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### **The Path of Emotional Symbolization of Tibetan Dance Form**

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#### **Abstract**

This paper studies the emotional symbolization process of Tibetan dance form. This process is rooted in the cultural form of Tibetan dance, especially in the internal relationship between the emotional form and life style of Tibetan dance. This relationship is mainly reflected through the following four paths. Path 1: emotional symbolization of the life prototype of "bending back and bowing waist"; Path 2: emotional symbolization of "leaning forward" life style; Path 3: emotional symbolization of "circle structure" action behavior; Path 4: emotional symbolization of "dance vocabulary" life events. The theoretical basis for the formation of these four paths lies in perceptual grouping, psychological imitation, and artistic experience composed of "shadow" and "spirit".

#### **Keywords**

"Bend back and bow waist", "lean forward", "circle structure", "dance vocabulary" artistic experience

**JEL Classifications:** J11, F43

#### **1. Introduction**

The formation of Tibetan dance form is influenced by the emotional characteristics of Tibetan dance. This kind of influence is mainly (Wang, 2013) manifested in that the behavioral response of Tibetan dance comes from the specific emotional trait foundation and emotional processing process of Tibetan dance. Psychological research has found that: in the process of emotional

information processing, the gradual concreteness and definiteness of the processing object will evolve into the form of emotion (Mergenthaler & Bucci, 1999). Therefore, from the perspective of the relevant theories and processes of emotional processing of Tibetan dance, the processing process of this emotional trait will not only affect the behavioral response of Tibetan dance, but also affect the emotional symbolization of Tibetan dance body movements, the emotional symbolization of Tibetan Dance gesture, the emotional symbolization of Tibetan dance movement structure, and the emotional symbolization of Tibetan dance movement language in the process of the specific objects of Tibetan dance. To this end, this study proposes the following research objectives:

(1) What is the relationship between the emotional symbolization of Tibetan dance life prototype and the form of Tibetan dance.

(2) What is the relationship between the emotional symbolization of Tibetan dance life and the form of Tibetan dance.

(3) What is the relationship between the emotional symbolization of Tibetan dance movements and the form of Tibetan dance.

(4) What is the relationship between the emotional symbolization of Tibetan dance life events and the form of Tibetan dance.

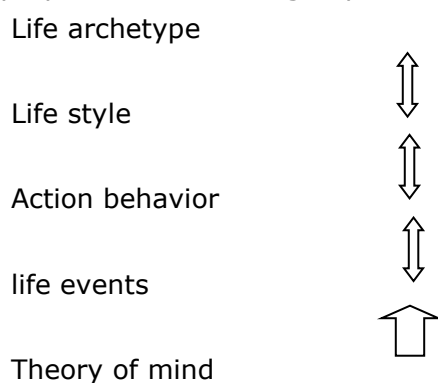
(5) What is the theoretical basis for the emotional symbolization of Tibetan dance form.

From the existing literature on Tibetan dance forms, it can be found that the formation of Tibetan dance forms is mainly related to the living context of the Tibetan people (Yang, 2012). Chinese folk dance plays a very important role in Chinese dance system. A typical feature every folk dance of a nation has its own specific dance language. This unique dance language enriches and expands our national dance culture. Under the strong civilization accumulated over the long history, China's national folk dance is booming in an increasingly strong cultural atmosphere, and our dancing style is also increasingly frequently displayed on the world stage. Compared with its historical origin, Chinese folk dance art is a field that has achieved great development and progress (Mergenthaler & Bucci, 1999). This development and progress is mainly reflected in the emotional symbolization of dance languages of all ethnic groups. The Tibetan Plateau area is not suitable for vigorous exercise due to its high altitude, less air and poor climatic conditions. Therefore, the dance movements of Tibetans who lived here in the past have obvious characteristics of calmness. Tibetan dance is characterized by sitting on the crotch, moving forward with the center of gravity, and "following the edge", with "long sleeve spread the wings", "lifting hada", "bending down" and "twisting the body" as the main body movements, including the basic dance characteristics of "bending the back", "loosening the crotch" and "bowing the waist". Dance posture is a kind of "posture" in motion displayed by the human body. The body movements of folk dance can better reflect the constraints on human body movements under the influence of national cultural background ("hidden Some thoughts on the formation of the core movement law "flexion and extension

movement law" in Tibetan Dance," 2010). Therefore, it is necessary to grasp the style trend of movements and study the natural forms and conditions of human body(y. Liyanhao, 2010). Tibetan dance is the most representative body style dance. The waist and crotch dance posture requires a strong national flavor. Their strong waist and cross department dance training and performance show the national body characteristics. This body characteristic flavor shows the Tibetan people's life, labor, clothing and aesthetic taste. It also conveys to the world that the Tibetan people who have long lived on the Qinghai Tibet plateau at an altitude of 34 kilometers need to wear large Tibetan robes and thick Tibetan boots for many years because their living conditions are high, cold, anoxic and harsh plateau climate (gong, 2014). They like to tie a wide waist belt full of accessories around their waists. They need to carry water when working. They need to use a powerful body to cope with the living environment. Such a plump, thick, full of lasting appeal, with a strong national style, presents a handsome and free and easy national flavor of Tibetan men dancing in their wide robes and big sleeves. The dance also brings people to a Tibetan plateau where yaks fly and eagles spread their wings.

On the other hand, Tibetans are known as the "ocean of songs and Dances". Tibetans are good at singing and dancing. No matter where they live on festivals, you can see children, old people and young people holding hands, kicking their legs and dancing to the music. During the autumn harvest season, farmers work, sing and dance in circles. In pastoral areas, interesting fire spring parties are often held. People can sing and dance all night long. In cities and towns, as long as the weather is a little warm, people will go out with their families, drink highland barley wine in Linka, dance folk dances, and return home from morning till night ("Just let ang Mao On the significance of national dance and its movement analysis system to dance teaching ", 2012).

From the previous analysis of relevant literature, we can draw a conclusion that the formation of Tibetan dance forms is a series of concrete emotional and emotional psychological processes of life. These psychological processes include the process of Tibetan dance performers' perception, thinking, skills, creation and performance of specific cultures, specific regions, specific geographical features, specific customs, specific lifestyles, specific religious beliefs, etc. Therefore, this paper proposes the following important conceptual framework :



According to the above literature review and the conceptual framework of research, this paper adopts the method of theoretical analysis of Tibetan Dance examples, and concludes that the emotional symbolization of Tibetan dance forms mainly includes the following paths.

### **Path 1: Emotional Symbolization of Life Prototype - "Bending Back and Bowing Waist"**

From the perspective of the body movements of Tibetan dance, "trembling", "opening", "shunning", "left" and "winding" are the common characteristics of various types of Tibetan dance, or the five elements of Tibetan dance, which constitute the aesthetic concept that distinguishes it from other brother ethnic dances. The formation of these five elements is closely related to the Tibetan people's historical conditions, social systems, customs and beliefs, geographical environment, mode of production, cultural traditions, etc.

#### (1) Elegant upper body movements

In Tibetan dances, male dancers' upper body movements are more delicate. For example, in "mail order", "Changdu", "Gongbu dance", "Fahrenheit" and other dances, whether there are props or not, the upper body posture is like a "Lion", which is different and shows the momentum of conquering all difficulties and obstacles. Takahara's strong man showed heroic spirit; Female dancers move gracefully and leisurely. These special movements and postures form the aesthetic of this dance, and reflect people's different pursuit of beauty.

#### (2) Enchanting waist movement

The "enchanting" waist is the most distinctive dance posture in Tibetan dance, which can be said to be the "landmark" posture of Tibetan dance. Both male and female dancers, when dancing, the waist movement must be "charming" and "enchanting" posture; Whether it is curvilinear, highly dynamic "xie" or "stacking xie", it takes the action of the feet as the main action, emphasizes the gentle swing of the waist, and fully reflects the beauty of lines.

#### (3) Flexible hand movements

Tibetans used to be a nation with a very serious serfdom, and their region is located in a plateau landform. The transportation is not very developed, which makes them mainly rely on their own work to meet their living needs, such as planting highland barley, wheat, beans, raising yaks, sheep, etc. When dancing, the movement range of the hands is large. When the rhythm is slow, the hands are continuous and light. When the rhythm is fast, the hands are soft and firm, and the waving is free and easy.

### **Path 2: Emotional Symbolization of Life Style - "Leaning Forward"**

Tibetan people generally believe in Tibetan Buddhism, and many dance lyrics promote Tibetan Buddhism. Its formation and route are from left to right, moving clockwise along the circle, which is consistent with the right rotation of

turning scriptures and circling the temple. This right rotation means good luck, At the same time, Tibetan dance not only retained various worship and witchcraft activities of Bon religion, but also catered to people's desire to get rid of suffering. "The 'forward leaning' in Tibetan dance is a special body expression formed under the influence of religious culture. It has been incorporated into the gene of Tibetan dance culture, thus creating the unique beauty of Tibetan dance (Jiangdong, 2013)

(1) Emotional symbolization of "leaning forward" under the influence of religious consciousness

"Tibetans fear nature, mountains and rivers, gods, living Buddhas, venerable beings, parents and all living things. This ideology also gradually affects the changes of their bodies, and describes themselves as small, humble and humble (their bodies are shrinking, creeping and low) ; To regard the object of worship with holiness, greatness and transcendence. The two forms a contrast and contrast, showing a low posture of submission in the body. In the Tibetan dances such as Zhaxi Xueba, Xie (Xianzi) and gongbuxie, the "forward leaning" posture is very obvious, but this posture is a natural migration of the living posture. When the body kowtows, the center of gravity is lowered and the body is downward; The silent prayer and circle trend when turning the mountain and temple. But these actions have changed from static to dynamic, from life behavior to artistic expression. (Jiangdong, 2013)

(2) Emotional symbolization of "leaning forward" under the influence of totem worship

Tibetans often "deal with" animals. Many dance movements are inspired by the animal's look and pace, such as the eagle spreading its wings, the yak shaking its head and body Flying Reflected in the dance movements are planing step, lifting step, point trembling step, etc. In the string dance, there is a dance movement that imitates the peacock's soaring wings, which has the characteristics of "opening". Because peacock is a symbol of auspiciousness and good meaning, people love it very much. This worship of totem culture also revealed the poor living environment of people at that time and their longing for a better life.

(3) Emotional symbolization of "leaning forward" under the influence of regional environment

The traditional distribution area of Tibetans roughly coincides with the main part of the Qinghai Tibet Plateau. Tibetans have lived on the plateau with an average altitude of more than 4000 meters for generations. The air is thin, the annual average temperature is low, and there is plenty of sunshine and a lot of ultraviolet radiation throughout the year. In the face of such a geographical environment, the Tibetan people must have a way of living to cope with nature, and the "stooping posture" shows great advantages under such geographical environment and climatic characteristics.

(4) Emotional symbolization of "leaning forward" under the influence of clothing jewelry

There is also a saying in Tibet that "there are no four seasons in a year, and four seasons are seen in a day", so the Tibetan people like to wear Tibetan robes and boots. The Tibetan robe is wide and warm. When it is hot, you can take off your sleeve and tie it around your waist. When it is cold, you can put it on. It is especially suitable for the lifestyle in high and cold regions. Tibetan robes and boots facilitate people's life, but because they are thick, when dancing, people's center of gravity is downward, and the dance moves are characterized by bowing, bending knees and dragging steps. Nomadic life makes the Tibetan people used to carry valuables with them.

### **Path 3: Emotional Symbolization of Action Behavior - "Circle Structure"**

The "circle" dance form expression of the Tibetan dance movement structure has become a natural expression of the Tibetan life scene. Mainly in the following aspects.

#### (1) The emotion of the life scene of "Guoxie" circle structure

The content of Tibetan folk songs is very rich, and the forms are also diverse. Performance, singing and dancing in different scenes are also different forms. In wedding and other festive festivals, after work, and in religion, the folk song form of "Guoxie" will be sung. Guoxie is a folk song form with wide popularity and high universality among Tibetans. Guoxie is a transliteration of Tibetan, "Guo" means circle, "Xie" means dance. Guoxie is popular in village squares and wheat paddocks in the vast rural areas of Tibet. It is an ancient folk song and dance loved by farmers. It is not accompanied by musical instruments (in some areas, it is accompanied by a string of bells). Men and women sing and dance in groups, rising and falling one after another, singing and dancing. People who grew up in rural areas can dance with Guoxie under the influence of Guoxie's singing and dancing steps since childhood. Tibetan "Guoxie" song and dance is a typical "circle" structure.

#### (2) The emotion of the life scene of "heaping xie" circle structure

In addition to fruit harmonic, there is heap harmonic. Duixie means songs and dances in the upper part of Tibet or the western part of Tibet. The Tibetan literal translation of "Dui" is "upper part" or "western part", and the translation of "xie" means "song and dance". It is the earliest dance accompanied by six string instruments. Heaping is mainly a singing and dancing art, but it can also be a song form that only sings but not dances, or even an instrumental music that abandons both singing and dancing. Due to the elastic combined structure principle of heaping xie and the relatively independent musicality of Adagio and Allegro, the complete structure of heaping xie will also appear decomposition and contraction, the most common of which is to omit the adagio part. In addition, heap xie is a kind of "circle" tap dance with strong performance, which perfectly combines performance and singing.

(3) "Xianzi" circle structure emotional life scene

Xianzi originated in Batang, Sichuan Province, and is firmly known as Batang Xianzi. It is famous for its beautiful tunes, rich repertoire and stretching dance. Batang Xianzi is the name of song and dance. Its full name is "gaxie", which means circle dance. It has a history of more than 1000 years. Xianzi dance, also known as "Kangba xie", is one of the representative songs and dances in Kang District, including Deqin Xianzi dance, Mangkang Xianzi dance, Batang Xianzi dance, etc. Batang Xianzi usually dances and sings the most in spare time, holidays, weddings, gatherings, celebrating the harvest and playing Bazi. Many songs and movie theme songs are based on the tune of string dance. In Batang Xianzi, the sheepskin huqin first played the tune, and then the dancers danced and sang in circles with Wang (2013) the accompaniment of the huqin. First, singing and dancing, then the rhythm gradually speeds up, and finally when the rhythm is fast, it ends a string. Its tunes are short and concise, with neat rhythms and beautiful melodies. Each tune can be repeated more than Lo times; There are six modes, five modes and two modes of tune, and there are also several types of withering modes that appear alternately (Lidong, 2013).

**Path 4: Emotional Symbolization of Life Events - "Dance Vocabulary"**

The emotional symbolization of Tibetan dance language mainly exists in the specific life events of the Tibetan people. Tibetans are ancient ethnic groups with a long history living on the Qinghai Tibet Plateau. They can be roughly divided into river valley areas, grassland areas and forest areas. Their natural environment and economic life are different (Xuelianli, 2013). Tibetans generally believe in Tibetan Buddhism. Similarly, their material and spirit are deeply influenced by Buddhist culture. Religious culture is also integrated into their dance. Therefore, Tibetan dance is a combination of agricultural and pastoral culture and religious culture. It is mostly in the form of singing and dancing. There are dances that must be sung. The lyrics are mostly in praise of the faith of Buddhism. The formation is also mainly in circles. This is different from their daily life of changing sutras, walking around temples To the right of the direction of life events. These life events are mainly reflected in the following aspects through Tibetan action language, Tibetan Dance customs and Tibetan Dance images.

(1) Refinement of action vocabulary

The Tibetan Dance "butter fragrance" uses the "Guozhuang" and "Guoxie" movements as the motivation, and the choreographer has extracted three groups of dynamic vocabulary. The first group of actions reflects the words of the new Tibetan women's mental outlook. These Tibetan women's bodies tilt back slightly, their hands clasp in front of them, their heads raised and their chests straightened up. They feel that they are welcoming the sunshine of the new day and expressing their longing for a better life. The second group of actions reflects the Tibetan girls' actions of playing butter tea, specifically including raising their sleeves, pulling up their clothes, tying their sleeves around their waists, and walking during the



performance. The repetition of these movements fully demonstrates the characteristics of Tibetan women. The third group of movements is the climax of the whole Tibetan women's work scene. Because the Tibetan people wear more clothes and decorations, they will unconsciously twist their hips during dance performance, creating a unique image atmosphere.

## (2) Refining emotional vocabulary

The feelings in the dance are extremely rich. The choreographer and director show the Tibetan people's deep love for the PLA by making butter tea and entertaining guests with butter tea, a typical event of Tibetan people's life, to express their respect and love for guests. Instead of all the trivial presentation modes, only one labor scene is used as a dance scene, which shows the relationship between the army and the people like fish and water, expresses the feelings of the Tibetans for the soldiers in the new era, and also shows the new spiritual outlook and image of Tibetan women. In this way, the choreographer did not let the dance stay on the surface of the daily life of the Tibetan people, and integrated his love for the Tibetan nation into the choreography, so as to impress the viewers. The labor scene is relaxed, happy and passionate, as if it were making butter tea for one's own brothers and sisters. In the Tibetan Dance "butter fragrance", in addition to the dance movement training with distinctive Tibetan characteristics of fast and slow rhythm and large and small range, the props of "big butter tea" are also used, which is a deeper development and training of body coordination. The charm of dance itself is very great. People feel the true meaning of beauty through dance, and guide people to yearn for and pursue beauty. In the process of learning Tibetan dance, students should not only pay attention to the movement posture, dance step connection and other aspects, but also pay attention to feeling the "emotion" contained in Tibetan dance in the process of learning Tibetan dance, which is also one of the goals of students' learning Tibetan dance. The development value of Tibetan dance to students' emotion is mainly reflected in two aspects: the expression of personal emotion for self-entertainment and the cultivation of religious emotion.

## **2. Expression of Religious Emotion**

The formation of Tibetan dance is based on religious activities. For example, Tibetan dance has many movements similar to saluting. It is also reflected in the current Tibetan dance teaching materials. For example, many movements are body leaning forward slightly and hands rising. These movements fully show people's religious piety at that time. Even in modern society, there will be some very beautiful Tibetan dances on important Tibetan days, many of which also reflect religious culture. How to realize that kind of religious emotion in learning? On the one hand, students are required to strengthen the development process of Tibetan dance. On the other hand, students are also required to feel the religious feelings through correct dancing in class. The folk dances influenced by religion are not only Tibetan dances. As far as we know, most of the folk dances are promoted by



religion. With the development of folk dance, it has gradually changed from religious dance to folk dance. In the current folk-dance textbooks, although various dance movements of Tibetan dance are recorded, the content in the textbooks cannot perfectly reproduce the religious dance scene. Therefore, video can be played to let students further understand the religious emotions contained in Tibetan dance.

### **3. Conclusion**

the emotional symbolization of Tibetan dance form has specific theoretical support

(1) Perceptual grouping theory and emotional symbolization of Tibetan dance form

Perceptual grouping includes grouping according to proximity principle, grouping according to similarity principle, grouping according to oneness principle and grouping according to closeness principle. The perceptual grouping of Tibetan dance forms stems from the relativity of perception. Perception is a psychological reaction based on the information obtained by feeling. This kind of response represents the subjective explanation of the environment based on the individual's existing experience. We see the existence of an object. In general, we cannot use the object as a stimulus to cause perception in isolation, but must also see other stimuli around the object. The nature of other stimuli around an object and the relationship between them will inevitably affect our perceptual experience of the object. For example, when you see a red flower in the green leaves during the formation of the Tibetan dance form, it is different from a red flower in perception; Clothes of the same design and color, worn by different people who are fat, thin, beautiful and ugly, give people different perceptual experiences.

(2) Psychological imitation theory and emotional symbolization of Tibetan dance form

In the process of the formation of Tibetan dance performance form, we can imitate the image of visual perception through the inherent characteristics of life style to form the action form. Figurative imitation includes the imitation of "natural scene", "moving image of things", "moving scene" and "character image". At the same time, during the formation of Tibetan dance forms, its dramatic and philosophical dance movements are generally expressed through the situation of various life events.

Art experience theory and the emotional symbolization of Tibetan dance form From a psychological point of view, the Tibetan dance performance form should form a systematic and pictorial high level, which is inseparable from the repeated cycles of psychological processes such as association and imagination. Association in psychology refers to the psychological process from one thing to another. It includes remembering another related thing from the currently perceived thing, such as seeing the thawing of the glacier and thinking of the passing of winter and the coming of spring; There is also the thought of another

thing from one thing that has already been thought of. For example, when we think of the passing of winter and the coming of spring, we naturally think of the recovery of all things. Association plays an important role in psychological activities (R. Su, 2017). Association can be divided into close association, similar association, comparative Association, causal association, free association and Control Association. Association must be based on the life style of dance movement image, and cannot leave the content and emotion of life style (x, 2019). The richer the Tibetan dance performers' life experience, the deeper their cognitive ability, the more intense their inner feelings, and the stronger their associative power. Such association is more extensive, that is, the content of association is more extensive and rich; It is more agile, that is, Lenovo is fast and responsive (Jialin, 2017). Generally speaking, the Tibetan dance form itself is a symbol system and does not have a directly perceptible representation. It must rely on the performer's Association to activate the relevant representation, internalize it in the performer's psychological structure, and reflect it through the form of explicit voice movement.

(3) The space theory of "shadow" and "spirit" and the emotional symbolization of Tibetan Dance

Dancing in the shadow -- the spiritual space of Chinese art is also a shadow space. Between heaven and earth, life is like a "gap between white horses" -- a ray of light and shadow emerging from the gap in the mountain, which cannot be grasped and will die in an instant (Z. Su, 1999). Life is a passer-by in a hurry between heaven and earth, just "suddenly". The tired struggle and endless pursuit are actually meaningless (Mergenthaler & Bucci, 1999). Chuang Tzu said, "just stay with the world, flowing like water and misty like clouds.". Without perseverance, there is freedom. Such thoughts have a deep influence on Chinese art and will naturally affect the formation of Tibetan dance forms. This kind of influence mainly produces the effect from the "dance space" level. This effect is mainly manifested through the "Zen" thought in the "religious belief" unique to Tibetan dance (Mergenthaler & Bucci, 1999). The thought of lust and emptiness, the idea of no living, and the idea of seeing the world as an illusion in the philosophy of Taoism and Zen have a far-reaching impact on Chinese art (W. Liyanhao, 2016). This is not only a matter of reality, but also an attitude towards life and a way to see the world. Chinese artists have made the world virtual, kneaded the solid into the virtual, and walked through the light and shadow. Chinese art is full of too many dreamy flowers, moss marks and dream shadows. This philosophy is hidden in the misty art.

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