

Preliminary Exploration of Batang Xianzi

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Abstract: *The Batang Xianzi is a kind of comprehensive art, integrates poetry, music and dance. it has been popular in Tibetan areas of western Sichuan .Batang Xianzi is known as the living fossil of primitive song and dance art,and has the rich value of humanistic-historical and artistic-aesthetic.This paper analyzes the artistic characteristics and social functions of it , and puts forward some protection measures for its inheritance and development.*

Keywords: *Batang Xianzi; art characteristic; social function; inheritance and development*

1. Introduction

Batang County is an important transportation town on the ancient Tea-horse Road in southwest China, Located in the west of Garze Prefecture of Sichuan Province, Batang county is adjacent to Tibet and Yunnan, It is a dwelling place of Tibetan ethnic minorities. Here pleasant climate, beautiful scenery, rich products, outstanding people, known as the "Plateau jiangnan". The industrious and intelligent Batang people have bred a rich and colorful national culture here, and the Batang stringed-dance is one of the beautiful scenery.

2. The Artistic Characteristics of Batang Xianzi

Xianzi is called "Xie" in Tibetan, means "dance". It is widely spread in Kangba region, and is a folk dance with mass and self-amusement. It is deeply loved by the majority of Tibetan people, and Batang Xianzi is particularly famous and has far-reaching influence. Batang Xianzi is a Tibetan folk song and dance form that combines poetry, music and dance. It is not limited to the number of people and occasions, with at least three or five people and at most hundreds of people. During the performance, the male and female dancers are accompanied by the male and female dancers in a circle singing and dancing around them.

2.1 The Lyrics of Batang Xianzi

The lyrics of Batang Xianzi are the core of xianzi's spiritual content. it is improvised by the working people in their production and life. They are logging in the mountains, working in the fields, or herding in the mountains, to express their emotions to the full, and truly reflect the living form and spiritual style of batang people, with a very strong flavor of life. The structure of lyrics is relatively standard, mostly consisting of four sentences and six words. It uses a lot of techniques such as personification and comparison, and has high literary value. The content of lyrics cover a wide range of topics and are inspired by life . Some show the scenes of production and labor, some sing about love between men and women, some praise the mountains and rivers of their hometown, some strive for inspiration, and some criticize the injustice in reality. According to the content of lyrics, Batang Xianzi can be divided into love songs, praise songs, tragic songs, antithetical songs and so on.

2.2 The Melodies of Batang Xianzi

The Batang Xianzi is a traditional folk music with a relatively stable melody form. One tune can be sung with different lyrics, but there are also a few ancient music scores whose lyrics cannot be changed at will. The mass character of Batang Xianzi makes most of the tunes of Xianzi short and easy to learn, and the interval jumps are not high. Most of the tunes are narrow interval jumps, with a few intervals of 7 or above. The music structure is repeated in a volume form; The mode is mainly pentatonic mode, there are very few six or seven tone mode, generally the main mode is Zhi mode, shang and Yu second. In a word, Batang Xianzi's melody is long and graceful, with slow rhythm, bright and dynamic colors,

and it is very performance and singing.

2.3 The Dance Movements of Batang Xianzi

The dance features of Batang Xianzi are influenced by the geographical and cultural environment. Different regions present different styles, which are mainly divided into the eastern, southern and urban areas. The eastern and southern districts are both agricultural areas, but they have different styles. The eastern dances are more primitive and elegant, with a slow rhythm. The South is more bold and fast-paced. While the urban area neutralizes the styles of the southeastern and eastern regions, with soft and smooth movements and moderate rhythm, which is also the most common style of Xianzi dance. The body movement law of Xianzi dance is basically the same as that of other Tibetan dances, with shaking knees and dancing sleeves as the basic characteristics, which is the only dance that inherits the characteristics of "long sleeves and good dance" of Chinese classical dance. Batang Xianzi dance is a lyrical dance characterized by lightness and softness. In the dance process, the use of long sleeves around, support, cover to show women's soft beauty. Men pull strings, while singing and dancing, the movement to walk, run, jump, turn over, spin and dance with the rhythm of music, in order to show the rugged beauty of men.

3. The Social Functions of Batang Xianzi

Batang xianzi is an important artistic form reflecting folk customs, which contains a lot of cultural information and is entertaining and popular. In the era of rapid development, the world is getting smaller and bigger, bringing people far away closer to each other and pushing those near to distant places. Batang Xianzi pulls people out of doors to sing and dance together. Xianzi lyrics covers a wide range, including emotional expression, norms of behavior, landscape, labor experience, encouragement and advice, living customs, astronomy and geography, etc., which has a huge influence on people's thoughts and behaviors. Batang Xianzi has the following social functions: First, it is entertaining to the public. Batang Xianzi has been impacted by various cultures during its long formation and development. Until now, almost everyone of The Tibetan people can sing and dance, forming a form of music and dance that conforms to the aesthetics of the Tibetan people. Second, strengthen national cohesion. Their string of formation and development are based on the national excellent culture, nation, for shaft, carry forward the excellent traditional virtue, to every member of national closely relates in together, in the contemporary world of rapid economic development, the network today, liberating the people from the virtual world, enhance communication, harmony in harmony. Thirdly, Xianzi lyrics have literary value and educational function. Xianzi lyrics is a poem, which itself has its literary value. It covers a wide range of contents and contains a large amount of spiritual culture, folk culture knowledge and labor experience, which has an educational function for the young generation and enables them to learn knowledge in entertainment. Fourth, it is conducive to the spread of traditional culture. Batang Xianzi has rich historical and cultural value and has preserved the original ecological folk customs of The Tibetan people to a large extent. Their string singing and dancing art is a kind of comprehensive quality, less is more than a dozen people, many hundreds of thousands of people, can make people involved, to a great extent has mass, entertaining, such a large group activities influence is bigger, make more people among involved in the activities of the art, make more and more people like this kind of unique song and dance art.

4. Inheritance, Development and Protection Measures of Batang Xianzi

Batang Xianzi is a special form of cabaret, integrates poetry, music and dance. The lyrics and melodies are based on the situation and mood at that time, casually created, this also decides its Inheritance way is very single. most are passed down orally, there is no standardized and systematic preservation. Dance forms also rely on the spread of folk artists, with great uncertainty. Since the founding of new China, especially since the reform and opening up, the government pay more and more attention to their string of protection work, in 1988, sichuan will be their summer county seat Qiong town named "sichuan characteristics (string) cultural township (town), their county in 2000 by the national ministry of culture named " Chinese folk art of the township ", in May 2006, Batang Xianzi was approved by The State Council to be included in the first batch of national intangible cultural heritage list.

In order to better promote and develop Batang Xianzi, the author propose the following protection

measures through field investigation:

4.1 Strengthen the consciousness of the foundation of national culture

Batang Xianzi carries the spiritual and cultural connotation, which is the artistic crystallization deposited by the Tibetan nation for thousands of years, and is also one of the foundations for the survival of the Tibetan nation. The laboring people are the creators and inheritors of this kind of song and dance art, so we must rely on the power of the masses in the process of protection and inheritance. Government in encouraging development of traditional culture festival at the same time, to strengthen the foundation of national cultural consciousness, cause the attention of the local people in full, and will be their string of poem writing into local teaching material into the school curriculum, music dance into daily life, make people spontaneously protect and inherit the excellent national song and dance art.

4.2 Focus on preserving variety of styles.

Batang Xianzi was formed in a multi-ethnic intersection area, where the transportation is convenient and merchants gather together. Influenced and blended by various cultures, batang Xianzi has experienced a long history in its development, and has been refined by multiple influences of times, cultural customs and geographical environment, forming artistic features with different styles but common features. Batang Xianzi style can be divided into three categories: eastern district, southern district and urban district due to different regions, customs and cultures. Therefore, we need to pay attention to the protection by region and classification in the research and investigation.

4.3 Pay attention to the protection of cultural and ecological environment of art.

Any art form, often without its geographical environment, cultural environment and other factors, every kind of art form, based on the characteristic of culture behind it, their string of save if you only save the music dance external performance form and action, over time, string dance will lost its flavor, become a gratuitous shell, there would be no value. Therefore, we should pay attention to the protection of human and ecological environment when preserving batang Xianzi. We should study the historical background, folk beliefs, myths and legends related to Batang Xianzi, and then learn the specific forms and roots of xianzi in the long historical process of formation and development.

4.4 The process of preservation and propagation should be combined with new media art.

New media art, also known as digital art, is a new art discipline with optical media and electronic media as the basic language. It is mainly completed by video, computer, network and digital technology. Such as: digital shooting, digital recording, camera, network database, search engine, etc., classification of its storage, the establishment of text, image, audio, video, animation database, and equipped with a powerful search engine, digital reproduction. This has brought good news to the preservation and development of Batang Xianzi art. It can not only preserve a large number of complete existing literature materials, but also carry out powerful communication through this digital new media art, so that more people can fundamentally understand this art, rather than just superficial and general understanding.

5. Conclusion

Batang Xianzi is a collection of poetry, music, dance, as one of the unique song and dance art, it is bearing the weight of the historical process of Tibetan cultural tradition and preserved the original ecological folk customs of Tibetan wide range, has the rich historical and cultural value, worthy of more people to study, many predecessors for their string dance to save, for our study laid a solid foundation. With the change of times, economic globalization has brought batang Xianzi both opportunities and great challenges. The author believes that we should seek development on the premise of protecting and inheriting its national characteristics and carry forward the art form of Batang Xianzi.

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