



RESEARCH ARTICLE

Development and Characteristics of Jiangxi Folk Dance in Contemporary China

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ARTICLE INFO	ABSTRACT
<p>Received: Apr 28, 2024</p> <p>Accepted: Aug 15, 2024</p> <p>Keywords</p> <p>Folk dance Contemporary China Han Dynasty Development and characteristics</p>	<p>This research is aim to study the development of Jiangxi folk dance and to study the Characteristics of Jiangxi folk dance by applies the Qualitative research method, including the research tools, survey, interview, observation, and group discussion to collect data from key Informants, casual Informants, and general Informants. The research results show that the development of Jiangxi folk dance can be divided into two stages before and after 1949 (That is, before the founding of the People's Republic of China and after the founding of the People's Republic of China). Before 1949, Jiangxi folk dance experienced four stages, including the Origin of the Han Dynasty, the Flourish of the Tang and Song Dynasties, the Stagnation of the Ming and Qing Dynasties, and the Recovery of the Anti-Japanese War. Due to the different social environment and daily applications of each stage, the following four types were formed, namely: Nuo dance, tea-picking dance, lantern dance and Soviet song and dance. After the founding of the People's Republic of China in 1949, Jiangxi folk dance regained its vitality with the help of experts and the government, and began to integrate and innovate on the original basis. At this time, Jiangxi folk dance appeared in modern people's daily life in diversified forms. Jiangxi folk dance has distinctive characteristics in movement, costumes and props, and performance forms. These characteristics have important symbolic significance and reflect the cultural connotation of Jiangxi folk dance in folk custom, revolution and tourism. Every folk festival, revolutionary story and tourism activity is not only a living representation of history and culture, but also a spiritual inspiration for contemporary people, and a boost to the consumption of culture and art. Jiangxi folk dance has developed so far. As a comprehensive art form, it conveys the artistic value, cultural value and economic value of Jiangxi folk dance through movements, costumes, props and performance forms.</p>
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INTRODUCTION

1. Background and importance

Jiangxi folk dance, as a type of Chinese folk dance, Jiangxi folk dance expresses its thoughts and feelings by means of human movements, dance costumes and dance venues, which not only shows its artistic characteristics, but also conveys its unique cultural connotation. The four typical types of Jiangxi folk dance (Nuo dance, tea picking dance, lantern dance, Soviet song and dance) contain the rich artistic value, cultural value and economic value, which provide an important basis for the creation and promotion of today's dance performances. (Li, 2014). According to the development history of Jiangxi folk dance, it is a rich process integrating local characteristics, social functions, cultural inheritance

and times changes. It originated from ancient religious ceremonies, folk celebrations and production activities, and gradually formed a variety of dance forms with Jiangxi characteristics over time. These dances not only reflect the lifestyle and spiritual pursuit of the people of Jiangxi, but also carry profound cultural connotation and historical memory.

However, although the new development situation has brought new opportunities, it has also brought some new problems. Jiangxi folk dance is affected by various new plays, and the old-fashioned forms of expression will face the elimination of the cultural and artistic market. At the same time, professional performance teams and creative teams are insufficient, and the quantity and quality of works are reduced. In addition, the audience's aesthetic requirements are becoming higher and higher, the performance space is becoming more and more open, and the stage technology is becoming more and more advanced. These are issues that need to be addressed urgently. The emergence and development of Jiangxi folk dance is not only closely related to its development history, but also inseparable from the nourishment of the unique geographical environment.

Ji'an City, which is located in the south of Jiangxi Province, has a profound "ancient color culture". The famous ancient academies such as Egret Academy and Yangming Academy are still preserved here. As a demonstration base for hundreds of patriotic education in China and the national top ten excellent social education base, it inherits the red gene. It is not only known as "the cradle of the Chinese Revolution" and "the cornerstone of the People's Republic of China". Ji'an and Jinggangshan are typical tourist attractions in Jiangxi Province, which are characterized by "red genes, ancient color culture and green ecological resources". This particular geographical location and human environment give Jiangxi folk dance unique artistic characteristics and rich cultural connotation. In this research, the characteristics of Jiangxi folk dance are studied from three aspects : movement , costume props and performance forms.

In Jiangxi folk dance, the characteristic costumes and props are still in use today: the robe and mask of Nuo dance, the apron of tea picking dance, the fan, the single sleeve, the fish-shaped lantern of the carp lamp, the Red Army uniform of the Soviet dance, the gun, the long hair and so on. The characteristics of Jiangxi folk dance performance form: There are many opinions about the definition of performance form. Solos, duos, trios, group dances by number of performers. Divided by the performance content of song, dance, drama and a variety of performance forms(Liu, 2008). This paper defines the performance space, stage performance and non-stage performance.

2. Research Objectives

- 2.1 To study development of Jiangxi folk dance.
- 2.2 To study characteristics of Jiangxi folk dance

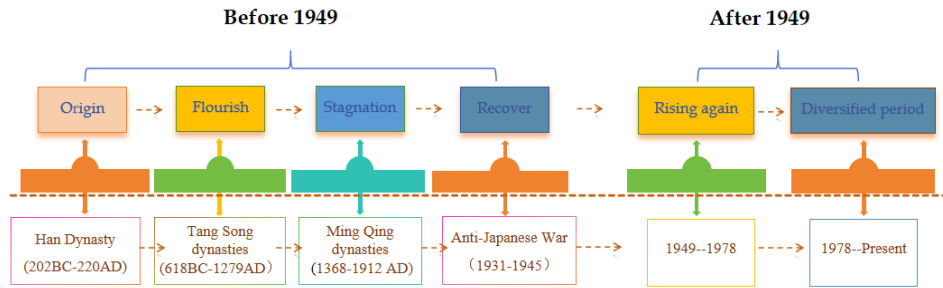
3. METHODOLOGY

This study will use qualitative research. The target group is mainly Jiangxi folk dance artists, inheritors, choreographers, costume and prop teachers, dancers, scenic area performance managers, tourists, etc. By classifying these relevant groups, and selecting samples from the classified groups for detailed research according to the research objectives. The target groups for interviews and group discussions were set as follows : 1) Key Information)8(are the Jiangxi folk dance intangible cultural heritage inheritors, Jiangxi folk dance performing artists, dance academy folk dance teachers, and Ji'an City Culture Tourism Bureau staff for interviews. 2(Casual Information)16(are directors, costume and prop designers, actors and local scenic spot managers who participated in the creation of this dance work for group discussions and interviews. 3(General Information)12(are the photographers who shot the videos, the tourists who watched the tour performances and the local residents. This research adopts the research method with qualitative research as the major starting point. Meanwhile, according to the theory of cultural communication Sustainable development theory and the theory of

tourists and the application of symbiosis theory, at the same time the Jiangxi folk in all areas of knowledge makes a deep research and analysis, and the folk culture in the tourism industry in Jiangxi province and the present situation and effect of tourism form related to the investigation, and on the basis of the data collection and the fact that observation, emphatically analyzed and structure, the process of seeking The field survey data of the target are used to conduct qualitative research and interpretation of the research objectives.

4. RESULTS

4.1 The development of Jiangxi folk dance



The development time line of Jiangxi folk dance studied in this paper can be divided into the following two periods. Before and after the founding of New China. Since China was under the rule of the feudal social system before 1949, the education and beliefs received by the people have changed dramatically compared with the beliefs of the people under the socialist system after 1949. The period before 1949 included the Han, Tang and Song Dynasties, the Ming and Qing Dynasties and the War of Resistance against Japanese Aggression. Therefore, Jiangxi folk dance experienced a process from origin to prosperity to stagnation and then to recovery in these four periods. After the founding of the People's Republic of China in 1949, Jiangxi folk dance came back to life with the help of experts and the government. This paper will use the methods of investigation, field interview and observation to conduct in-depth research on the social environment, daily application, dance types and the development of classic works of Jiangxi folk dance in these periods.

The AGIL model in the structural functionalism theory can well explain the adaptability, goal realization, integration and maintenance functions of Jiangxi folk dance at various stages of development, thereby comprehensively understanding the status and role of Jiangxi folk dance in social culture. Jiangxi folk dance embodies the AGIL model in the structural functionalism theory in terms of social environment, daily applications, dance types and representative works. It not only adapts to social changes and needs, achieves diversified goals, but also plays a role in society. plays an important role in integrating and maintaining cultural traditions.

4.1.1 The change of Jiangxi folk dance before 1949

Through a large number of data collection and reference, as well as interviews and data analysis, the research finds that in the following four periods, Jiangxi folk dances have formed unique and typical dance types under special social environment, and some classic works have been handed down to the present day. The Origin of Jiangxi folk dance can be traced back to the Han Dynasty. Due to the different social environment and daily application, the formation of Jiangxi folk dance experienced four periods: 1.Origin ; 2.Flourish; 3. Stagnation; 4.Recovery. It is not only an artistic expression, but also a microcosm of the social culture at that time. It reflects the aesthetics and values of the society at that time, occupies an important position in the history of Chinese dance, and has a profound influence on the development of Chinese folk dance art.

According to the research results, we conclude that although the formation of Jiangxi folk dance experienced four periods before 1949, presenting four types of dance (Nuo dance, tea picking dance, carp lamp, Soviet song and dance), from the perspective of the overall development of Jiangxi folk dance, this stage can also be regarded as its origin. The emergence of new forms in different periods not only has distinct characteristics, but also contains rich cultural connotations, which lays a foundation for the subsequent development of Jiangxi folk dance.

4.1.2 The change of Jiangxi folk dance from 1949 to Now

The development status of Jiangxi folk dance is diversified and has more and more vitality. After 1949, under the influence of mainstream cultural education and the impact of foreign cultures, people's beliefs and lifestyles have also undergone great changes. Although it was limited for a short time during the Cultural Revolution, after 1978, with the rapid development of China's politics, economy and culture, the deep integration of culture, art and tourism also ushered in a new opportunity for Jiangxi folk dance. In July 2007, it was named "living fossil of Chinese folk dance". In June 2008, it was approved by The State Council to be included in the second batch of national intangible cultural heritage list. According to relevant data and field interviews, during this period, Jiangxi folk dance also experienced a stage from rising to restriction (1949-1978), and then from restriction to diversification (1978 to now).

In this period, the performance of Jiangxi folk dance gradually entered the indoor theater and tourist performance, which has multiple values. It promotes social and cultural exchange and integration, and strengthens the cohesion and identity of local communities. It shows the rich traditional culture and artistic charm of Jiangxi. It not only expands the space for artistic innovation, but also promotes the development of related industries, creating job opportunities, but also promotes the prosperity of local tourism and increases the income of local economy. The main problem is that the performance and cultural connotation of Jiangxi folk dance are not deeply integrated; The lack of innovation in dance works makes its characteristics more and more fuzzy; The policy support is not strong, which makes the performance team insufficient.

Although the establishment of New China, Jiangxi gradually realized the development and progress in many fields such as politics, economy and culture. However, in the decade of the Cultural Revolution (1966-1976), Jiangxi folk dance was seriously impacted and influenced. Many artists and cultural workers were forced to stop creating, and the original dance works and performances were restricted and destroyed. During this period, the development of Jiangxi folk dance was greatly hindered and restricted, and even stagnated and declined (Qing, 1995).

4.2 Characteristics of Jiangxi folk dance

First of all, the dance performance theory provides a research approach for understanding the characteristics of Jiangxi folk dance. Laban's dance performance theory emphasizes four elements of dance movement: Effort, Space, Time and Flow. The movement characteristics of Jiangxi folk dance can be reflected in these elements. Through this theory in the aspect of movement characteristics, explore the four elements in the work how to deal with movement posture, pace, dancing posture. Secondly, the focus on the flowing sense of clothing and the unity and coordination of the dancers' movements enhanced the visual effect of the dance. Laban's theory provides a systematic performance framework and theoretical guidance for Jiangxi folk dance, which makes dance movements, costumes and performance forms more unified and rich. Therefore, dance performance theory provides an effective tool for us to study the characteristics of dance.

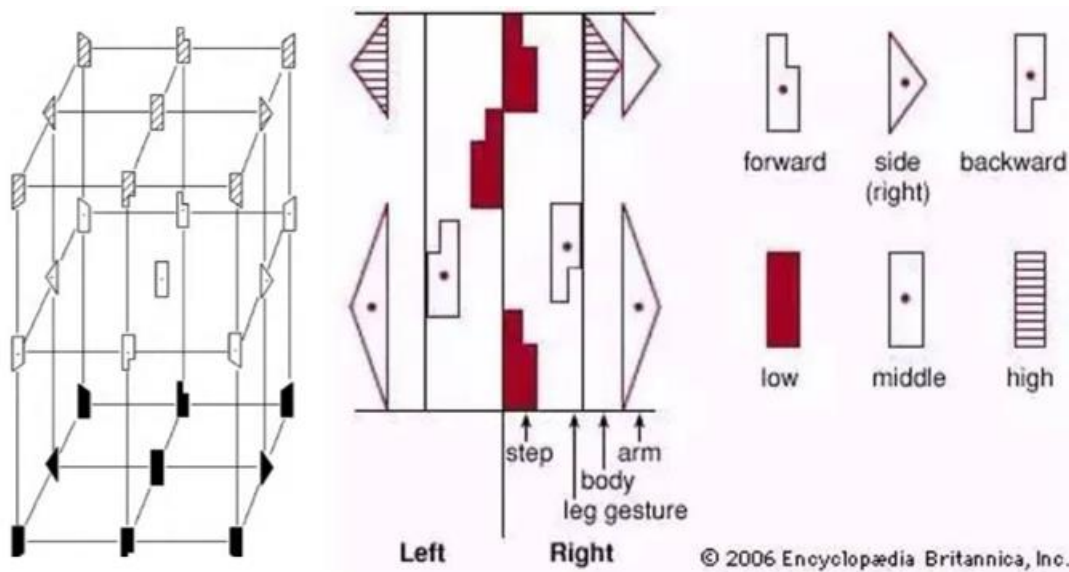


Figure 2: Laban dance notation model diagram

Susanne K. Langer's Semiotic theory of art provides such guidance in this study. The movement of the dancer is not only a physical movement, but also a symbolic expression. In addition to the dancers' movements, costumes and props are also a kind of artistic symbol, which conveys specific cultural and historical information through elements such as colors, patterns and styles. It is of great significance to establish a kind of spiritual communication and emotional resonance between the dancer and the audience.

4.2.1 Basic hand shape and posture

The Basic hand shape and posture of Jiangxi folk dance are usually natural, elegant and rich in regional characteristics. In Jiangxi folk dance, hand shapes often show smooth curves and soft lines, implying nature, life and harmony. The dancers flexibly use hand movements, such as lifting, raising, waving, clapping, etc., as well as various gestures and fingertip movements during the performance, making the dance more vivid and expressive. In addition, posture is also an important part of Jiangxi folk dance. Dancers usually adopt a posture with chest raised, abdomen drawn in, leaning slightly forward, and a standing posture with steady steps and balanced body, showing confidence, determination and strength. In general, the Basic hand shape and posture of Jiangxi folk dance embodies the understanding and expression of nature, life and culture, and is an important part of its unique charm.

4.2.2 Basic step

The Basic step of Jiangxi folk dance mainly includes a series of classic dance steps and movement combinations, each step showing the unique charm and style of Jiangxi folk dance. These Basic steps not only vary in rhythm and speed, but also in dance expression and emotional conveyance. For example, some Basic steps can show the dancer's flexibility and skills through jumping, turning, turning and other movements; while other Basic steps may include arm waving, body swinging and other movements, emphasizing the dancer's softness and stretch. Generally speaking, the basic step of Jiangxi folk dance is traditional, beautiful, and changeable, adding rich charm and emotional connotation to the dance performance.

4.2.3 Costume and props characteristics

The costumes and props of Jiangxi folk dance are colorful and full of life atmosphere and cultural charm. Common colors include red, green, yellow, etc. Red is one of the main colors common in Jiangxi folk dance, representing happiness and blessings, and is often used in the decoration of dance

costumes and props to make the dance more dynamic and charming. Green is the color of vitality and vitality, often used in dance costumes, adding a fresh and natural atmosphere to the dance. Yellow is the color of harvest and abundance, and is often used to adorn dance costumes and props, showing an atmosphere of joy and peace.

Style of costume : Jiangxi folk dance costumes are diverse and rich, often reflecting the unique style of local folk customs and historical traditions. The style of clothing is often influenced by local culture and customs, such as ethnic costumes, ancient costumes, etc., which reflects the historical heritage and cultural tradition of Jiangxi region.

Props style: including Nuo dance mask; Picking tea dance tea basket, tea set, tea; Carp lamp; Red flags, weapons, brushes and paper for Soviet singing and dancing. Dance costumes and props also often pay attention to the dancer's dancing posture and dance movement display, making the costume more beautiful on the stage.

Costumes and props are often made of local traditional materials and handicrafts. Clothing material: Cloth is one of the commonly used materials for making folk dance costumes and props, often choose silk, cotton and other fabrics of different textures, with comfortable, breathable characteristics, suitable for dancers to wear and dance performance.

Props materials: (1) Bamboo makes the skeleton or support structure of lanterns and dance instruments, which is light and strong, suitable for making various shapes and shapes. (2) The colorful paper is the production of lanterns, which can produce a variety of colorful and exaggerated props, adding visual effects to the dance performance. (3) Bamboo weaving: The production of baskets, straw hats and other props, with the characteristics of original ecology, natural beauty, reflecting the traditional crafts and folk culture of Jiangxi region. (4) Wood: make weapons, real, increase artistic appeal

Jiangxi folk dance has developed so far, because of its rich types, its costumes and props are also diverse. No matter the color, style, material and production, they all show the local characteristics and cultural charm of Jiangxi folk dance, enrich the visual effect of the dance performance, and present a wonderful dance feast for the audience.

4.2.3 The performance form of Jiangxi folk dance

This paper starts from the space of dance performance. Different performance environments have different performance characteristics. Generally divided into: stage performance and non-stage performance.

Stage performance

In the form of stage performance, the performance of Jiangxi folk dance is performed by a professional dance team or performance group in terms of movement arrangement. The dancers have been professionally trained and have high dance skills and performance levels. The costume props design, stage background, lighting and sound are relatively fixed, which can create a suitable atmosphere and scene for the dance performance and enhance the artistic effect of the dance. The performance environment is relatively pure, and the audience is more purely concerned about the artistry of the work itself. Choreography is often carefully designed to present dance pieces of different styles and themes to meet the diverse needs of the audience. Show the beauty and skill of the dance, attract the audience's attention. However, there are also some shortcomings in the form of stage performance, because the length of the work is longer, so the number of performances is not. In addition, the audience's sense of participation is weak.

Off-stage performance

Off-stage performance forms are usually carried out in outdoor, community, tourist attractions and other places, with diverse scenes, which can integrate into the natural environment and local characteristics, presenting a rich cultural atmosphere and life scenes. In terms of interactivity, non-stage performances usually have strong interactivity and mass. The dancers and the audience can interact and communicate, enhance the audience's sense of participation and closeness, and make the performance more vivid and lively. As a carrier of cultural inheritance and exchange, it forms a good social effect and cultural atmosphere. Although the number of non-stage performances is large and the audience participation is good, the quality of the works and the professional level of the dancers are still lacking.

Therefore, Jiangxi folk dance has its own characteristics in stage performance and non-stage performance. The stage performance shows the professional and refined artistic charm, while the non-stage performance is closer to life, interactive and mass, and jointly shows the rich and colorful cultural connotation and artistic charm of Jiangxi folk dance.

5. DISCUSSION

5.1 The development of Jiangxi Folk Dance

In the Han Dynasty, Tang and Song dynasties, Ming and Qing dynasties, Anti-Japanese War period and modern social environment, each dynasty change gave Jiangxi folk dance new types and new styles of social conditions.

Charles Tilley: His response to social movements and revolutions, emphasizing social change and power relations. In studying dance's focus on revolutionary cultural connotations, his theory can be used to explore how dance has become a means of protest, solidarity and expression in social movements and revolutions.

Theda Skocpol: She focuses on the political process of revolution and change, emphasizing the interplay of political institutions and social structures. In studying the revolutionary cultural connotations of dance, her perspectives can be applied to analyze how social dance reflects and influences relationships and political dynamics in the course of revolutionary politics.

From the five key periods of Jiangxi folk dance, we can use the theory of communication to analyze how dance spreads, influences and evolves in different historical periods. The following are some of the scholars in the field of communication and their ideas, which can be found in the study of the historical development of dance:

Harold Lasswell: He proposed the communication of "who says what, through what channel, to whom, and to what effect" (who says what, in which channel, to whom, and with what effect) in the historical development of dance research, his model can be applied to analyze how dance is transmitted through different channels to have an impact on the audience and society.

Symbolic interaction theory: Symbolic interaction theory focuses on how people communicate and interact through symbols, and can help us understand how dance as a symbolic language conveys meaning and emotion in different historical periods. Herbert Blumer is one of the founders of symbolic interaction theory

Those masterpieces that have been handed down to the present day, as the classic cultural and artistic products of each period, continue to be inherited, innovated and developed in the contemporary era. Therefore, in the contemporary spiritual civilization, these not only have the important value of cultural communication, but also promote the sustainable development of local culture and art.

the theory of communication can be used to analyze how dance spreads, evolves and influences groups in different historical periods. Communication process model: The communication process model focuses on the information of the communication process from the publisher to the receiver, and can help us understand how dance is disseminated to the masses through media, performance and oral traditions in different historical periods. Laswell Dunn (Laswell's Model) and Shannon-Weaver model (Shannon-Weaver model) are representatives of the propagation process model. Cultural cognitive theory: Cultural cognitive theory focuses on how audiences interpret and understand communication information and can help understand how our dance has been accepted and understood by different cultural groups in different historical contexts. Stuart Hall's theory of cultural cognition can be applied.

Although sustainable development theory focuses on the social, economic and environmental domains, some of its perspectives can also be borrowed from the study of the historical development of dance, particularly in considering the social impact, inheritance and cultural value of dance. The following are some sustainable development theoretical perspectives that can enhance the study of the historical development of dance:

Principle of intergenerational equity: Sustainable development theory emphasizes that current development should not compromise the rights and interests of future generations. When studying the historical development of dance, the inheritance and preservation of dance can be considered to ensure that future generations can continue to benefit from the cultural values of dance.

Diversity and cultural identity: The theory of sustainable development emphasizes respect for the diversity of different cultures and prevention of cultural uniformity and cultural conflict. In the study of the historical development of dance, it is possible to focus on the dance traditions in different regions, ethnic groups and societies, as well as the main cultural identity and diversity of dance.

5.2 The characteristics of Jiangxi Folk dance

5.2.1 the movement characteristics of Jiangxi Folk dance.

From the perspective of semiotic theory to explore the movement characteristics of Jiangxi folk dance, we can combine the artistic semiotics proposed by Susanne K. Langer (1895-1985), "Human beings have a special ability that only they have, that is, the ability to create and use signs (symbols)."

Although this is a western theoretical point of view, we found in our research that a group or a set of dynamic body movements can be interpreted by static diagrams. In dance, dance movements, postures, body expressions, etc. can be regarded as symbols, and these symbols can convey feelings, ideas, stories and other symbolic meanings.

As the most important part of the basic elements of the dance, the movement of Jiangxi folk dance is analyzed and studied from the perspective of semiotic theory. Each move and style highlights the polysemy of semiotics: that is, a symbol can have a variety of different interpretations and meanings. As a form of body expression, dance itself is a symbol system. Semiotics can help us analyze how physical movements in dance convey emotions, concepts and cultural values. In dance, the same dance movement or posture may have different symbolic meanings in different cultures and contexts.

5.2.2 the costume props characteristics of Jiangxi Folk dance

Costumes and props in Jiangxi folk dance are auxiliary tools in the performance of dance movements, which not only enhance the recognition of image roles, but also broaden the channels of creation in the arrangement of movements. These distinctive clothing props are of great aesthetic significance and value. In the view of many scholars of aesthetic theory, the aesthetic theory they put forward can be applied to the study of costumes and props in dance to help us understand their role and significance in dance works.

John Dewey: A representative of functionalist aesthetics, he focuses on how works of art interact with the experience and emotions of the viewer. In dance, costumes and props can be seen as part of a work of art that conveys emotion and meaning through interaction with the dancer and the audience.

Maurice Merleau-Ponty: An important representative of the phenomenology of the body, he focuses on how the body participates in and creates artistic experience. His perspective can help us understand how dance costumes and props interact with the dancer's body and how they affect the aesthetic experience of dance.

Roland Barthes, an important thinker in semiotics and cultural studies, explores the relationship between sight and sign in his book *Semiotics*. His ideas can help us analyze the significance of dance costumes and props as cultural symbols and how they reflect society, history, and identity.

5.2.3 The performance form characteristics of Jiangxi folk dance characteristics

In traditional dance performance, most of the performance forms are based on the improvisation of actors, which is a non-structural presentation. With the development and changes of politics, economy, culture and other aspects, choreographers and actors in dance performances are paying more and more attention to the structure and presentation form of the work itself, and at the same time, they have studied the environment, social function and value delivered.

Talking about the characteristics of dance performance forms, this study combines theories from the aspects of the structure and function of the work itself, the field of the choreographic environment, and the symbiotic conditions of multiple elements.

Bronis Malinowski (Bronis Malinowski) : Malinowski is an anthropologist who emphasizes the influence of cultural background on individual behavior and social functioning. In the study of dance, his ideas can be helpful in analyzing how the meaning of dance is transmitted in a specific cultural context and meets the needs of members of society.

AR Radcliffe Brown (Alfred Redcliffe-Brown) : He was a social anthropologist and one of the leading figures of structural functionalism. His views emphasized the stability and order of the social structure. In the study of dance, his ideas can be applied to analyze how dance maintains order and transmits social values in a society.

In the study of dance expression, field theory can be used to analyze how dance is affected by different social environments and backgrounds, and how dance plays different roles in different fields.

Erving Goffman: He focused on social interaction and performance, and came up with the concept of front and back. In the study of dance, his views can be applied to analyze how dancers play different roles in different fields and how audiences participate in dance performance.

Nancy Fraser: Concerned with social justice and inequality, she developed the concept of "dance field." In the social field, her views can be used to analyze how dance reflects and influences social justice in different social fields.

Symbiosis theory emphasizes the interdependence and interaction between different organisms or elements. This theory can be applied to the study of dance performance forms to help us understand the interaction between dancers, audiences, music, venues and other factors. It can provide an ecological perspective for the study of dance performance forms, and help us to deeply explore how dance can deduce rich meaning and experience under the dialogue of multiple elements.

Tim Ingold: He's an anthropologist who focuses on the interaction between humans and their environment. His perspective can help us understand how dancers interact with their surroundings, creating a unique symbiotic experience during performance.

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