritors have been deeply observed, including Tiandong County, Baise City, Guangxi, Bingyang County, Nanning City, etc., to observe the dance terminology, consolidation, music etc.; I

used the body language of dance. It helped determine the consistent social structure, cultural concepts, emotions, feelings etc., to show and describe the meaning of dance. I observed every scene, such as the smallest dance movements, etc. I got practical information through observation that I analyzed and used while making the choreography of the "Out of Zuhan" dance drama.

### **Observation of Huashan Rock Paintings:**

The Luo Yue successors, around 2,000 years ago, created the Zuojiang Huashan Rock painting; these paintings show the customs and reality of the dance culture of

Yue. These rock paintings are essential to the Lou Yue culture as they have historical, cultural, religious, academic and scientific values. The images on the rocks have cultural significance and reflect the rich development of the culture of Luo Yue.

Hence, during the research, the author used the observation method and visited the Zuojiang Huashan rock painting in Ningming County, Chongzuo City, and Guangxi. The author explores the field and studies the cultural significance behind its figurative appearance. Observing the rock painting design, I got their essential wisdom and then bartered the enumeration action sample to the vigorous "Out of Zushan" dance drama.

**Ritual observation:** The author went in-depth into the country, which is the motherland of the Yue community, such as Wuming County, Nanning City, and Guangxi, using the observation method. The ritual observation concluded that four rituals are surviving, such as the ritual of 3rd March and the ritual of Mother Dragon. The dances of the Yue forebear have derived from the dances of worship, sorcery ritual dances and archaic religious dances in primaeval society. To get the protection of their forebear and gods, people sang and danced and praised the generosity of their forebears. Specifically, the dance and the worship of emblems, nature, animals and ancestors have further developed. According to the author's observation, the dance evolution, consolidation and terminology have advanced completely in the rituals, affluent the dance terminological and more subtle the definition.

### **Investigation of the cultural dance of Luo Yue**

#### **Authentic context**

“Bai Yue is an ancient tribe and Lou Yue is the branch of it. This tribe started from 48 B.C to the initial year of the Dynasty of Eastern Han. The center of the Lou Yue is in Wumming, Guigang, Hepu and Chongzuo which are in Guangxi in the southern China. The Zhuang and Dong ethnic group of Yue in China shares the natural and historical culture” (Liang, 2014). “the ancient Yue created a marvelous culture in the Bronze Culture Period. There were several modernized bronze culture included in the Yue culture such as the well-established rice agriculture, food culture, song culture, religious, dragon mother culture, ceramic culture etc. the Chinese culture was impacted extensively by these cultures, as well as the Southeast Asian and even the world civilization. There are still some areas where still are the rich and subtle debris of the ancient Yue culture such the Southren, centrak and western Gaungxi, Dai Nong, Tai and some areas of Vietnam. Across regions, borders and even ethnic groups this debris of the ancient Yue culture has become a vital cultural decent and affinity”(Wang,2015).



## **The cultural dance history**

Luo Yue culture has different festivals and rituals that have been given to the extent. They are the contemplation of the remembrance of the history of the successors of the Yue. The contemplation of reality indicates the successors of the Yue community strengthened their ethnic identity. There are six dances the Luo Yue Copper Drum dance, the Ankou dance, the Shigong dance, the Chalong dance, the Bian Tan dance and The Lobster Dance. The dance of the Yue folk has arisen from ancient times and is advanced further with time under the influence of emblem, nature, forebear and mother dragon worships. According to Qin (2019), "the dance of Lou Yue is a very ancient ritual dance that has originated from emblem, sorcery ritual and archaic religious ritual dances of the primaeval society". During this ritual, the folks dance and sing to celebrate the generosity of their forebears. Compensation of their gods to get the protection of their forebears and gods. The archaic religion of the forebear of the Yue community is still maintained and inherited by the successors. Surprisingly, the emblem, nature, thunder king, rain, god, flower king, river, animals (frog, cow, bird, snake), forebear and mother dragon worship have been further advanced in all expressions of dance evolution and dance consolidation and dance lexicon.

The customs and dance range have become very large, the dance terminology has become affluent, and the meaning has become more subtle. These were the glowing description of the customs and social life of the Luo Yue. The dances and improved rituals also contemplated the new thought, life and display of the folk of Guangxi were extremely famous.

. Hence, the study of the ancient Yue dance culture and creation is mostly based on the deliberation of the connotation of Yue cultural renaissance and advancement. Some modern groups of the Lou Yue culture, such as Buyi, Dai, Maonan, Mulao etc., have been hereditary from the ancient Luo Yue groups. The study has provided a case study for the ethereal cultural heritage's safety and establishment. The dance drama production has clarified the Lou Yue changes and migration of the ancient Lou Yue communities. In a small way, it has a positive significance on the issues of approach, modernization, safeguards of the heritage and the evaluation of the culture of Lou Yue.

## **Investigating "Out of Zu'an"**

### **Beginning of inventiveness**

An ancient tribe known as Bai Yue, Lou Yue is one of its branches. The meaning of Lou Yuw is the bird people, bird tribe and bird emblem country that bore the fields. The Luo Yue material culture has bestowed human enlightenment on artificial rice farming.

The Luo Viet tribes had the ability of rice cultivation technology that made them pass through the heights and allowed them to construct boats to travel from one place to another, calling it "Out of the Ancestral Mountains".

As the culture of the tribe grew, the dance also advanced and grew along with it. Looking in the current day, will the marvellous dance exist without the culture of a tribe? To identify the memory of history and culture of the ethnic group Lou Yue uses sociological and historical symbolism theories, for instance, Zhuang and Dong forebear.

### **Consideration of theories of dance formation**

Dance is a configuration of cultural interpretation. People mutate theoretical, hypothetical and cultural unified elements through dance. They converted them into artistic and symbolic dance forms

to transfer the apprehension of existence and immortality. The creation of dance is positioned on the archive and civilization that helps vent feelings and ideas and the characteristic of a definite interval of time, unified with reality, fully unified culture, and unique dance culture. This research uses the theory of dance culture to find out the ethnic group of Lou Yue's historical and cultural memory and cultural significance. It is a modernization in the creation method of dance, which will also focus on the epitome of cultural significance. The result will improve the work quality and give a better meaning to dance creation.

In the past, scholars and magnificent choreographers have used the choreography design theory completely in the composition of the musical expression, dance expression, setting and costume construction of Lou Yue dance. The "King of South Yue" played by Guangdong creation and dance Theater and the dance and song "Luo Yue Shen Yun" by Guangxi creation and dance Troup illustrate their exquisite choreography and creative meaning in celebrating the antiquated Yue enthusiasm and Lingnan behaviour. The presence of racial music and the ethical instruments' operation are the reasons for attaining the harmonious construction of these two dramas. In the drama "Out of the Ancestral Mountains", choreography construction, the dance approach, musical vocabulary, scenery, and dance movement are integral, not autonomous.

### **Ideas creation**

The exhibition "Out of the Ancestral Mountain" is the showing of the exclusive and colourful ethnic customs of the Lou Yue ancient people. It also shows the celebration of the state essence of Lou folk that have to yearn for a new scope, counterfeit onwards and generated new achievements.

The rituals, dance images, and dance scenes were analyzed when collecting data. The analysis of the field survey, information from literature and interviews observed were done. After analysis, I found out that the most comprehensive dance in the Lou Yue area is the Pangong dance. The character of the ethnicity of the people of Lou Yue is contemplative in the Pangong dance, and it also reflects the robustness of the historical memory of the successors of Yue.

### **The evolution along with the pattern of the elements of the dance drama**

#### **Storyline**

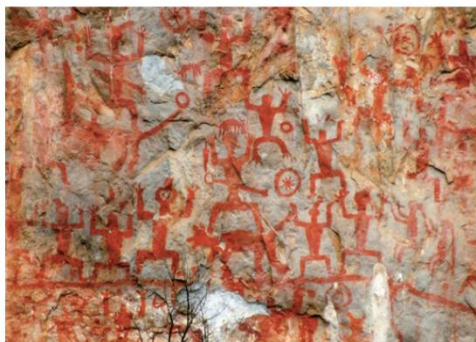
Western Han Dynasty lasted more than a thousand years, and the history of the dynasty of Lou Yue started from the Shang and Xia kingdoms to the Western Han dynasty.

Six numerous historical events happened during the thousand years. King Yah (Lo Po) was searching for a happy land, which made him leave the ancestral mountains. He started doing business that made him get the glory. After getting glory, he killed Qin Shuai and went distant.

#### **The creation and amalgamation**

Inspired by the Huashan rock painting of the dancing proportion, the author created the "Out of Ancestral Mountains" design. The dance's establishment and amalgamation were done according to the adjustment and circulation of the dancing proportion image on the rock painting. There is four dancing proportion on the rock painting in the Valley River Zuojiang while examining the adjustment and arrangements. The amalgamation is; solo dance, horizontal formation, circle formation and vertical formation form.





宁明花山岩画横向舞蹈队形



宁明花山岩画横向舞蹈队形图



宁明高山岩画圆形舞蹈人物组合



扶绥县芭赖山舞蹈组合图像

### Dance manner and Action Design

To explore the cultural and historical values of the artistic attributes of the Lou Yue dances, the author did some literature reviews and interviews with the inheritors that do not belong to the specific ethnic minority. The author also conducted a deep analysis of the attributes and performances of the other Lou Yue dances, for instance, the lobster dance and comb head dance etc.; these dances were analyzed before creating the dance. After a deep analysis, we selected the dance drama elements from the Lou Pangong dance (Shigong dance), enriched by the Bian Tan dance, Lobster dance, Sooty dance, and the Copper Drum dance.

### Music arrangement

“Lou Pang Pang invites the Spirit” was selected by the author. This song is split into three chunks; “Zu’an Chant”, “Mei Niang Combs”, and “The ‘Ya King’ Points and Troops”. This music was interconnecting with the setting evolution. They also reinforced the main dance while echoing each other; they were together encouraging the setting evolution and were clarifying the national mythological atmosphere.

### Stage Scene Design

“Tianzhu Peak”, also known as “the Kunlun” in Zhuang, which is also called “Longton Peak”, was selected for the show set for the dance drama, they needed a huge platform with a faraway scene, so this was a perfect venue for the performance. Tianzhu Peak is the dominant height of Daming Mountain, with beautiful colourless clouds, beautiful green jungle and dope flying; this was magical scenery. A dragon boat fluffy man, and a heron model were the pieces of the scenery.

### **The outfit and make-up pattern of the actor:**

Drama dance is a pragmatic procedure, “Out of the Ancestral Mountains” was choreographed, and the author organized it by continually adjusting and improving. The author made sure to complete every single requirement by rehearsing the crew high level. So that the crew could complete the details of improving and make sure to get the aim for the artistic expression and the interpretation of the culture more developed of the whole drama

### **Conclusion**

In conclusion, the aesthetic attributes of Lou Yue dance, apprehending and rebuilding the characteristics, forms, atmosphere and stylistic attributes of the dance of the Lou Yue. A drama was created, “Out of the Ancestral Mountains”, using some dancing composition theory. The aim of creating the drama was to create awareness among people so that they could appreciate prehistoric art and encourage the legacy and evolution of the culture of Lou Yue. Lou Yue is the original culture of two ethnicities, Zhuang-Dong and Guangxi; nevertheless, it belonged to China. Encouraging the cultural heritage of Lou Yue is essential for the development of the cultures of the minorities and Guangxi.

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