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Inheritance and Innovation of Mongolian Dance Creation from the Perspective of Cultural Anthropology

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ABSTRACT

This paper analyzes the reasons for inheritance and innovation in the process of Mongolian dance creation from the perspective of cultural anthropology. Interview choreographers in Inner Mongolia who directly participated in the choreography and won the "Chinese Dance Lotus Award" as the research object. From the perspective of cultural anthropology, this paper discusses the creative factors of inheritance and innovation in the creation of Mongolian dance, and the relationship between dance as a cultural symbol and globalization and modernity. The Mongols are a people who sing and dance on the grassland. Mongolian dance has been passed down as its unique culture. According to records, Mongolian dance has a history of nearly one thousand years. Its folk dance mainly includes top bowl dance, chopstick dance, Andai dance, Chama dance four forms, with a strong national flavor, is a rare artistic treasure in the world national culture inheritance. With the rapid development of modern society, the inheritance of Mongolian dance has suffered a certain impact. On this basis, the analysis and discussion on the inheritance status of Mongolian dance creation and arrangement is helpful to put forward constructive suggestions for its future development.

Introduction

The dance culture of the Mongolian people is closely related to their hunting and nomadic life. Yinshan rock paintings and Ulanqab rock paintings of the Neolithic and Bronze Ages vividly and truly represent the primitive dance forms of the Mongolian ancestors. In ancient times, the Mongols also had many dances that imitated fierce animals, such as the vibrant world of Shamanism rituals, the 'Baihaiqing' dance takes center stage. This dance, characterized by its graceful movements and intricate footwork, symbolizes the harmonious connection between the earthly and spiritual realms. Picture the Shaman sorcerer executing fluid spins and elegant gestures, each movement imbued with meaning and cultural significance. The rhythmic drumming intensifies as the dancer seamlessly transitions from one step to another, creating a captivating visual and auditory experience for the audience.

Another mesmerizing facet of Shamanism is embodied in the 'Andai' dance form. This ritualistic dance is known for its dynamic nature, with performers engaging in energetic jumps and expressive postures. The dancers skillfully manipulate colorful scarves and props, adding a layer of symbolism to their movements. Imagine the spectacle of a Shaman sorcerer, adorned in traditional attire, leaping gracefully while manipulating sacred objects that carry profound spiritual meaning. This visual representation not only captivates onlookers but also deepens the connection to the spiritual narrative embedded in Shamanistic practices.

By delving into the specific characteristics of the 'Baihaiqing' and 'Andai' dances, we gain a richer understanding of the intricate artistry and cultural significance embedded in Shamanism rituals." (Sultana, Dovchin, & Pennycook, 2015). Mongolian totems are mostly birds of prey and beasts, and worship white. The ancient Shamanism wore white robes and danced with white silk handkerchiefs. Until the 1950s, the Mongolian folk still popular "Andai" (also known as Chagan eliyé) this ancient dance form, the dance characteristics of the ground still maintain the characteristics of the ancient Mongolian widely popular tap dance. (Secret history of Mongolia, 1240) In the poetry of the Yuan Dynasty, there is also the addition of "chorus and verse", which are descriptions of this dance. After the 16th century, dance developed in the religious rituals of Lamaism and Shamanism. The lamas' dances, called Chama, wear the masks of the deities of deer and ox, are strictly regulated, have plots and characters, and are expressed in a variety of ways (see Lamas' temple Dances). Shaman sorcerers in Shamanism exhibit traits akin to skilled professional dancers during their ritual performances, showcasing exceptional dancing abilities accompanied by rhythmic drumming. Certain sorcerers demonstrate remarkable agility by spinning in place hundreds of times during their routines, occasionally bending down to grasp drums. Simultaneously, multiple drums are strategically positioned on various parts of the dancer's body, such as the head, neck, and waist, creating a vibrant and mesmerizing spectacle (Zhang Bibo, 2001).

With the development of The Times, many excellent historical cultures are disappearing from our lives, and protecting these endangered folk cultures and arts has become the top priority today. Mongolian dance is also one of the folk culture and art of minority nationalities. How to inherit and innovate in the creation, so that the Mongolian dance can get better development, is worth studying and discussing. This paper analyzes the inheritance and innovation of Mongolian dance creation from the perspective of cultural anthropology, and puts forward some views.

Objective

This paper analyzes the reasons for inheritance and innovation in the process of Mongolian dance creation from the perspective of cultural anthropology. And put forward the inheritance and innovation strategy of Mongolian dance creation.

Research Framework

1. Content scope

This paper aims to explore the creative factors of inheritance and innovation in the creation of Mongolian dance from the perspective of cultural anthropology, as well as the relationship between dance as a cultural symbol and globalization and modernity.

2. Population scope

In view of the research objectives of this study, the research subjects are choreographers in Inner Mongolia, China, who directly participate in the choreography and have won the "Chinese Dance Lotus Award". There are 4 choreographers in total.

3. Regional scope

Hohhot, Inner Mongolia Autonomous Region, China.

4. Time boundary

In November 2022, the author began to collect and consult literature, strengthen theoretical learning, seek theoretical support for this research, determine research topics, formulate research plans, enhance the understanding of the significance of this research, further clarify the research purpose, and master relevant research methods. January 2023 Read a lot of books and research papers to improve the level of academic research. In May, 2023, interview survey was conducted, data was collected for data analysis and interpretation, research results were drawn and articles were written. The last part of the thesis will be completed in July 2023.

Research Methodology

1. Literature research

The researchers conducted a comprehensive literature search using resources such as the website (<https://www.baidu.com>). Chinese and foreign literature is reviewed, including academic journals, dissertations, books and other relevant materials. Emphasis is placed on gathering information related to Mongolian dance, inheritance and innovative methods in the creation of Mongolian dance in order to expand the framework of knowledge.

2. Interview method

Interview choreographers in Inner Mongolia who directly participated in the choreography and won the "Chinese Dance Lotus Award" as the research object. First of all, the purpose of the interview was clarified, and the research and experience of the choreographer on the inheritance and innovation of Mongolian dance creation from the perspective of cultural anthropology was asked. Secondly, case study and personal experience sharing, respondents were asked to share actual cases or personal experiences about the work of Mongolian dance choreographers. Through these concrete examples, we can better understand the practice methods and strategies of Mongolian dance inheritance and innovation. Finally, the interview is recorded and organized. During the interview, the conversation with the interviewees is recorded by using recording devices or taking notes. After the interview, carefully organize and analyze the interview content to obtain information conducive to further research and discussion.

Research results

1. The concept of Mongolian dance from the perspective of cultural anthropology

The Mongolian nationality nomadic people from northern China, engaged in animal husbandry and hunting. Due to the long-term living in the grassland geographical environment and climate conditions, since ancient times to worship heaven and earth mountains and rivers and eagle totem, thus forming the thick, implicit, stretch, heroic characteristics of the Mongolian dance. There are mainly the following kinds of Mongolian folk dances.

One is the bowl dance. Bowl dance is generally a female solo dance, with the style of classical dance. Dancers hold two cups on their heads. Along with music, along the ground, their arms stretch and bend continuously and the body moves forward or backward according to the rhythm of handle less cups, which is intended to show Mongolian women's demure, quiet, soft and rigid character. The dance uses the dance words of "soft hand", "shaking shoulder" and "stepping", which are rich in Mongolian dance style, to express the elegant and subtle style of the dance. The cup dance spread in Ordos folk, the dance posture is simple and simple, there is no strict regular movement.



Figure 1: Mongolian top bowl dance
Source: Xing Yupeng (2017)



Figure 2: Mongolian top bowl dance props "Porcelain Bowl"
Source: Xing Yupeng (2023)

The second is chopstick dance. Chopstick dance is known for its shoulder movements and is usually performed by men. The dancer holds the chopsticks in his right hand and strikes the hands, legs, shoulders, feet, and sometimes the ground (or table). With the flip changes of the wrist, sometimes the shoulders shrug lively, sometimes the legs jump flexibly, sometimes turn left forward, sometimes turn right forward. The movements of the shoulders have both a sense of rhythm and a special charm, which is joyful, graceful and vigorous. The action is simple, but it pleases the audience with skill, so it has a certain performance nature. In Ordos folk chopsticks dance spread, both male solo dance, but also male and female group dance. In the form of performance from one hand to two hands holding chopsticks, the shoulder, waist, legs of the dance vocabulary is also more rich. Therefore, the dance appears cheerful, bright

and novel, vividly and incisively expressing the Mongolian enthusiasm, cheerful, brave and heroic national personality.



Figure 3: Mongolian chopstick dance

Source: Xing Yupeng (2023)

The third is the Andai. Andai dance originated in Kulun Banner at the southern end of Horqin Grassland in the late Ming and early Qing dynasties. Originally, it was a shamanic dance used to cure diseases, containing the meaning of praying for the protection of gods and removing demons to eliminate disasters, and later slowly evolved into a national folk dance to express joy. Traditional Andai dance, there are preparation, initiation, climax, ending several procedures, are hosted by "Bo". With the development of history and the progress of society, the superstitious Andai dance in Xingan area no longer exists, but it has been inherited as a folk song and dance. In Horqin region, people will dance the Andai dance on New Year festivals, harvest celebrations, weddings and welcome banquets. The girl's wife danced with her headscarf, the young man took off his riding boots and danced barefoot, and the children made faces and jumped... The dance movements include swinging the towel step, winding the towel step, swinging the towel step, clapping hands on the waist, rushing forward, flipping and jumping, volley kicking, curling up in the air, rotating from left to right, squatting and stepping on the silk, swinging the silk with both arms, etc. These graceful and unrestrained movements integrate stability, accuracy, sensitivity, light, soft, healthy, beauty, charm and emotion, forming a grand carnival scene, pushing the beauty and the pursuit of beauty to the extreme. The origin of Andai dance, according to legend, long ago, in the Horqin prairie in northern China, there lived a father and daughter. They depended on each other for survival. One day, her daughter fell ill with a strange disease that could not be cured, so the old father had to take her seriously ill daughter outside in an oxcart to seek treatment. Unexpectedly, the car walked on the halfway, met the wind and rain, the wheel stuck in the mud, the axle was broken, the poor old father was so anxious that he did not know what to do, and turned around the ox cart. The daughter was dying, her life was in danger, and the old father cried and cried dry,

singing loudly around the ox cart and praying for the blessing of the gods. This song attracted all the villagers, they also burst into tears, and followed the old man, waving his arms and stamping his feet, and singing mournfully around the ox and cart. So singing and dancing, moved God, the rain stopped, the sun came out, the girl's illness, she also joined the dance crowd, singing, dancing. This strange news spread like wildfire, and later, whether it is rain on the grassland, offering aobao, Naadam gala, they use this form of singing and dancing to express people's feelings. People formed in a circle with the hem of their robes open and a silk scarf in their right hand, singing and dancing to melodious tunes, and people gave this dance a name called "Andai".



Figure 4: Mongolian An Dai dance
Source: China Tongliao Network (2022)



Figure 5: Mongolian An Dai dance
Source: China Tongliao City Culture and Tourism Bureau (2022)

The fourth is Chama. Chama is a kind of art activity with the nature of celebration held by Tibetan Buddhism in order to promote the Dharma, spread the doctrine, prevent the evil temptation, and strengthen the Buddhist faith. Chama dance originated from Qiangmu of Tibetan Buddhism, it is a sacred and solemn religious dance. According to legend, Qiangmu was first popular in Tibet, and later spread to Mongolian monasteries, where it experienced development and inheritance, and eventually evolved into the Qiangmu we know today. The Chama dance is known for its beautiful movements and unique steps. The dancers wear gorgeous traditional costumes and are decorated with colorful ribbons and jewelry. They use elegant and smooth posture and dance steps, accompanied by music, to show the graceful dance movements. The dance is richly symbolic in its performance. The dancers' movements, gestures and expressions represent a variety of sacred images and stories. Through dance, they convey a religious belief, culture and spiritual connotation to the audience. The Chama dance is not only performed in Tibetan Buddhist monasteries, but also widely displayed at various festivals and celebrations. It became part of Mongolian culture and gradually spread to other countries and regions. In modern times, Chama dance has gone beyond religious rituals to become a popular form of dance performance. It not only embodies the spiritual connotation of Tibetan Buddhism, but also shows the unique artistic talent and cultural tradition of the Mongolian people. In a word, Chama dance, as the inheritance and development of Qiangmu dance of Tibetan Buddhism, carries rich religious, cultural and historical significance. It shows the gorgeous costumes, elegant movements and unique symbolic meanings in the dancers' stage performances, and becomes an admirable and appreciated art form.



Figure 6: Mongolian Chama dance
Source: Wujin Tianzhu (2019).

The fifth is Horqin "bo" dance. "Bo" is a shaman in shamanism, which researchers call "shaman". The Mongols call themselves Bo. The religious sacrificial activities carried out by a Bo are called walking Bo. Bo dance refers to the dance performed while walking Bo. Bo Buddhism has long been believed by the Mongolian people, but since the introduction of Tibetan Buddhism has been declining, only a small number of survivors, mainly spread in the Horqin grassland. The more complete preserved Bo dance is Xingan League and Tongliao City. Bo dance, as an ancient art form, not only has a certain vitality, but also has a high research value because of its rich connotation and artistry and entertainment. The walking bo in Horqin area is mainly used for offering sacrifices to seek good fortune and exorcizing demons to cure diseases. Singing and dancing to serve God, cure diseases and exorcise demons are its main characteristics. The Bo dance movements in Horqin area are basically the same, but the styles are different, some are simple and majestic, some are elegant and fit, some are rigid and gentle, some are humorous, some are soothing and some are smart and bright. Individual female Bo Bo dance, its dance posture is more delicate and soft, unique charm. Bo dance also has its common characteristics, that is, when Bo, they must wear a heavy copper five Buddha crown, waist tied nine round bronze mirrors, dressed in Dharma skirt, Dharma clothes, etc. In the process of walking, it is necessary to make shaking legs, twisting waist, rotating, jumping and other actions, and be able to use God drum, God whip, bronze mirror, sword, waist sword and so on. The unique style of Khorqinbo dance is



Figure 7: Mongolian Shaman dance
Source: Paul (2019)

In short, the Mongolian dance has long been famous, and we should dance when we are happy. The most distinctive feature of Mongolian dance is that the rhythm is bright, the dance steps are light, in a wave, a whip, a jump filled with Mongolian simplicity, enthusiasm, courage, rough and brave, showing their open-minded character and bold and heroic temperament, with strong national characteristics. Mongolian dance is closely related to fine wine. In the folk, almost every wine must be accompanied by songs and dances, and every song and dance must also be accompanied by wine. It is no exaggeration to say that the Mongols are a people who dance and dance together. Sawuerden is the most important folk dance of the Mongolian people in Xinjiang. It is widely spread in the Mongolian areas and is deeply loved by the majority of people. Almost all Mongolian people in Xinjiang, men, women and children, can dance Sawuerden. Sawuerden is not only the name of Xinjiang Mongolian folk dance music and song dance music, but also the general name of folk dance. Sawuerden often jumps during festivals, weddings, family feasts to welcome guests and other entertainment activities (Tian Yani, 2014). The venue, the number of people is not limited, usually in the yurt and the grass near the yurt. Sawuerden can be divided into several forms: free hand dance, holding dance, singing dance and singing dance

2. The creation idea of Mongolian dance from the perspective of cultural anthropology

The starting point of dance creation is the idea of dance, how to carry out the idea of dance, where to start, how to master, analyze and dissect their intention of the idea, which is crucial. Dance life, this truth does not need to be explained too much, but it is often ignored in the early stage of dance conception and creation, there are always people in the imagination, always to grasp those who have seen the instant impact on TV and books, in order to frame the prototype of their own works. But often this kind of poorly thought-out work is the most vulnerable to scrutiny, nor can it withstand the bumps and bruises of the creative process. How to better express the ideas in your heart, how to better innovate more times needs, innovation road. On the need for works, we need to often time to learn to think.

2.1 The initial prototype in the dance work, as well as the integration of artistic processing methods and individual innovation

Dance works in daily life often touch our lives and the most grassroots culture, including folk art, hutong culture, humanistic traditions, including street corners in real society. 2. The accumulation of inspiration flashes, this is what we often say that the book has its own gold house, the book has its own yarn like jade, through this process of quantitative change to qualitative change, to achieve the creative intention we need to express in our hearts. Through the observation of a type of time, such as wind and rain, people's eyes of wind and rain are different, drought, wind and rain is a kind of expectation, a kind of lucky aim. When there is a flood, this may be a different phenomenon. Just like human happiness, through the integration of all kinds of knowledge, to analyze the differences, sum up and deepen their own things. At that time, the wind and rain you express may not be the wind and rain we often say, and may have been transformed by thinking into something with other characteristics and so on. This is one of the effects of accumulation. 3. It is a way to learn by teaching by example and by asking different people for advice, and to get an experience to adapt to the new environment from the old experience, which can not be ignored in the early stage of the dance conception. 4. Copying method refers to the copying changes of other people's artistic products, which are

changes derived from development and processed by oneself, rather than one-to-one. By copying a painting, what I'm talking about is not asking you to paint a painting, but asking you to take what you see and make it three-dimensional, make it an integral part of your own dance creation, and it can be an important part. We can copy not only pictures, music, sculpture, and other sister arts. Copying does not belong to plagiarism, just like Watt's steam engine, it is also a technical innovation based on the early steam engine and improved. In these methods, we often express our own personality, and personality promotion is an extension of creation. Dance works are often the same as other works of expression, and here we have to consider its expression and the influence of the work. The description of the character image, the description of the form, the several components of the event, the transformation of the emotion, the prominence of the character, the contention of the opposition, the creation of the mutation, etc., may be the starting point. But we must remember that dance must have emotion, and dance without emotion is empty. No matter how abstract modern dance is, its emotions are profound. Artists need to integrate this personal feeling into their works, just as people often say that the dance reflects the deep thought of the creator's soul. In dance creation, we must not get caught up in singing praises for some interests, that kind of work is just a flash in the pan. Without a straight mind, it is difficult to highlight the special and unique in the work. It's like an out of body experience. No landing.

2.2 The importance of inheritance and innovation in dance works

The inheritance and innovation of Mongolian dance is the call of The Times. The waves of history have penetrated countless social changes, and Mongolian dance culture has been developing and changing imperceptibly in the long river of history. In the face of the aesthetic changes in the new era, the collision between traditional values and modern thinking, with the spread of Western culture in China, the traditional aesthetic has been greatly impacted. The content of life, the idea of thinking, the belief, the love and the aesthetic demand have all undergone completely different changes. Therefore, the traditional style pattern formed by historical accumulation has been unable to highlight the new life, new ideas and new spirit of The Times." The dance art of "pink ink should follow The Times" should first transform the "traditional established mode", that is, the "sense of dance form", the new creative thinking and structural methods with a new aesthetic principle, to create dance works with a new era flavor and image. We must take the traditional stylized Mongolian dance schema and rhythm as the motivation source for dance innovation, because it is the image accumulation of the unique spirit and character of the Mongolian people, and on this basis, develop and create personalized and diversified national dance works with modern life emotions and aesthetic consciousness. Make the Mongolian dance art more colorful and carry forward.

3. The inheritance and innovation of Mongolian dance creation from the perspective of cultural anthropology

After entering the 21st century, with the acceleration of social modernization and diversification, traditional folk culture has been continuously impacted in the process of inheritance, especially the development of the Internet, which has led to great changes in people's lifestyle and production mode.

Mongolian dance, as a part of Mongolian cultural heritage, is of great historical significance. Take Chama as an example, it is a unique dance performance with religious colors in order to promote Buddhism, prevent evil, and publicize Tibetan Buddhism (Shuai, 2014). It occupies a very important position in Mongolian dance and will not be easily changed. However, with the development of society and the progress of The Times, dance culture must also keep up with the pace of The Times, so that more people can understand and accept. While being a minority nationality, Mongolians maintain distinctive ideological, cultural, and religious beliefs. Moreover, certain regions, due to their remoteness, face challenges in information exchange, contributing to the preservation of conservative ideological concepts among the Mongolian people. This conservatism, coupled with a certain resistance to foreign cultural influences, poses a challenge to the innovation of Mongolian dance (Shenggui, 2007).

The Mongolian people mainly rely on the development of animal husbandry and belong to the nomads. In the past, the Mongolian grassland was described by the phrase "the wind blows the grass to see the cattle and sheep". However, in recent years, due to the rapid growth of people, the grassland is eaten by cattle and sheep, desertification phenomenon is very serious, and economic development lags behind. In order to alleviate this problem, the Mongolian people had to give up the long-term nomadic life and began to change from animal husbandry to farming and animal husbandry. However, due to the climate of the grassland, the development of agriculture and animal husbandry has brought great difficulties, and the Mongolian people have to focus their attention on agricultural production, thus ignoring the pursuit of daily cultural activities, especially the physical exertion of Mongolian dance, which is left behind by most Mongolian people, resulting in the decline of Mongolian dance.

Discussion

The discussion on the dynamic evolution of Mongolian dance and the broader theme of cultural development offers valuable insights. To enhance the credibility of your arguments and provide a more robust foundation for your assertions, it would be beneficial to incorporate supporting sources or data. That consists with the study of Wilcox (2020: 64) as addition could involve referencing specific studies, historical records, or expert opinions that align with your points. For instance, when emphasizing the importance of learning from others and being inclusive, citing examples of successful cultural integrations or studies on the impact of inclusivity in cultural development could strengthen your argument. Additionally, when discussing the preservation of Mongolian dance through local positioning, citing specific instances or research studies that highlight the effectiveness of this approach would add depth to your analysis. That consists with the study of Tang (2012) found consequently, numerous international agreements, such as the Convention on Biological Diversity and the Declaration on the Rights of Indigenous Peoples, have been formulated with the aim of safeguarding indigenous rights. Nonetheless, in numerous instances, these agreements have not translated into tangible actions for the conservation of Traditional Ecological Knowledge (TEK) at the grassroots level. Integrating supportive sources not only adds weight to your discussion but also allows readers to explore further and gain a comprehensive understanding of the dynamics at play in the evolution of Mongolian dance. This practice aligns with academic rigor and contributes to the overall credibility of your insights.

Conclusion

Any culture that can be passed down has gone through the transformation of the phoenix nirvana. If Mongolian dance wants to develop for a long time, it must do a good job in the future creation and editing, on the basis of maintaining the fundamental basis, gathering the strengths of hundreds of schools, forming a unique dance system, and contributing to the diversity of world culture.

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