



An Analysis of the Transmission Content of the Dance Culture of the Jiajong Tibetan "Kasdawen" in Western Sichuan, China

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Abstract

Background and Aim: Cultural communication is a kind of cultural continuity that has existed since the beginning of human civilization. "Kasdawen" dance is the most distinctive folk dance of Jiarong Tibetan people in western Sichuan, China. From the initial sacrificial hunting and production activities, it has gradually evolved into a folk sacrificial singing and dancing activity in funeral rites, and festival celebrations to worship Buddha and pray for peace. Taking the Tibetan folk dance "Kasdawen" in Heishui County, west Sichuan, China as a case study, this paper analyzes the communication content from three aspects: performance ceremony, performance form, and cultural connotation.

Materials and Methods: This study adopts the qualitative research method of literature method, observation method, and interview method, and analyzes the data content. Most of the literature materials come from the county cultural centers or literature and history research centers in the research area, a small part comes from the library of Aba Prefecture, Sichuan Province, China Knowledge Network, and a small part comes from the people. The interviews mainly come from folk artists and outstanding contribution dancers and observe Tibetan social life.

Results: In the research results, the communication contents of the "Kasdawen" dance performance ceremony are mainly divided into festival ceremony and sacrifice ceremony; The communication content of the dance performance form is mainly divided into dance form, style feature, and rhythm feature. The communication content of cultural connotation is mainly divided into patrilineal culture, Wuwu dance culture, and religious belief culture.

Conclusion: The dissemination of "Kasdawen" dance culture is to spread the spirit and belief of Jiarong Tibetan nationality, and it is also hoped that the dissemination of the substantive content and spiritual value of "Kasdawen" dance culture will help protect and inherit Tibetan culture.

Keywords: Western Sichuan; China; Jiajong Tibetans; "Kasdawen"; Cultural Diffusion

Introduction

The western region of China mainly refers to the natural landscape and social culture of the plateau, snow-capped mountains, lakes, and other zones in the western part of Sichuan, specifically including the cultural contents of the Tibetan, Qiang, and Yi minorities in the administrative regions of Liangshan Prefecture, Aba Prefecture and Ganzi Prefecture, which are important multi-ethnic settlement areas in China. Among them, the Jiajong Tibetan, a unique branch of the Tibetan people, is in the "Tibet-Yi Corridor" zone due to the special geographic location of the Jiajong Tibetan area and has long been in the state of Han-Tibetan ethnic groups, Han-Tibetan cultural fusion, so that it has both geopolitical marginal characteristics, but also has the mixed characteristics of the ethnic origins. At the same time, it has retained its unique cultural types in terms of language, writing, art, and cultural expression. As the most representative dance cultural phenomenon of the Jazhong Tibetan people, the "Kasdawen" dance is a set of behaviors stipulated by their national cultural traditions and is a collective activity with specific functions produced by the people of Jazhong through symbolic thinking and symbolic behaviors, and it is also the most representative and symbolic cultural symbol of Aba Prefecture. In 2006, "Kasdawen" was listed as a national intangible cultural heritage, characterized by a unique form of ritual song and dance, and is a unique marching dance in the Tibetan area.

Cultural transmission is a form of cultural continuity that has existed since the beginning of human civilization. The ways of cultural transmission of dance include oral transmission to convey the meaning of the message; festival and holiday people's self-entertainment activities; dance teaching; dance images in





cave murals, sculptures, and paintings; stage and square dance performances; dance recordings (the eight-featured dance sheet, the Dunhuang dance sheet, the Deshougong dance sheet, the six-generation small dance sheet, the spirit of the star small dance sheet, the Dongba dance sheet, the Chamasutra dance sheet, the contemporary localization of the method of the dance sheet, the Laban dance sheet, and so on); movie and television dance; nowadays, the ways of cultural transmission are more diversified, and the transmission of dance culture can be achieved through various forms of transmission from the previous forms. Television dance; nowadays, the ways of cultural dissemination are more diversified, and the dissemination of dance culture has also developed from the previous form to a variety of forms of dissemination coexisting, through movies, television, the Internet, and other traditional means of dissemination, which greatly promotes the development of the art of dance and its popularization. The dissemination of the dance culture of "Kasdawen" can not only make the public understand the charm of national culture and expand its influence but also inherit and protect the traditional culture. Therefore, this paper carries out an in-depth and systematic study on the dissemination of the "Kasdawen" dance of the Jiajong Tibetan people and analyzes and summarizes the content of the dissemination of "Kasdawen" dance culture to provide the best solution for the development and popularization of "Kasdawen" dance. Heishui County Intangible Cultural Heritage Protection to provide a reference.

The "Tibetan-Yi Corridor" has always been a major channel for ethnic migration, and Jiarang Tibetans live here, which is a unique branch of the Tibetan people. "Kasdawen", the traditional representative dance of Jiarang Tibetans, is a portrayal of the life of the Jiarang people. Through the cultural dissemination of the "Kasdawen" dance, the public can not only understand the charm of national culture but also expand its influence. Traditional culture can also be inherited and protected. Therefore, this paper makes an in-depth and systematic study of the spread of the "Kasdawen" dance in Jiarong Tibetan.

Objectives

1. To study the "Kasdawen" dance performance ceremony in the dissemination of content
2. To study the performance content of "Kasdawen" in the dissemination content
3. To study the cultural connotation of "Kasdawen" in communication content.

Literature review

Cultural dissemination is a way of cultural continuity that has existed since the beginning of human civilization. Chinese traditional dance is a precious cultural treasure in China, a material carrier of Chinese history, culture, and cultural customs, as well as a subtle expression of Chinese traditional culture. Among them, Chinese ethnic folk dance mainly refers to a folk dance widely circulated among the people and created and performed by the working people themselves. In folk dance, the expression of beauty by countless generations of working people from various ethnic groups is gathered. For thousands of years, the interweaving of diverse cultures has to some extent enabled dance to absorb the characteristics of diverse ethnic groups. Therefore, the development of Chinese ethnic dance has also demonstrated inclusiveness and innovation. With the development of the times, the dissemination of dance culture is also changing. In the era of underdeveloped science and technology, dance culture could only be disseminated through dance, drawings, dance scores, and writing. With the development of science and technology, the previous modes of communication have many limitations. Some of them are gradually eliminated because they can't meet the needs of the masses. Now the rise of social mass media and the wider range of popularization have expanded the spread of dance culture from the previous forms to the coexistence of multiple forms of communication. The development and popularization of dance art can be greatly promoted through movies, television, the Internet, and other traditional means of communication.

The Tibetan Yi Corridor involves the dissemination of music culture, ethnic culture, dance culture, and religious culture. In music culture, Cheng Xiaobei explores the dissemination and exchange of music culture during the Han Dynasty. Due to the regional advantages of the Tibetan Yi Corridor, there have been numerous ethnic groups along the corridor since ancient times, and the migration and exchange of countless



ancestors have promoted cultural exchange and dissemination. Existing archaeological results show that numerous cultural relics with cultural integration characteristics have been unearthed in the Tibetan Yi Corridor area, including numerous precious musical relics, which are rich in variety and mainly divided into two categories: musical instruments and images. These relics are the historical witnesses of ethnic and cultural exchanges in the region. Among them, Xu Bing's article "Interpretation of the Cultural Function of" Si Tu Guo Zhuang ", which studies from the perspective of art, takes a cultural function as the entry point and elaborates on the cultural function of" Si Tu Guo Zhuang "from several aspects such as cultural inheritance function, cultural accumulation function, cultural exchange function, and cultural integration function (Xu, 2017). In Lu Ting's article "Interpretation of the Aesthetic Culture of the Bon Religion in the Jiarong" Darga "region, a field investigation and research were conducted on the" Darga "in the Jiarong region. At the same time, cultural analysis was conducted based on historical materials, and it was believed that the Xiangxiong civilization was the cultural foundation of Darga's emergence, and Darga was an aesthetic ritual activity derived from the concept of" round worship "in the Bon religion (Lu, 2021). In Yang Ting's article "Research on the Dance Form of Manaiguozhuang in Jiarong Tibetan", the study mainly takes the dance form of Manaiguozhuang as the starting point and comprehensively discusses the historical origin, dance style, and expression form of Manaiguozhuang. Finally, it is summarized that the overall dance form of Manaiguozhuang is "a combination of hardness and softness, ancient simplicity and elegance", with rich cultural and ceremonial connotations. The singing and dancing form is highly expressive, the formation is correct, and the movements are relaxed and relaxed. In this regard, Manaiguozhuang is rich in training value, and it has been passed down through the active inheritance of this art form.

Conceptual Framework

This paper mainly analyzes and summarizes the cultural communication content of the "Castaven" dance. The research on the cultural communication content of "Castaven" is mainly divided into three aspects. Castaven's performance ceremony². Castavin's performance form³. The cultural connotation of Castaven.

The conceptual framework is shown in Figure 1.

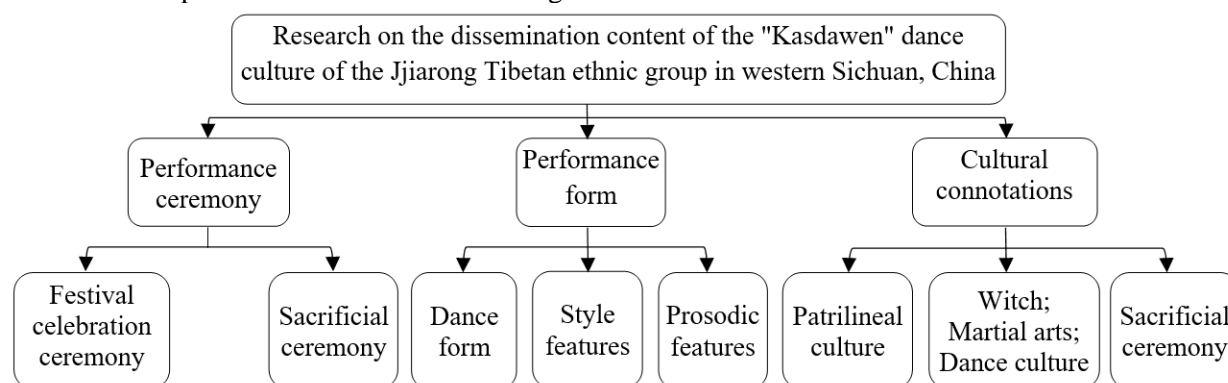


Figure 1. Conceptual Framework

Note: Constructed by the author

Methodology

1. Literature research method

Literature research is a long-standing and widely used research method that requires researchers to collect, organize, and analyze relevant literature to establish their research perspectives and form a scientific understanding of facts. This study fully utilizes the literature research method to collect and organize



historical literature materials from cultural and historical museums, museums, libraries, and folk relics in various counties within the research area. It analyzes and studies the relevant achievements of senior scholars in Tibetan and Qiang dance. Using literature research method to compensate for the lack of objectivity in field investigation, while expanding my research perspective and promoting the continuous progress of knowledge systems.

2. Interview method

The interview method is a commonly used data collection method in qualitative research, which is a conversation aimed at the research purpose. Conducting in-depth interviews with a research subject with relevant experience can lead to in-depth exploration of a specific problem. In this study, interviews were mainly conducted with folk performing artists and those who have made contributions to dance.

3. Observation method

The field investigation method of "participatory observation" proposed by anthropologist Malinowski has been widely used in the field of dance anthropology. This examination method involves delving into the life background of the research object, observing the actual social life of the participants in the research, and obtaining the dance culture experience of the insiders by transforming them into insiders, ultimately achieving an experiential approach to understanding the research object. In this study, the author delves into the field to experience and comprehend the inherent culture and ideas of folk dance in the current dance scene, mainly from the perspectives of folk customs, social life, religious beliefs, etc.

Results

As a representative dance with strong regional characteristics, "Kasdawen" is becoming more and more recognized in the country. This is not only due to the persistent persistence, publicity, and promotion by civil forces, social organizations, and government departments, but also because "Kasdawen" itself contains rich cultural connotations, and the essence of the spread of "Kasdawin" is, firstly, the spread of ideas and beliefs, and secondly, the spread of special art forms. The essence of the dissemination of Kastavan is firstly the dissemination of concepts and beliefs, and secondly the dissemination of a special art form. The cultural dissemination of the Kasdawen dance can be summarized as the dissemination of the performance rituals, the dissemination of the performance forms, and the dissemination of the cultural connotations.

1. "Kasdawen" dance performance ceremony in the content of the communication

According to Zhuang Kongshao, rituals are one of the basic elements that constitute religious beliefs and have the power to reinforce order and values, strengthen beliefs, and reinforce community unity and identity (Zhuang, 2015). Rituals, as a way of behavior created by human beings in a specific time, or space-time environment, are one of the most primitive, ancient, and universal social and cultural phenomena in the long history of mankind. Through specific rituals, human beings express their thoughts and feelings of infinite respect, admiration, and fear for the divine or sacred things, and also express their worship and salute to all things in the world and the rhythms of life of natural beings, and under the role of faith and worship mentality, people are more inclined to express their inner feelings by relying on body language. "Kasdawen" dance as Aba Heishui County folk ritual song and dance activities, is not only a kind of song and dance art but also a ritual activity, that has a rigorous, standardized, complete ritual program. Nowadays, this kind of song and dance ritualized activity often appears in the social life of the Heishui Tibetan people in different forms, such as festivals, funerals, and sacrifices, and has become an important link connecting the rituals.

1.1 Rituals in Festivals

The "Harvest Festival" is a large annual festival in the upper Minjiang River corridor. The "Harvest Festival" generally celebrates a good grain harvest and prays for good weather, as the harvest time is uncertain every year, the festival is mainly influenced by the agricultural season, so the time of the festival varies from year to year. Upon inquiry, the locals said this festival is held in the middle of November every year, the villagers harvest grain, livestock fat and strong, to celebrate the harvest, the villagers are full of



leisure down with the joy of the harvest, the purchase of a good bounty of food, specially selected two days, slaughter cattle and pigs to celebrate the festival. This festival is no less than the Tibetan New Year or the Spring Festival. During these two days, the villagers will celebrate the festival by holding the ceremony of honoring the mountain gods and performing songs and dances. The ceremony is divided into five main procedures.

(1) Preparation

Every "Harvest Festival", people have to put down their hands in advance, to the village as a unit by the village of several organizers to organize the villagers to begin to prepare for the "God of the mountains" related matters. Before the ceremony of "honoring the mountain god", it is necessary to prepare for the day's needs of Ronda, flags, cypress branches, mugwort, and other herb leaves, as well as tsampa, fried barley, ghee, milk residue, tea, sugar, apples, water, and many other foodstuffs, as well as the day of the ceremony to wear Tibetan clothes, Tibetan boots, Tibetan knives, jewelry.

(2) Traveling

After a series of preparations, the people dress up early in the morning, and the men go into the sutra hall to complete the ancestor worship ceremony and invite their ancestors to travel with them through the ancestor worship ceremony. Afterward, the men gather on horseback and ride up the mountain with the items needed to pay homage to the mountain god. The women wait for the men to return to the clearing at the bottom of the mountain with plenty of food. Women are not allowed to go up the mountain with the men during the whole ceremony.

(3) Simmering

Upon reaching the top of the hill, the procession stops and the men dismount and simmer. There are two towers at the top of the hill, one for arrows and flags, and the other for simmering mulberry. During the simmering ceremony, the villagers choose cypress branches, and leaves of herbs such as *Artemisia absinthium* and *Shinan* and put them in the mulberry stove to ignite. Then sprinkle some tsampa, barley, tea, sugar, and other food, and then finally with a cypress branch dipped in water to the burning fire waved three times, the mouth also recites the words. To be burning smoke, the first will be prepared before the new flag in the smoke on the smoke, and then inserted in the tower, and the new harvest of food (barley, wheat, and made of steamed buns, smack wine, tsampa, and other food) on the tower, to show the mountain god blessed this year's grain harvest of gratitude and respect. Subsequently, the men began to open the altar to toast the bodhisattva, the horse team will be around the sang furnace on the three circles while holding up his right hand to throw "Ronda" while reciting the prayers of the heart, this ritual ceremony to send people to the future of a new year's expectations, but also means that from the "mountain god" "from the" mountain god "to get the protection and blessing of the coming year. Once the ceremony is completed, people are ready to go down the mountain.

(4) Return

After the ceremony, the men ride down the mountain on horseback, and on the way back, they sing happily to express their joy after honoring the mountain god. At this time, the women prepare lunch at the bottom of the mountain and wait for the men to return. When the men return, the ceremony of honoring the mountain god is declared to have ended successfully, and lunch is served as a family.

(5) Celebration

During the celebration, people will put on their costumes and go to the open space. Firstly, the men will dance the "Kasdawin" of the harvest to express their gratitude to the gods and hope for the best. Afterward, the women begin to dance the pots, singing and dancing all night long until three days later.

1.2 Funeral rituals

Funeral rituals are an important form of celebrating the merits of the deceased during their lifetime, the main way for the living to express their infinite nostalgia for the deceased, and an important way to satisfy people's psychological needs and release their emotions. The burial method of Heishui Tibetans is mainly cremation, and men are the protagonists of the whole funeral ceremony. There are two procedures in the whole funeral ceremony.



(1) Mourning and Preparation

Reporting a funeral is the prelude to the funeral ceremony. Once the funeral is at home first notify friends and relatives at home to set up a good hearth, altar, etc., and prepare a good mana flag, ghee, or oil for the deceased lamp, simmering mulberry, offering sacrificial food. Friends relatives and neighbors to bring tea, food, etc. to mourn the dead, condolences to relatives, and help the deceased's family to take care of the funeral, at the same time, each family in the village will send about 100 pounds of firewood to be used later to burn the body. Usually according to the deceased's family's economic conditions to determine the length of the chanting, the deceased if the death in the summer, cremation is not to choose the day, up to no more than three days, the winter is required to choose the day of the cremation, and sometimes also according to the age of the deceased, belonging to choose the day of the funeral, the location and so on. After a person dies and dies, he or she is undressed, wrapped in white cloth, and placed in a corner of the hall, the male body is placed in the left corner under the shrine, ghee lamps are lit day and night, and friends and relatives take turns guarding the body (the wake), which lasts until the funeral.

(2) Funeral

The funeral procession is the culmination of the funeral activities. In this part of the process, men are dominant and women do not join the funeral procession. The funeral will be the deceased's hands, feet, head and abdomen bent into a ball, into a rectangular wooden.

2. Forms of "Kasdawen" dance performances in the content of the communication

2.1 "Kasdawen" action pattern

The dance movements of "Kastawen" originated from primitive hunting activities, and through the ancient warring period, it is now active in the daily life of the people of Kuroshio as a folk ritual dance. "There are five types of movements in the Kastavin.

(1) Expeditionary movement

The "Kasdawen" dance is performed by men in the form of singing and dancing, which mainly imitates the traveling scenes of men's expeditions during the ancient wars. During the dance, the upper limb movements are characterized by the opening and closing motions of the axial rotation of the body and the marching steps of the feet in the form of a broken step, a step, and a step.

(2) Offensive movements

"Kasdawen" dance offensive form movements to the men's upper limbs of the knife dance as the most important feature, mainly by the combination of raising the knife, carrying the knife, swinging the knife, shaking the knife, chopping the knife; lower limbs of the action of the knee flat trembling, the foot across the suction, rubbing as the main feature, showing the warriors to fight bravely to kill the enemy, fearlessness of the spirit of the nation and the war scene.

(3) Defensive movement

The defensive movement of the "Kasdawen" dance is the same as the offensive movement, both of which are the imitation and reproduction of the state of warriors fighting with the enemy in wartime, while the defensive movement is based on the imitation of the state of defense. During the dance, the upper limb movements are based on the grinding of the knife in front and behind, and the trembling of the knife up and down; the lower limb movements are based on the flat trembling of the knee and the stepping of the foot.

(4) Greeting movement

The "Kasdawen" dance is performed by a woman in the form of a dance accompanied by whispering and singing. During the dance, the women either hold serge, hold each other's hands, or let go of their hands and swing their arms back and forth naturally; the movements of the upper limbs are based on the back and forth, left and right swings; the lower limbs are characterized by the axial rotation of the carcass, the left and right swing of the hips and the back and forth rotation of the crotch, and the broken steps of the feet and the lifting of the legs. It shows the scene of a woman seeing off her relatives and welcoming the warriors on their triumphant return.

(5) Ritualistic movements



The ritualistic movements of the "Kasdawen" dance are performed by men in the form of singing and dancing. During the dance, the dancers use the repeated steps of the feet and the hands to turn the knife, accompanied by high-pitched, mournful roars and chants, to realize the communication between human beings and the gods, and to achieve the purpose of offering sacrifices to the gods and the ancestors, or to console the spirits of the dead.

2.2 "Castaways" style rhymes

(1) Stylistic Characteristics

"Kasdawen" dance is an artistic expression created by Heishui Tibetan people in their production and life, reflecting Heishui Tibetan people's thick history and culture, unique and strange national character, aesthetic concepts, and spiritual temperament. The overall atmosphere of the "Kasdawen" dance is surging, intense, progressive, and vigorous, and the physical expression is very simple and symbolic with dynamic imagery. In the dance, the upper body of the man presents the opening and closing axial rotation of the carcass, tilting downwards to form a kind of attacking state, and the hand to express the hunting and battle scenes such as swinging, shaking, swaying, stabbing, chopping and other knife movements to form the confrontation, charging, fighting and killing of the simulation of the battle form; and the rhythm of the feet is distinctive, deep, thick and magnificent continuous stomping, stamping, darting, jumping steps to create a sense of incomparable momentum, and to express the spirit of the "Kasdawen" dance, the dance is very simple and simple, and it is very dynamic. Showing It shows the male Heshui Tibetan's character of perseverance, courage and boldness, robustness and toughness, and highlights the style of "martial arts dance". The dance is always with the song, in the male voice rough high-pitched wild call, the female voice devout prayer chanting, the man do rush step step jump, the woman do broken step, smooth swing, turn crotch, form the "Kasdawen" dance male tough female soft, rigid and soft distinctive characteristics, unique primitive and simple, rough and majestic, robust and powerful style characteristics.

(2) Rhythmic Characteristics

"The rhythm of "Kasdawen" dance is based on rich lower limb rhythms, and the strong beat and vibration of the knees at different frequencies and the rapid steps of the feet in a cyclical manner are the keys to the rhythm. The key to the rhythm is the strong beat and vibration of the knees at different frequencies and the rapid steps of the feet. Since Heishui is a mountainous area, people walk on the rugged mountain roads for a long time, to save energy and maintain balance in walking, naturally, the whole center of gravity of the body is concentrated on the lower limbs, and the knees are in a state of constant trembling. The strong beat and tremor of the knees during the dance are the most distinctive features of the rhythm.

3. Cultural connotations of the "Kasdawen" dance in the content of dissemination

It is impossible to replicate or duplicate any culture without distortion, and in the process of spreading, culture will certainly adapt to new political, cultural, and folklore environments, find the most suitable interface with the local human environment, and then integrate and coexist. In the process of spreading and radiating the "Kasdawen" culture to the outside world, it is also bound to be revolutionized. However, no matter how it changes, the special cultural meaning of "Kastavan" will not change.

3.1 The manifestation of patriarchal culture

Patriarchal culture is manifested in the performance of "Kasdawen". In ancient times, people relied on fertility worship to strengthen their race, and the arrival of a patriarchal society has put men in a dominant position, along with the development of patriarchal society, people's observation and knowledge of the male genitals have been constantly improved. Subsequently, goddess worship was gradually replaced by male root worship, and matrilineal clan society was replaced by patrilineal clan society. In the development of society, agriculture and animal husbandry appeared, in the exploitation of land, livestock breeding needed men to undertake this heavy manual labor, while women took on the daily chores and the task of raising children and grandchildren, thus forming a male-dominated, female-dominated model. Later, to obtain more resources for production and living, various clans and tribes would compete for land resources and living materials and other frictions and disputes would occur, and even wars would break out. Being in a constant state of war and being attacked by various natural disasters and jungle beasts has created the



indomitable martial spirit of the Blackwater people. The men took up arms to defend themselves against danger, and the women saw the men off. Over time, this has influenced the division of labor in the social life of the Blackwater people, and also naturally affected their dance performances. From the point of view of dance, only men can participate, and armor can only be worn by men, in ancient times, before going to war be led by respected male elders in the tribe of male members of the pre-war rituals, and then perform the "Kasdawen" dance. After the ceremony, the women would give their blessings and expectations to the warriors. Nowadays, only men are allowed to participate in the Kasdawin dance during worship and funeral ceremonies, and the participation of women is regarded as an ominous act. The influence of patriarchal culture has led to the gender-restricted nature of the Kasdawen dance as a war dance. Today, the Kasdawen dance is still male-dominated, and the local people have always believed in the absolute superiority of male power, which is why the Kasdawen dance is regarded as a ritual process in which the gods give divine power to the men. The Kasdawen dance is seen as a ceremonial process in which the "gods" give their power to the men, to use male power to bring enough security to the community to obtain the protection of the "divine power".

3.2 The intertwining of the cultures of witchcraft, martial arts, and dance.

As an ancient and primitive ritual activity before hunting and war, the "Kastavin" dance is permeated with the cultural characteristics of "witch" and "martial arts" in its form and content. The "Kasdawen" dance of the Heishui Tibetans demonstrates the traditional "wu" with "dance" and maintains the sanctity of traditional customs with "wu". the sacredness of traditional practices (Yang, 2018). "The "Kasdawin" dance is both a "witch dance" and a "warrior dance," demonstrating the integration of witch, martial arts, and dance. integration.

In primitive societies, the power of the "witch" was so strong that people devoted themselves to piety and fervor in matters of life and death. Most of the dances that have been handed down from our ancestors are related to the imitation of the hunter or the state of bravery in battle. At that time, the success of hunting not only depended on objective reasons such as hunting tools and methods but was also believed to be injected by a mysterious force. Therefore, before hunting, people would hold specific witchcraft ceremonies to obtain the help of divine power to ensure smooth and safe hunting activities. People in Heishui County in the war years, every time before the war always be used to held a grand sacrificial ceremony to pray for the blessing of the gods, in this ceremony, there will be sorcerers play the role of communicating with the gods, for the role of people pray for the blessing of the warriors, the soldiers before the expedition, the whole village people should be in the Benjaminism masters led to the open field, the sacred and solemn rituals for the activities of the rituals by the masters of the warriors who will be going out to recite the scriptures, to achieve the purpose of communicating with the gods and praying for blessings. The master will recite sutras for the warriors who are about to go to war, to communicate with the gods and pray for blessings. After the ritual is completed, the men, women, and children of the village gather together and begin to dance, the men use this form to encourage morale, and the women use this form to send expectations.

In ancient times, it was difficult to distinguish between "dance" and "martial arts", and the "Kasdawen" dance arose with the onset of war, which truly reflected the grand battle scenes and intense struggle of war. This form of physical expression is called "Mudai" and is the dance of the warrior. As a physical movement that expresses a certain ideology of human beings, "Budai" is characterized by courage and strength, and it is a way of intimidating the enemy and making him look powerful. "Kasdawen" dance has a lot of handheld weapons and dance body movements, the hand with the knife with the foot pace highlights the warriors to kill the enemy heroism. Heishui Tibetan ancestors often Before and after hunting or war jump "martial arts dance", to fantasize about the strike, stab, kill and other combat actions, through the handheld weapons dance way, attempt to give the warriors a kind of suppression, victory over opponents and the enemy's supernatural power. To adapt to the needs of the primitive war, the dance is more given to the survival of the real meaning, the male members of the tribe need to prepare for the eve of battle drills and exercises, to





familiarize themselves with a series of striking and stabbing movements used in combat, to ensure that their own in the battlefield to play a powerful energy.

The "dance" and "martial arts" of the "Kasdawen" dance, by combining them with the "wu", give the "dance" a purely aesthetic existence at the cultural level. "By combining the dance and the martial arts with witchcraft, the dance has a purely aesthetic existence at the cultural level. It can be said that the Kasdawen dance is both a ritual "witch dance" and a "martial dance" of war. "Driven and energized by the power of the "witch," the "wu" is abstracted into a kind of ecstatic prayer for heaven and earth, for the gods and spirits (Mao, 2007).

3.3 Culture of Religious Beliefs

The dance of "Kasdawen", in both form and content, is characterized by the richness of folk religious beliefs and culture. The people of Heishui mainly believe in Benjaminism and Tibetan Buddhism, because the Heishui Tibetans were influenced by the results of the Tang-Fan War, and thus accepted the rule of the Tubo, and were deeply influenced by the Tibetan religious culture in their national culture. "The rightward direction of rotation in the "Kasdawen" dance is related to the swastika in Tibetan religious beliefs, and the clockwise direction represented by the swastika is consistent with the ancient forefathers' knowledge of the direction of the celestial bodies. The clockwise direction represented by the swastika is consistent with the ancient ancestors' perception of the direction of the celestial bodies. In their sense of "still right", the "right-hand rotation" pattern is considered to be an imitation of the celestial phenomena, such as the direction of the sun rising in the east and set in the west, as well as the direction of the Big Dipper's rotation, both of which are clockwise and right-hand rotation. This concept of worship embodies the essence of nature worship in the primitive religion of the Heishui Tibetans and deeply influences the way of thinking and behavior of the Heishui Tibetan people in the deep structure of Tibetan culture. Therefore, when people dance the Kasdawen, they dance clockwise. "The swastika is, in fact, a "ten" in motion, and such a pattern always gives people a sense of infinite rotation visually, therefore, whenever people dance the Kasdawen, the dance team will unconsciously circle the Kasdawen. Therefore, whenever people dance the Kasdawen dance, the dance team will unconsciously dance in a clockwise direction in a circle, conforming to the natural turn of the sun, moon, and stars, symbolizing the harmonious relationship between human beings and nature, and representing good luck and fortune. It deeply influences people's basic perception of space and movement orientation, and ultimately influences the choice of the direction of the "Kasdawen" dance.

Discussion

Under the impact of the wave of economic modernization and development, the rich folklore and folk dances of the mountainous regions of the border areas are facing serious problems of protection and development. The influx of a large number of foreign cultures is the traditional culture of the nation will inevitably be affected. The protection and development of folk dance is a complex issue, its connotation involves all areas of life, and its existence is closely related to the personal interests of the members of the nation and its social effects. In a period of great social change, economic development affects the traditional culture and art inherited from various nationalities many cultures enter, shaking the foundation of the traditional culture and art of nationalities. The development of society inevitably leads to changes in ideology. Folk dance can be said to be a medium of cultural dissemination, which preserves the cultural characteristics of a certain ethnic group's traditional way of life visually and dynamically. For the Gyaltsen Tibetans, an ethnic group with no writing but only language, it is essential to spread the historical and cultural aspects of the ethnic group through the form of song and dance.

As can be seen from the content of the dissemination, the intrinsic motivation for the dissemination of the dance culture of "Kasdawen" lies in its unique qualities, which can bring people a strong visual impact from the perspective of the characteristics of the performance form, and also embodies the aesthetics, view of the gods, and view of the life of the Jiajong Tibetan people, which have evolved through a long period of historical and cultural evolution. From the point of view of the performance ceremony, it embodies the national beliefs of the Jiajong Tibetan people. From the viewpoint of cultural connotation, it embodies the



martial spirit and fighting spirit of the Jiajong Tibetan people, and in the performance ceremony, it realizes the mutual conversion and integration of the wartime "martial arts" and the peacetime "dance" in terms of function according to the specific space and time and shows that the "witchcraft, martial arts, and dance" are the same as the "martial arts" and the "dance" in the peacetime. The historical vein of the three elements of "witch, martial arts and dance", which constitute the cultural characteristics of the combination of "witch, martial arts and dance", is also the basis for the spread and continuation of the "Kasdawen" dance. This cultural characteristic is also the basis for the spread and continuation of the Kasdawen dance.

The dissemination of the "Kasdawen" dance culture is the dissemination of the national spirit and beliefs of the Gyaltsen Tibetan people, and it is also hoped that the dissemination of the substance and spiritual values of the "Kasdawen" dance culture will help to protect and pass on the Tibetan culture and that through extensive dissemination, more people will be able to understand the unique charms of the Tibetan culture, thus enhancing the sense of identity and the sense of protection of the Tibetan culture.

Conclusion

Based on the above conclusions, firstly, it is concluded that the dissemination content of the "Kasdawen" dance ceremony program in Heishui County, Aba Prefecture is mainly in two forms: festival celebration ceremony and funeral worship ceremony. Dance performance, as an important component of its ritual program, intersperses throughout the entire ceremony process. Secondly, it was found that the dance forms in the dissemination content of "Kasdawen" in Heishui County, Aba Prefecture mainly include categories of marching, attacking, defending, welcoming and sending off, and sacrificial dances, as well as the rhythmic characteristics of knee tremors. Thirdly, it is concluded that the cultural connotations in the dissemination of "Kasdawen" in Heishui County, Aba Prefecture mainly highlight the unique patrilineal cultural characteristics, reflect the commonality of the same origin of Wu Wu dance, and also play a role in offering sacrifices and praying for blessings.

Recommendation

1. Policy Recommendation

It is hoped that relevant government departments and cultural centers can increase the dissemination of "The Castaven" dance, and can also introduce "Castaven" dance to the campus to help inherit.

2. Further research recommendation

In future research on the "Kasdawen" dance of the Jiarong Tibetan ethnic group, a new perspective on the study of "Kasdawen" can be opened up through the dissemination of the Jiarong Tibetan "Kasdawen" dance, providing a more comprehensive understanding and understanding of the current situation of dissemination. At the same time, interdisciplinary methods such as communication studies, dance studies, and art anthropology can be used for thinking and research from multiple perspectives. We can also broaden our understanding of the inheritance and promotion of "Kasdawen" through communication, attract the attention and attention of the public, and call on more scholars, experts, and dance enthusiasts to participate.

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