

The Protection Mechanism of Folk Dance Culture in Gan Nuo from the Perspective of Dance Ecology

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ABSTRACT

As a dance science, "Dance Ecology" takes the relationship between dance and environment as its research objective, and applies it to the exploration of the development law of folk dance culture. Using the research methods in Dance Ecology, this paper explores the protection mechanism of Nuo dance culture in Gan Nuo, a national intangible cultural heritage. By locating the dance ecological niche and the dance ecological range of the folk dance culture of Gan Nuo, this paper analyzes the inheritance and protection value of the folk dance culture of Gan Nuo, finds out the problems faced in the process of cultural protection and inheritance, and explores the protection mechanism of folk dance culture of Gan Nuo, which conforms to the development law of dance ecology, in order to provide a useful reference for the current practice and exploration of the inheritance and protection of Gan Nuo culture.

Keywords: *Dance ecology, Gan Nuo, Intangible cultural heritage, Protection mechanism.*

1. INTRODUCTION: AN ANALYSIS OF GAN NUO FOLK DANCE CULTURE FROM THE PERSPECTIVE OF DANCE ECOLOGY

Chinese Nuo culture is a highly original and positive cultural phenomenon inherited from generation to generation, and an important part of the development of human activities. At the same time, it also precipitates the relatively primitive and favorable historical culture of the Chinese nation. Tracing its roots, Nuo culture begins with the primitive human's reverence for totem and deities in the survival, and its cultural connotation is the unique temperament and national belief of the Chinese nation. The emergence and development of Nuo are all dependent on the soil and space where Nuo culture exists. Due to the differences in human environment, geographical environment and ecological environment, different local Nuo cultures with different characteristics are produced. Gan Nuo is also called Jiangxi Nuo. Gan Nuo culture is an indispensable part of Chinese Nuo culture. It not only synthesizes the commonality of Chinese traditional Nuo culture, but also forms a

distinctive regional culture in the thousands of years of historical precipitation due to Jiangxi's unique geographical environment factors and the precipitation of local traditional culture, which makes Gan Nuo form a distinctive regional culture in thousands of years of historical precipitation.

Gan Nuo culture began in the early Han Dynasty. It centered on exorcising ceremony and exorcising ceremony. In the original ecological activities of exorcising ghosts and pestilence, Gan Nuo culture with exorcising opera, exorcising dance and exorcising ceremony as the main symbols has been developed and formed. Gan Nuo is also widely distributed in Jiangxi, and the development of folk dance culture in Gan Nuo is also unique, including Nanfeng Nuo dance, Pingxiang Nuo dance, Wuyuan Nuo dance, Wanzai Nuo dance, etc. In the thousands of years of the development of Gan Nuo culture, the folk dance culture in Gan Nuo contains the ancestors' reverence for heaven, earth, god and man, and produces the folk dance culture with unique regional characteristics through the precipitation and development of time. It deduces the ancient humanity with the simple and simple dance of Nuo

God, and shows the faith and unique aesthetic value and implication of the whole nation.

2. THE CURRENT SITUATION AND EXISTING PROBLEMS OF THE INHERITANCE OF FOLK DANCE CULTURE OF GAN NUO

2.1 The Recognition Space of Gan Nuo Dance Is Small

Under the impact of modernization, both the living environment and the working habits of the local people have changed with the development of the times. The obvious changes in the natural environment have also led to changes in the space for the survival and inheritance of Gan Nuo dance, weakening its original dance function in the current environment, thus making the living space of folk dance culture of Gan Nuo increasingly narrow. Under the impact of the trend of modernization, it is inevitably affected by the changes in human social structure and environment. With the loss of the "sacred sense" conveyed by the Nuo faith and the gradual disappearance of the reverence, [1] undoubtedly makes its recognition space in the public increasingly smaller.

2.2 Lack of Heritage Objects and Talent Reserve

In the current era, the inheritance method of Gan Nuo art still retains the inheritance mode of one teacher and one apprentice, so the carrier of inheritance is too single, which makes it difficult for the younger generation to contact Gan Nuo dance. In addition, under the social background of the continuous spread of foreign culture, the folk dance culture in Gan Nuo is difficult to intersect with young people. In the era of rapid development of modern art, it has also affected the orderly development of Gan Nuo, an ancient and simple culture, to some extent, so that the development of folk dance culture in Gan Nuo is slow, and it is difficult to keep pace with the times. At the same time, with the successive departure of the old generation of Gan Nuo dance inheritors, the talent reserve of Gan Nuo intangible cultural heritage inheritors has become gradually lacking. [2] The inheritance of Nuo dance culture cannot be separated from the existence of the old generation of inheritors, who master the most primitive performance form and dance style of the folk dance culture in Gan Nuo. The gradual lack of talent

reserves of the inheriting team also seriously affects the inheritance and development of Gan Nuo culture. Therefore, it is necessary speed up the protection of the folk dance culture in Gan Nuo, and accelerate the proposal of countermeasures to protect Gan Nuo culture.

2.3 Gan Nuo Dance Is Affected by Regional Limitations

As an original ecological art form, Gan Nuo culture mostly lives in rural areas far away from the city, and the artistic characteristics of Gan Nuo dance are mostly related to the customs of Gan rural market towns. The remote and poor areas are far away from the cities, and their living environment, transmission path and traffic conditions are restricted by the region, which will affect the spread of Nuo dance culture to a certain extent. People will not pay enough attention to Gan Nuo dance, and the survival and development of Gan Nuo dance cannot be separated from this land. Therefore, in the more remote areas, both the inheritance situation and the transmission path will be affected to some extent by the regional limitations.

3. INNOVATIVE EXPLORATION OF THE PROTECTION MECHANISM OF FOLK DANCE CULTURE OF GAN NUO

Nuo dance culture, as an important folk art form with both cultural connotation and dance art, is the living fossil of Chinese dance art, and it continues the cultural blood of the Chinese nation. The folk dance culture in Nuo in Jiangxi is an ancient and enduring art form of the Chinese nation, whether it is its brilliant artistic value or contemporary value, whether at present, in the past or in the distant future. With the continuous development of the times, Gan Nuo dance in the context of globalization, the shrinking of identity space, the weakening of dance function, the change of people's concepts, the changes of social history and other problems, need to be protected by corresponding protection mechanisms, and to be inherited and innovatively developed. Therefore, the innovative exploration of coordination mechanism and symbiosis mechanism puts forward corresponding protection paths for the protection of folk dance culture in Gan Nuo.

3.1 Probe into the Path of the Protection Mechanism of Folk Dance Culture of Gan Nuo Under the Cooperative Mechanism

Synergy mechanism means that there is interaction or cooperation between the elements or subsystems of various multiple systems, and under the corresponding conditions, it can make the system form a self-organizing structure with certain functions, and generate a new ordered state in time, space or space-time structure at the macro level [3]. The effective synergy mechanism is to scientifically and reasonably handle the relationship between different elements such as commonness and individuality among different mechanisms. Only through multi-dimensional coordinated and efficient development, constantly strengthening the identity of the folk dance culture of Gan Nuo, and effectively creating the ecological survival and development space of Gan Nuo culture, can people promote the inheritance and innovative development of the folk dance culture of Gan Nuo under the role of the collaborative mechanism.

3.1.1 Innovative Deep Integration of Folk Dance Culture and Gan Culture Elements of Gan Nuo

The performance and appreciation of the folk dance culture in Gan Nuo have not been fully developed in the relatively primitive Nuo dance repertoire in the past. In the new era of rapid development of modernization, on the basis of retaining the original dance cultural form, the repertoire of the Gan Dance can give full play to the geographical advantages, excavate the historical and cultural materials of the characteristics of Gan Nuo, and make the Gan Nuo dance shine with a new era brilliance on the basis of retaining the original cultural foundation. While excavating the unique historical and cultural materials of Gan Nuo, it is also necessary to pay attention to the consistency and compatibility of its cultural connotation and the folk dance culture of Gan Nuo, and then root the rich historical materials in the Gan Nuo dance through diversified means, and display them in front of the public in the form of innovative theme dance repertoire, further rejuvenate the charm of folk dance culture, and effectively use the dance culture to convey the unique historical and cultural customs of this land while integrating a strong folk art atmosphere. The unique meaning of Gan Nuo folk dance culture and the deep

integration of strong regional cultural materials should not only combine the development law of Gan Nuo folk dance culture, but also carry out diversified exploration and innovation on the basis of inheriting excellent traditional culture, so that the folk dance culture in Gan Nuo can be better protected in the continuous inheritance and innovation.

3.1.2 Organic Integration of Gan Nuo Dance and Rural Tourism Against the Background of Rural Revitalization

The survival and development space of Gan Nuo dance is mostly rural. In the process of rural revitalization, culture is the foundation of rural revitalization. In addition, people's travel across provinces is limited during the epidemic period. This also brings an opportunity for the organic combination of the inheritance and protection of folk dance in Gan Nuo and rural tourism. It is necessary to give full play to the regional advantages and characteristics of Nuo culture area, display the charm of Nuo culture and Nuo dance culture in Gan Nuo when people go into the countryside, close the distance between people and Nuo dance, and let people feel the shock of Nuo dance culture, so as to promote the process of rural revitalization while the popularity of Gan Nuo dance culture becomes wider and the transmission path increases.

On the one hand, the publicity of folk dance culture in Gan Nuo should be strengthened while tourists travel, so as to protect the Nuo dance culture. On the other hand, the innovative development of folk dance culture in Gan Nuo is imperceptibly utilized to increase the publicity of the countryside. By activating the vitality of the traditional Chinese culture and intangible cultural heritage, it is deeply rooted in the rural culture, and the Nuo culture is used to develop the countryside into a Nuo culture village, which greatly enriches the rural cultural tourism, thus driving the linkage development of the relevant industrial chain. In the context of rural revitalization, Gan Nuo dance and rural tourism are organically integrated to meet the needs of the market while preserving the cultural characteristics of folk dance. In the field interaction between Gan Nuo dance and tourists, improve the appreciation of the performance and close the distance between people, people and Nuo culture. The coordinated development of the two can not only promote the diversified development of rural economy, but also effectively construct the

protection mechanism of folk dance culture in Gan Nuo.

3.1.3 Accelerating the Construction of Gan Nuo Inheritors

The protection of inheritors is self-evident for any kind of culture. Gan Nuo inheritors' full understanding of the artistic form of Gan Nuo dance, as well as their awe of their ancestors, art and life, if they can not be inherited, it is undoubtedly accelerating the demise of intangible cultural heritage. Both the government and the masses should make more efforts to actively explore the management mode of the inheritor team. On the one hand, the government should not only increase the financial support for the inheritors, but also emphasize the importance of the inheritors and increase the policy support for the inheritors. On the other hand, it should also provide places for the dissemination of Gan Nuo culture, such as actively carrying out Nuo culture exposition and other activities, and increase the publicity of Gan Nuo folk dance culture, so as to gain social recognition, which is conducive to the construction of the inheritors team.

3.1.4 Realizing the Inheritance and Innovative Development of the Intangible Cultural Heritage of Nuo Dance Culture with the Help of the University Art Platform

Inheritance is the unique principle of intangible cultural heritage protection. The inheritance of Nuo dance in Gan Nuo should follow the principle of "people-oriented and living inheritance". In the process of organizing folk artists, masters of craftsmanship and inheritors of "intangible cultural heritage" to participate in the education and teaching, it is necessary to achieve the inheritance and innovative development of the intangible cultural heritage of Nuo dance culture with the help of the university art education platform. The continuous development of activities such as "Intangible Cultural Heritage on Campus" in colleges and universities has not only realized the inheritance of Gan Nuo culture, but also used the university platform to creatively combine the long Gan Nuo folk dance culture with local materials in the process of inheritance. While making the young generation accept this traditional concept quietly, the folk dance culture in Gan Nuo will be displayed with the body of the young generation, and the folk

dance culture in Gan Nuo will be moved into the classroom and onto the stage. With the help of multiple platforms, there is a must to increase the publicity of Nuo dance and the influence of Nuo culture on the younger generation. It is also necessary to make full use of local advantages. Local culture and language can better help university researchers and experts and scholars from all over the country to carry out convenient basic research. [4]

For example, Nanfeng Nuo dancers and the Youth Dance Troupe jointly performed and created the dance drama "Nuo Face", which is an exploratory repertoire of Gan Nuo dance that fully integrates local resources. Gan Nuo is a gift left by ancestors to future generations, and has been constantly stimulating the curiosity and questioning of future generations from ancient times. The creation of "Nuo Face" is to explore from the root of Nuo culture to the height of art. The Nuo dance culture, which has been spread for thousands of years, has once again shone with new brilliance through the university platform. It is also this practice that makes the intangible cultural heritage Nuo dance culture better inherited and developed today, so as to achieve the goal of protecting the folk dance culture in Gan Nuo. [5]

3.1.5 Digital Development of Folk Dance Culture in Gan Nuo

With the growing maturity of Internet and digital technology, the inheritance and development of folk dance culture in Gan Nuo can also take full advantage of the popularity of VR, AR, AI, 5G and other technologies in Jiangxi. The folk dance culture in Gan Nuo can be scanned, reconstructed, captured, and virtual reappeared by means of digital technology, giving it a new era element, so that it can appear to the public with a younger, more scientific and more fashionable face. With its strong technical support and superiority beyond time and space, the new media has formed a limitless virtual space, creating a new context for Gan Nuo folk dance culture.[6]

The cultural reproduction of digital mode can also protect and spread the Gan Nuo dance culture in the form of documentary. Documentary records of culture can be introduced from the perspective of young people, and the Gan Nuo culture can be narrated in multiple dimensions to close the distance between history and reality, Gan Nuo dance and traditional dance, subject and audience. [7] The integration of digital development will

inevitably make Gan Nuo folk dance culture glow with new vitality of the times.

3.2 Probe into the Path of the Protection Mechanism of Folk Dance Culture in Gan Nuo Under the Mutualism Mechanism

The concept of mutualism comes from biology. It was first put forward by German mycologist Anton de Bary. It mainly refers to the close and mutually beneficial relationship between two different organisms. Mutualism biology and ecology have a close relationship. In the ecosystem, these complex symbiotic relationships form a crisscross "symbiotic network", so the construction and ecological balance of the ecosystem cannot be separated from the mutualism mechanism. [3] The mutual benefit, interaction and influence between mutualism elements make them achieve the goal of common development and common promotion.

About mutualism of ecological environment and human environment, good ecological environment provides objective conditions for the creation of folk dance culture in Gan Nuo. In order to achieve better preservation and development, it is also inseparable from its human environment. Gan Nuo dance culture, which has been passed down for thousands of years, has been passed down from generation to generation in Gan, where Nuo culture is rich. Only by highly combining the ecological environment and human environment in the same region, and building a good cultural ecosystem, can the integrity of the folk dance culture in Gan Nuo be protected. For example, in the context of rural revitalization, Gan Nuo dance and rural tourism are organically integrated. In this way of integration, Gan Nuo cultural circle is established to strive for more living space for Nuo dance culture under the existing conditions. While the ecological environment and human environment interact and achieve each other, Gan Nuo dance culture is receiving more and more attention from the society.

For example, Jiangxi Wuyuan Nuo Dance is a national intangible cultural heritage. The performing place of Wuyuan Nuo Dance is set to the scenic spot where rape flowers abound in Wuyuan. This mode of combining "culture" and "scenery" can not only show the artistic charm of Wuyuan Nuo Dance, but also use the beautiful scenery to spread the Nuo Culture in a unique way. This way not only protects the ecological environment of Wuyuan Nuo culture, but also subtly protects and develops Wuyuan's cultural

environment. Therefore, in the process of cultural protection of folk dance in Gan Nuo, the symbiosis of ecological environment and human environment is not only the mutual benefit between the two elements, but also the system guarantee in the process of cultural protection.

4. CONCLUSION

The folk dance culture in Gan Nuo contains great cultural ability and the possibility of practical application. [5] This kind of folk dance culture with unique characteristics and cultural connotation, which is produced under specific historical conditions and cultural background, should be treated and protected with correct values. In the process of the development of the times, it still faces many new challenges. In the continuous practice, based on the "people-oriented" foothold, it is necessary to explore more innovative protection mechanisms, so as to better protect and inherit the folk dance culture of Gan Nuo.

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