

THE CONTEMPORARY VALUE AND POPULARIZATION OF DUNHUANG DANCE AND DAI PEACOCK DANCE*

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Abstract

The purpose of this research was to study the historical and cultural value the traditional dances of different nationalities in Dunhuang and Xishuangbanna, and to analyze the cultural value of Dunhuang dance and Dai Peacock dance in modern civilization. The researchers use the qualitative with techniques of literature research method and the oral method of the inheritors to try to discuss and analyze from three aspects: historical origin, contemporary value and promotion path. The research findings revealed that the promotion of Dunhuang dance and Dai Peacock dance culture should be closely linked with modern new media technology to improve the diversity of Dunhuang dance and Dai Peacock dance culture publicity. Combining the traditional "intangible cultural heritage" with the artistic practice and theory of modern civilization is a way to study the sustainable development of contemporary social civilization in the creative transformation.

Keywords: Dunhuang Dance, Peacock Dance of Dai Nationality, Contemporary Value

Introduction

Dunhuang dance and Dai peacock dance have become an important part of local people's production and life, so we must carefully study Dunhuang dance and Dai Peacock dance, discuss and analyze cultural inheritance, in order to promote the healthy and orderly development of Dunhuang dance and Dai Peacock dance. Dunhuang dance and Dai Peacock dance are the historical

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memory of a generation. It embodies the wisdom and creativity of the workers, contains rich historical and cultural values, and reflects the specific way of thinking and value orientation of the locals. It is a treasure of folk culture. With the important idea of “promoting the creative transformation and creative development of excellent traditional Chinese culture”, Dunhuang dance and Dai Peacock dance aim to study the transformation of cultural resources, analyze the cultural core and artistic forms of Dunhuang dance and Dai Peacock dance as contemporary values, and transform the multi-dimensional promotion path of Dunhuang dance and Dai Peacock dance cultural resources from the perspective of cultural heritage. The local social and cultural forces of Dunhuang dance and Dai Peacock dance promote cultural self-confidence, cultural awareness and cultural self-promotion awareness, and provide guidance and research reference value for the future development of Dunhuang dance and Dai Peacock dance (Wilcox, 2018: 156-185).

Objective

In order to study the historical origin, contemporary value and promotion path of Dunhuang dance and Dai Peacock dance

Scope of the Study

Scope of Content: It focuses on the historical origin, contemporary value and promotion of Dunhuang dance and Dai Peacock dance.

Scope of objects: “Heirs” of Dunhuang dance and Dai Peacock dance (“heirs” refers to project experts certified by relevant government departments in China)

Area: Dunhuang City and Xishuangbanna Dai Autonomous Prefecture and its surrounding areas.

Research Methods

1. Population and Sampling

1.1 The research focuses on the “heirs” of Dunhuang dance and Dai Peacock dance. “Heirs” refer to project experts certified by relevant government departments in China, who possess in-depth knowledge and practical experience in these traditional dance forms. The target population includes inheritors,

scholars, and practitioners in Dunhuang City and Xishuangbanna Dai Autonomous Prefecture and its surrounding areas.

1.2 Sampling is conducted using a purposive sampling method, selecting key inheritors and experts who have played significant roles in the preservation and promotion of Dunhuang dance and Dai Peacock dance. This ensures that the study captures authentic insights from those with authoritative knowledge.

2. Research Tools

To collect and analyze data, the research utilizes the following tools: 1) Interviews: Semi-structured interviews with dance inheritors, scholars, and experts to gain qualitative insights into the historical background, contemporary value, and promotion of these dance forms. 2) Observation: Fieldwork observations of live performances and training sessions to document movements, expressions, and techniques. And 3) Literature Review Databases: Use of online platforms such as <https://www.baidu.com>, www.cnki.net, and www.wanfangdata.com.cn/ to collect existing research materials, including academic journals, books, and expert opinions.

3. Data Collection

Data collection is conducted through the following methods: 1) Primary Data Collection: Interviews and surveys are carried out among key inheritors and stakeholders. Direct participation in performances and rehearsals provides firsthand insights into the artistic elements and preservation efforts. 2) Secondary Data Collection: Extensive literature research on Dunhuang dance and Dai Peacock dance is conducted using online databases and library resources to support historical and theoretical discussions. And 3) Multimedia Documentation: Videos and photographs are used to document movements, gestures, and performance elements, aiding in comparative analysis.

4. Data Analysis

The collected data is analyzed using both qualitative and quantitative methods: 1) Qualitative Analysis: Content analysis of interviews and observations is conducted to identify recurring themes and key insights regarding the historical origin, contemporary value, and promotion of these dances. 2) Comparative Analysis: A comparative approach is used to assess the similarities and differences between Dunhuang dance and Dai Peacock dance in terms of their historical

backgrounds, artistic expressions, and promotion strategies. และ 3) This methodological framework ensures a comprehensive understanding of the contemporary value and popularization of Dunhuang dance and Dai Peacock dance, integrating both historical documentation and contemporary perspectives.

Research results

1.Trace the historical origin of Dunhuang dance and Dai Peacock dance

Dunhuang dance, as the treasure of Chinese traditional dance, can be traced back to the Wei, Jin, Southern and Northern Dynasties. Dunhuang undoubtedly became a cultural gathering place under the background of political turmoil and cultural integration.

During this period, people from different regions and nationalities gathered in one place, which promoted the integration of various cultural elements and laid the foundation for the initial formation of Dunhuang dance.

In the Dunhuang grotto murals, almost every painting has dance images, which fully reflect the dance costumes, forms and styles of different historical periods from the Northern Dynasty of sixteen States to the Yuan Dynasty for more than a thousand years, and provide very precious image materials for China's excellent traditional dance culture.

Today's Dunhuang dance is a new kind of dance in the past 40 years. It has the characteristics of western China, belongs to the category of Chinese classical dance, the creation of inspiration from the "Dunhuang art" in the mural dance (Yu, 2021).

Under the careful study of many cultural artists, on the basis of inheriting the tradition, adhering to the principles of traditional Chinese aesthetics, absorbing and learning from the dance gestures of various ethnic groups in the Western regions, using the rhythm and rhythm of classical dance, combining the static posture with the unified movement of its style (Yu, 2021).

Dunhuang dance dance unique and unique, elegant and quiet, peaceful and dignified, a variety of positions. The dance content is rich and colorful, there are acting Lotte dance, long silk dance, rebound pipa dance, solo dance, pair dance, flying dance, lotus boy dance and so on.

The movement is divided into soft dance and healthy dance. The soft dance dancers are gentle and charming, and the waist and arms are soft and beautiful. Jian dance movement is vigorous and powerful, look unrestrained. In recent years, Dunhuang ancient dances performed on various stages include: thousand-hand Avalokitesvara, Water Moon Avalokitesvara, Feitian Jiyue, etc.

In 2006, Dunhuang Dance was included in the intangible cultural heritage protection project of Gansu Province. Peacock dance originated in the Dai society more than a thousand years ago. According to legend, it was created by the Dai leaders to imitate the posture of peacocks. The peacock, as the "sacred bird" in the minds of the Dai people, symbolizes happiness and auspiciousness. The creation of this dance not only reflects the Dai people's reverence and worship for nature, but also shows their yearning and pursuit of a better life.

Peacock dance is widely spread in Dai folk, mainly distributed in Ruili, Luxi, Xishuangbanna, Cangyuan and other Dai inhabited places in Dehong Dai Jingpo Autonomous Prefecture, Yunnan Province. Among them, the peacock dance in Ruili City is the most representative because of its unique artistic style and exquisite dance skills (Yuan. 2014). This dance form has been passed down from generation to generation, continuously processed and perfected, and gradually formed a unique dance system.

Peacock dance occupies a very important position in the Dai folk tradition. It is not only a kind of dance art, but also a reflection of cultural inheritance and religious belief. In the Dai's annual water-splashing Festival, open-door Festival, closed-door Festival and other important festivals, peacock dance is an essential performance. On these occasions, people will gather together to enjoy the visual feast brought by peacock dance and feel the unique charm of Dai culture.

Peacock dance has such an important position in the hearts of the Dai people, on the one hand, because it shows the elegance and beauty of the peacock, on the other hand, because it carries the Dai people's wishes for happiness and auspiciousness. By dancing peacock dance, the Dai people express their longing for and pursuit of a better life, and also express their reverence and respect for nature and life (Yuan, 2014).

At the same time, peacock dance is also constantly developing with The Times. On the basis of maintaining traditional characteristics, the Dai people



continue to absorb and learn from other ethnic dance elements, and carry out innovation and transformation of peacock dance. This makes peacock dance, while maintaining the traditional charm, more in line with the aesthetic needs of modern people, but also with a sense of The Times and vitality (WangChao, 2021).

In short, as a cultural treasure of the Dai people, peacock dance not only shows the artistic talent and aesthetic taste of the Dai people, but also carries rich historical and cultural connotations. It is an important part of Dai culture and one of the treasures of Chinese multi-culture. We should cherish this cultural heritage, inherit and carry forward the unique charm of peacock dance, and let more people understand and appreciate this beautiful dance form (WangChao, 2021).

2. Differences between Dunhuang dance, Dai Peacock dance and other dances

Dunhuang dance is an important part of Dunhuang art, with strong cultural characteristics of the Silk Road. It is a new type of dance created by some artistic processing and refining based on the dancing images on the murals of Dunhuang Grottoes, which adds vitality to the development of Chinese dance art (Yu, 2021). The dance features of Dunhuang dance are rich and colorful hand shapes, soft and varied arms, basic body dip, crotch out, thrusting into three bends, bare feet, often using long silk, waist drums, pipa and other props, etc., reproducing the dance gestures, costumes and music of various ethnic groups along the Silk Road, which is very rich in classical Chinese beauty. As for the art form of dance, Dunhuang dance is a kind of dance with strong historical flavor and high value of ancient Chinese culture and art.

It is well known that the Dai nationality, a minority nationality in Xishuangbanna, is good at singing and dancing, so the dances of the Dai nationality are also varied.

Dai dance is a kind of characteristic dance for Dai people to express their feelings. Dai dance is divided into self-entertainment dance, performance dance, sacrificial dance, martial arts dance and other categories, most of them graceful, slow rhythm, but also light and bright.

In the minds of the Dai people, the "holy bird" peacock is a symbol of happiness and good luck. Not only do many people keep peacocks in their gardens, but they are regarded as a symbol of kindness, wisdom, beauty, auspiciousness and happiness (Yuan, 2014). Among all kinds of Dai dances, Peacock dance is one of the dances that people love most and are most familiar with, and it is also one of the dances with the greatest change and development.

The traditional peacock dance of the Dai people has a long history and has been incorporated into the rituals of the religion. Peacock dance is the favorite folk dance of the Dai people. In the Dam area inhabited by the Dai people, there are "pendulum" (festival) almost every month, and there are songs and dances every year. In the annual "water-splashing Festival", "closed-door Festival", "open-door Festival", "Bandai" and other folk festivals of the Dai nationality, as long as it is a place of fun and joy, the Dai people will gather together, ring big gongs, play elephant-foot drums, and dance beautiful "peacock dance". The song and dance sound presents a festive atmosphere of harvest and a beautiful scene of national unity.

3. How Dunhuang Dance and Dai Peacock Dance change "Quiet" into "Moving"

Because of the establishment of Dunhuang characteristic dance and the creation of its training materials, only when the style is mastered accurately, can we truly reproduce the dance art of Dunhuang murals (Yu, 2021). Clear its external characteristics, of course, is an important part of the establishment of the style, but more important is the transition between the dance (dynamic law), that is, how to make the dance posture stationary in the cave, into a living dance, in this important link, the author's thinking is: According to the characteristics of mural dance, the introduction of Tang Dynasty music and dance with reference to relevant dance historical materials (Dunhuang mural dance is centered on Tang). The author believes that in the Sui and Tang Dynasties, the "Xiliang Music" (the dance music of the western regions, the Central Plains and the local folk), which has the characteristics of three combinations, has been fully reflected in the Dunhuang mural art, and has the regional characteristics of Dunhuang, and can also be said to be the western characteristics of China. Because it is the



symbol of western civilization in ancient China, it will be more accurate to establish it as the main style of "Dunhuang dance" to capture and create.

3.1 In terms of geographical and historical conditions

The Dunhuang Mogao Grottoes are located at the western end of the Hexi Corridor. In history, during the Eastern Jin Dynasty's migration to the South of the Yangtze River, a number of feudal regimes appeared in the north successively, among which the three dynasties of the former Liang, the Later Liang and the Northern Liang in Gansu Province had built their capital in the thirtieth year of the Liang Dynasty (today's Wuwei), and the Western Liang Dynasty was the capital of Dunhuang. At that time, Xiliang was a traffic tunnel from the mainland to the Western Regions. Since the Han Dynasty, with the development of the Silk Road, the Western regions, India as far as Europe, caravans, envoys, scholars of various countries in the Hexi area frequent. Liangzhou Dunhuang was an important town on the Silk Road. The culture of the Central Plains spread to the Western regions and India through here, and the Indian culture of the Western regions was introduced to the Central Plains through here. The West Liang Music not only absorbs the Han nationality music and dance but also accepts the influence of the western region music and dance.

This shows that due to the geographical and historical conditions at that time, Xiliang local music and dance, it is easy to accept the influence of Central Plains and foreign music and dance, after long-term absorption and integration, gradually formed with the characteristics of "three combinations" unique style "Xiliang Music". It is certain that the "West Liang Music" produced in this area (Dunhuang area) (Yu Ping, 2021) will definitely be reflected in the music and dance drawings of Dunhuang murals. Because the art of music and dance in the murals is not water without a source or a tree without roots. Although it serves Buddhism and has a large component of magical fantasy and artistic exaggeration, it is still based on reality and life. From several large-scale "Travel Map" murals, based on the local (Hexi) real life at that time as the theme, reflecting the phenomenon of the upper class in Hexi area, it proves this point. Mr. Wang Chao (2021) a Dunhuang scholar, said in his article Dunhuang and the Mogao Grottoes on the Silk Road: "The history of Dunhuang in this thousand years has left a deep imprint on the Mogao Grottoes. Without the history of Hexi and Dunhuang, the

art of the Mogao Grottoes cannot be explained or understood. Therefore, Dunhuang Buddhist art is also a form of reflecting reality in history." Dunhuang scholar Chang Shuhong also said: the famous Dunhuang grottoes are the collection of culture, art, (Bai Li2022) language and literature, and religious thoughts of all ethnic areas in northwest China in the Middle Ages. Dunhuang, the book of the Later Han Dynasty "Jun Guo Zhi" quoted "Old Ji" said that it is "Hua Rong, a capital also", indicating that this historic city has long been a place where people of all ethnic groups live, activities and exchanges in northwest China. (Yan Jin, 2021)

In addition, Dunhuang music and dance researcher Mr. Gao Dexiang also said in his masterpiece Dunhuang Music and Dance on page 29: "... It is worth noting that the "Xiliang music" that was once popular in the Central Plains was developed on the basis of absorbing the music and dance of Qiuci (today's Kuqa area in Xinjiang) in the western regions. According to historical records, 'Qu You (Qiuci)... Orchestra Jiyue, special good countries'. As early as 384 AD, when Lv Guang returned from the west to the east, he brought back a relatively complete Qiuci music and dance, and exchanged and integrated with local music and dance in Hexi area, and then developed a unique style of 'Qin Han Chi', that is, 'Xiliang music'" (Yan Jin , 2021). From the founding of the Mogao Grottoes and the dynasties it experienced, from its specific geographical conditions and historical development and change, from the exchange of Chinese and Western music and dance on the Silk Road, from the formation of the West Liang Music, and then analyzing the music and dance in the Sui-Tang Dynasty Sutra paintings in the Dunhuang Mogao Grottoes, we can see that there are West Liang Music in Dunhuang murals, and it occupies a certain number.

3.2 From the perspective of charm and temperament

Xiliang Music is suitable for lyric music and dance with slow rhythm, elegant atmosphere and harmonious atmosphere. Mural paintings and painted sculptures are mainly to propagate Buddhist ideas, but human beings create gods according to their own faces. The feudal society also created the world of God according to the material life image and customs of its own society. Therefore, it can be imagined that the artists depicting the dancing in the changes must choose the most beautiful shape in the human dance as a model, and transfer

the beautiful image of women in life into the Buddhist pictures, the so-called "Bodhisattvas like palace dolls." From this point of view, the Anxu, elegant and harmonious music and dance "Xiliang Music" is very suitable for the performance of the "heaven" dancers (Yu Ping, 2021).

3.3 From the Musical Instruments used in "Xiliang Music" and the Musical Instruments reflected in the murals

According to the records, the instruments used in "Xiliang Music" often appear in the paintings of the Mogao Grottoes. From the perspective of this kind of band arrangement and documentary records, it is also influenced by the western regions and Han music and formed a unique style of music with beautiful tunes. It can be imagined that its melody and its dance must be very beautiful and lyrical. The Musical Instruments included in the nine and ten pieces of music of the Tang Dynasty are all represented in Dunhuang murals. Although it is difficult to accurately distinguish the music and dance scene of which Sutra painting is which dance of which music, it is certain that some of the dance gestures of Dunhuang murals reflect the "West Liang Music".

In 1953, Peacock Dance, directed by Hu Zongcheng and starring the Yunnan People's Art Troupe, broke away from the traditional peacock dance mode for the first time and took the lead in using female images as the main body to express the artistic idea of Dai girls dancing with peacocks and competing with them to make them open their eyes. In this period, choreographers still attached great importance to the exploration of Dai traditional culture, and the dance works integrated the essence of peacock dance of different schools in many Dai regions. Jin Ming's Peacock Dance draws on the skills of ballet.

In 1986, Yang Liping wrote and performed the Spirit of Sparrow, which became an important work in the history of peacock dance innovation. It is no longer a simple imitation of peacock movements, but a manifestation of peacock images with the dexterity of fingertips and the innovative "three bends" shape (Wang, 2021). The representative "peacock mouth" hand shape in modern peacock dance, it is from the "Bird Spirit" began to penetrate people's hearts. In 2012, the China Media Group Spring Festival Gala, Yang Liping performed "Bird Love", achieved great success, but her creative dance has been completely divorced from the traditional Dai peacock dance, the work as the content and

emotion as the focus of performance, in addition to the dance costumes "big peacock tail", almost no traditional dance techniques or skills.

The modern peacock dance represented by Yang Liping is very different from the folk peacock dance. Although it conforms to the modern aesthetic, it has departed from the tradition (Yuan, 2014). The modern peacock dance through innovation is more popular in the minds of the public, and due to the drive of tourism, it has become a training program of the national dance school.

4. Performance forms and artistic characteristics of Dunhuang Dance and Dai Peacock dance

4.1 The performance forms of Dunhuang dance and Dai Peacock dance include:

Dunhuang dance integrated all kinds of mural dance, extracted more innovative forms from the mural dance of different dynasties, created a systematic and scientific dance, and promoted the vigorous development of Dunhuang dance. Dunhuang dance is rich in exotic atmosphere, which makes Dunhuang dance different from other dances.

The flying sky has almost become the representative and symbol of Dunhuang art. The wriggly body shows the posture of flying, the fluid and vivid lines outline the light body, and the flowing and rhythmic skirt shows the ease of "flying", which is the unique artistic charm of flying.

The emergence and establishment of Dunhuang dance schools not only adds a school to the overall system of Chinese classical dance, but also vividly reproduces the dance culture of the Western regions introduced into the Central Plains in ancient times, allowing us to understand the special style of the Western regions dance, and experience the grand exchange and integration between the ancient Central Plains culture and the cultures of foreign nations (Yu, 2021). At the same time, it embodies the strong integration and vitality of Chinese national dance culture.

Characteristics of Dunhuang dance

1. Dunhuang Dance has a strong Buddhist color, and the "Tiangong Jiyue" in the early murals exists to promote the teachings of Buddhism.

2. Dunhuang Dance has a strong style of the Western regions. With the opening of the Silk Road, Dunhuang dance integrated the culture of the Central Plains and the culture of the Western regions, and formed a special kind of dance.

3. With a relatively strong Tang Dynasty charm, a relatively prosperous period in the history of the Tang Dynasty, Dunhuang dance also reached prosperity in this period, so the Tang Dynasty charm has a relatively obvious reflection in Dunhuang dance.

The peacock dance of Dai nationality can be divided into single dance, double dance, triple dance and song and dance drama. During the performance, the dancers wear peacock decorations and white Bodhisattva masks in the shape of a spire, female masks for solo dance, and masks for a man and a woman for pas de deux (Yuan, 2014). When dancing, imitate the various movements of the peacock, starting from the nest, downhill, dancing, looking for water, taking pictures, drinking water, and finally spreading its wings to fly, the whole set of movements have strict pace, orientation and movement combination, mainly to the sculpture dance style, focusing on the peacock's gentle and clever, beautiful and graceful.

According to the dance style, peacock dance can be divided into the following three categories: the first is the male peacock dance. Folk dance this dance, the knees are undulating and tough, and the dance posture has obvious "three bends" characteristics. The second is the female peacock dance. The folk performance is mostly performed by men, the knees are flexible and slow, the dance is beautiful and delicate, and the rotation of the chest and shoulder is often embodied in its implicit and charming form, and the drum is light and slow. The third is the little Peacock dance. Often use rapid small flutter and maintain a squat state of short step, the calf is flexible and light, often continuous small shrug, drumming fast and light.

The movement of peacock dance of Dai nationality is characterized by lifting the neck and lifting the body, refreshing the ears, and showing the vigilance and confidence of the peacock with the motor force of the arms, the "three bends" body and the turned wrist. Running with broken steps and turning in circles, it shows the calm and quiet of the peacock. In this way, peacock dance is not only the artistic representation of peacock image behavior and life habits,

but also the beautiful vision and the ideals and hopes of the peacock after personification in dance terms.

5.The contemporary value of Dunhuang dance and Dai Peacock dance

5.1 The art forms of Dunhuang dance and Dai Peacock dance should be integrated into the core point of view of the trinity of social value

Cultural value and spiritual value, so as to understand its connotation, significance, characteristics and emotional expression of the contemporary value of a specific dance, so as to achieve the harmony between the theme and the outside world, the harmony of the group and the harmony of the society. Through the combination of Dunhuang dance and Dai Peacock dance with local social and cultural forces, this paper makes a detailed study on the important promoting effect of forming cultural consciousness, cultural self-confidence and cultural self-improvement.

5.2 Market value of Dunhuang dance and Dai Peacock dance

Dunhuang dance and Dai Peacock dance, as an intangible cultural heritage, can be transformed into cultural resources through the study of contemporary values and promotion paths while inheriting, protecting and innovating (Yu, 2021). (1) "Promote tourism with literature", promote local tourism with the transformation of cultural resources, integrate Dunhuang dance and Dai peacock dance into scenic performances, and form cultural business cards in local tourism formats; (2) "cultural people", combining traditional "intangible cultural heritage" culture with modern civilization to improve the cultural quality of local people; (3) "Promoting construction with literature", culture and art promote rural revitalization and development, and drive local economic construction. It has enriched the functions of Dunhuang dance and Dai Peacock dance, thus producing huge economic benefits.

5.3 Popularization of Dunhuang dance and Dai Peacock dance

In order to promote the effective development of intangible cultural heritage protection, promote the promotion and development of dance culture in Dunhuang City and Xishuangbanna Dai Autonomous Prefecture, it is also

necessary to establish a good sense of inheritance and protection of traditional folk-dance culture (Bai, 2022).

The promotion of Dunhuang dance and Dai Peacock dance culture should be closely combined with modern new media technology to improve the diversification of Dunhuang dance and Dai Peacock dance culture publicity (Yuan Xuemei.2014). For example, authorities can shoot short videos of Dunhuang dance and Dai peacock dance and upload them to various new media platforms such as new media and Douyin. Relying on the advantages of a wide range of audiences and fast transmission speed, new media can effectively improve the inheritance effect of traditional folk dance, especially to stimulate the awareness of modern young people to promote and protect intangible cultural heritage (Yu, 2021). On the one hand, it can further enhance the social attraction of traditional folk dance; On the other hand, more people can be made aware of the cultural inheritance of Dunhuang dance and Dai Peacock dance, and attract them to actively participate in the cultural promotion and protection work. local government departments should actively carry out cultural publicity activities, such as carrying out all kinds of traditional folk dances into cities and schools, further enriching the inheritance path of Dunhuang dance and Dai peacock dance culture, constantly improving the protection effect of intangible cultural heritage, so that people can fully understand and understand the significance and great value of carrying forward and developing traditional folk-dance culture.

Through the transformation of cultural resources, traditional Dunhuang dance and Dai peacock dance have given full play to their contemporary value, and the traditional dance of "promoting tourism with literature" has entered the scenic spot and become a cultural business card of local cultural tourism. "Promoting construction by literature" and "promoting education by literature" have brought huge market economic benefits. At the same time, it plays an important role in promoting the inheritance of excellent traditional culture, cultural consciousness, cultural self-confidence, and cultural self-improvement of the publicity department, so as to complete the multi-dimensional development path. To ensure the promotion of Dunhuang dance and Dai peacock dance dance culture in quality and quantity.

Discussion

This study provides an in-depth analysis of the historical origins, contemporary value, and promotion paths of Dunhuang dance and Dai Peacock dance. The findings suggest that with the continuous improvement of living standards, people have developed a renewed appreciation and pursuit of these traditional dance forms. This shift in perception facilitates a deeper understanding and mastery of Dunhuang dance and Dai Peacock dance, enhancing their relevance in contemporary society (Yan Jin, 2021).

Moreover, the inheritance and development of Dunhuang dance and Dai Peacock dance play a crucial role in preserving cultural heritage. By studying their evolution and contextualizing them within modern frameworks, these dances can be adapted and sustained for future generations (Wang Chao, 2021). The research highlights the necessity of considering not only the historical and present aspects of these dances but also their future trajectory. Emphasizing the cultural and spiritual essence embedded within these dance forms allows for a more comprehensive appreciation and long-term sustainability.

Furthermore, the stylistic characteristics, contemporary relevance, and strategic promotion of Dunhuang dance and Dai Peacock dance contribute significantly to their cultural depth and artistic value. These traditional dances are not merely artistic expressions of the past but living embodiments of cultural continuity and innovation. By integrating historical authenticity with modern adaptations, Dunhuang dance and Dai Peacock dance can achieve greater recognition and appreciation on both national and international platforms (Yu Ping, 2021).

The study underscores the importance of a holistic approach to the promotion and development of Dunhuang dance and Dai Peacock dance. Their historical significance, contemporary value, and future potential must be equally prioritized to ensure their continued relevance. Recognizing the deeper cultural and spiritual narratives within these dance forms will enhance their impact, allowing them to thrive in an evolving cultural landscape.



Conclusion

Dunhuang dance and Dai Peacock dance are important information carriers for people to express their early working life and emotions. It is also a meaningful form of culture. All the components of Dunhuang dance and Dai Peacock dance show the local people's production and life, cultural environment, national style, customs and values. It is the crystallization of local collective wisdom and creative cultural achievements, and it is also an art form with profound cultural connotation and value.

In short, although Dunhuang dance and Dai peacock dance are simple in form, they are rich in artistic forms. It is the local people and social groups that enjoy the spiritual aesthetic feeling and vent the pursuit of the meaning of life, which highlights the extremely strong local history and cultural color, and has a profound cultural meaning and value system, which is worthy of continuation. Only when we correctly interpret the art and culture of Dunhuang dance and Dai peacock dance can we find its charm.

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