

On the Development Trend of Composite Ethnic Dance Culture on the Silk Road

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Abstract: In fact, the ethnic dance on the Silk Road has great complexity and unique regional customs. It has great regionality, and its extraordinary regional characteristics make their composite dance culture more eye-catching and brilliant. This paper specifically analyzes the diversified distribution of the Silk Road dance culture, and analyzes and studies the development trend of the composite ethnic dance culture on the Silk Road.

1. Introduction

In fact, under the background of China's long-standing development, the Silk Road is not only a geographical location and a route running through many countries at home and abroad, but also a carrier of cultural forms. Culture continues to be flourished and be developed on the Silk Road. The areas covered by the Silk Road include many provinces in China, and their cultures are more diverse. Different provinces and countries have established far-reaching links through the development of the Silk Road, which has become a vital part of the development history of the Chinese nation.

2. The Diversity of Ethnic Dance Culture on the Silk Road

2.1 The Diversity of Dance Cultural Forms of the Chinese Nation

Due to the long history and wide distribution of Chinese ethnic dance, the exchange and integration in the process of development makes the ethnic dance diversified. The nationalities along the Silk Road in China include Mongolian, Hui, Uygur, Manchu, Han, Tibetan, Tatar, etc. And different nationalities have different living habits and ways of life. In the process of continuous development and communication, it has created a more inclusive and unique dance cultural form. At the same time, different nationalities have different ethnic cultural forms, which are mainly divided into the following three kinds, one is the oasis national dance system. Oasis is a place where people gather and live in desert, Gobi and other areas. The emergence of oasis can help people survive continuously and produce their own unique survival culture, so that people in desert, Gobi and other areas can constantly explore their own way of life under barren land and harsh living conditions, so as to adapt constantly. At the same time, it is precisely because of such a unique culture and indomitable and optimistic spirit that this kind of dance shines in the dance system of the Chinese nation. The second is the grassland national dance system. This dance system is represented by the

Mongols, who are good at nomadic life, and they know the grassland best. However, due to their over dependence on nature, their dance in the face of nature is mainly to worship gods and praise miracles. Through a series of forms such as hunting dance movements and sacrifice, they convey the beliefs of herdsman on the grassland. The third is the plateau national dance system. Obviously, this is the Plateau Characteristic Dance system. Due to the particularity of the plateau environment, people in the plateau area are carrying out production activities dominated by animal husbandry. Such a strong posture and regional type make their dance steps steady and powerful, with incomparable characteristics and advantages.

2.2 The Difference in Style and Melody

According to the Northwest ethnic dance culture, the representative ones are Uyghur dance, Kazak dance, Mongolian dance and Tibetan dance. Uyghur dance has the style of Arabic dance, and it is still enduring in our national dances today. Uyghur dance emphasizes collective and spiritual communication. From eye contact to movement, it is the expression of demeanor and emotion. From eyes to actions, it is the expression and emotion. Most dances are activities such as prayer and blessing. On the one hand, Kazak dance shows the rough and unrestrained of men, and it also shows the beautiful and implicit of women, and comprehensively shows the spiritual outlook of Kazak people in daily life. Mongolian dance pays special attention to the bounce of the knee joints, and emphasizes that the movements are crisp, flexible and changeable, and the rhythm is adjusted through the footwork. The Tibetan dance is mainly Zhuo dance, which has been developed into more than 60 dance stages in pastoral areas, combined with the local living environment, the atmosphere during the performance is solemn, between religion and legend, the movements are coordinated, and the tune is soothing. With the development of the times, it can only be performed by men, and the Zhuo dance watched by women is no longer mysterious. Now people have used Zhuo Wu techniques in square dances and participated in Zhuo Wu performances to achieve the purpose of fitness.

3. Communication and Integration of Ethnic Dance Culture on the Silk Road

3.1 Unification of Part and Whole

The ethnic dance culture of the Silk Road is based on the song and dance culture of Northwest China and even Central Asian countries, including native dances and symbiotic dances. The former is a dance culture full of national uniqueness, and the latter is a dance culture produced by different nationalities in the process of communication and integration. With the continuous development of the times, the ethnic dance culture on the Silk Road, despite its various forms, with the help of the Silk Road as a carrier, its ethnic dance culture has a strong internal connection and unity. The Silk Road ethnic dance culture covers the Xinjiang, Inner Mongolia, and Tibet regions of China, and the continuous exchanges and cultural integration of Han, Uighur, Hui, Mongolian, Tibetan, Qiang, Yugu, Tajik, Uzbek and other ethnic groups. Under the circumstances, the dance culture of the Silk Road gradually presented a multi-ethnic dance style and became a dance culture jointly developed and created by all ethnic groups.

3.2 The Unity of Tradition and Modernity

The dance culture of the Silk Road combines traditional national culture and modernity, and is the integration and unity of tradition and modernity. The Silk Road dance culture has a profound history and culture. For two thousand years, the Silk Road dance culture has been continuously

integrated and developed in the long history. However, its inner core and essence have always been continued and preserved, and it has become a source of originality. Ecological and primitive human singing and dancing representatives. To this day, the Silk Road folk dance is still developing continuously in the continuous cultural shock and national integration, and has absorbed a large number of useful elements of modern culture, which has promoted the innovation of the shape and content of the Silk Road dance culture.

3.3 Unity of Art and Life

The Silk Road ethnic dance culture is based on the continuous collision and integration of multi-ethnic areas in production and life. The production and life style of ethnic groups in this region is largely reflected in their dance culture, which is closely related to living habits, material culture, thinking mode, spiritual civilization and other factors. It is the most intuitive embodiment of people's production and life. For example, the traditional “soup bottle dance” of Hui nationality is formed by integrating Persian culture and Arab culture during the development of the Silk Road, which shows the activities and customs of Muslim bathing and washing. And the “banquet music” of Sala, Hui, Baoan and other nationalities is a manifestation of their folk life and folk activities.

4. Conclusion

With the increasingly frequent cultural exchanges, the composite ethnic dance culture on the Silk Road has formed great characteristics. Under the development of today's era, the national development pays more and more attention to the Silk Road, and is looking for innovation and new cultural development opportunities in the process of continuous development and integration. It is necessary to develop the dance culture on the Silk Road into a dance system with more uniqueness and rich connotation, so as to promote the development and progress of socialist civilization.

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