

# **The Interactive Study of Qiang Salang Dance Culture in Western Sichuan of China**

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## **Abstract**

The objectives of this research were 1) Analyze the cultural interaction of Salang dance 2) Analyze the interactive motivation of Salang dance culture 3) Analyze the interactive characteristics of Salang dance culture the sample was It is mainly concentrated in the Qiang culture area in western Sichuan, China, and the Qiang nationality is mainly selected as Wenchuan, Li County and MAO County of Aba Tibetan and Qiang Autonomous Prefecture. The research instrument for the data collection were Observation sheet, interview sheet. The statistics for data analysis Interactive factors of Qiang dance. The research results were found as follows; 1) The interaction of the Qiang Salang dance shows both intra-ethnic interaction and extra-ethnic interaction. 2) The interactive reasons of Qiang Salang dance include historical factors, four geographical factors and kinship factors. 3) The interactive characteristics of the Qiang Salang dance are cultural immersion and cultural interweaving, intra-ethnic interaction and inter-ethnic coexistence. Suggestion: Culturally, learn from each other, learn from each other, develop together and make progress together

**Keywords:** Western Sichuan, China; Qiang Salang; Dance Culture; Cultural Interaction

## **Introduction**

Western Sichuan region of China mainly refers to: the natural landscape and social culture existing in the highlands, snowy mountains, lakes and other zones in western Sichuan, specifically including the cultural contents of Tibetan, Qiang, Yi and other ethnic minorities in the administrative regions of Liangshan Prefecture, Aba Prefecture, Ganzi Prefecture, etc., which is an important multi-ethnic settlement area in China, a typical area of ethnic and cultural interaction. From ancient times to the present, due to the special geographic location and unique humanistic landscape, it is a big channel for ethnic migration, and there are many ethnic groups coming here to stop and settle down, and when the diversity entity ethnicity intervenes, the diversity of ethnic cultures also enters into the western Sichuan area. As a result, multicultural interactions have continued to take place in the western Sichuan region.

The Qiang, one of the ethnic minorities in western Sichuan, is an ethnic group on the clouds with a long history, famous for its songs and dances, and numbering around 300,000 people. They mainly live in the northeastern part of the West Sichuan region bordering the Chengdu Plain in the upper reaches of the Min River and the Peijiang River. In terms of the current administrative area, it mainly includes Wenchuan, Mao County and part of Li County, as well as the southern part of Songpan and Beichuan County. In terms of language system, the Qiang belong to the Tibetan-Burmese language group, which is divided into two major dialects, South and North, and fifteen native languages. Geographically, the Qiang are between the Han

Chinese and the Tibetans, so the Han and Tibetan cultures have a greater influence on them. Qiang Salang Dance is a representative item of Qiang songs and dances, which is an important part of Qiang traditional culture. Regarding Salang, researchers from different disciplines have some differences in their categorization due to different perspectives. Behind this difference reflects the complexity of Salang dance itself and the phenomenon of internal and external interaction of song and dance. This paper explores and analyzes the interaction phenomenon of Qiang Salang dance mainly by means of anthropological fieldwork.

## **Research Objectives**

1. Analyze the cultural interaction of Salang dance
2. Analyze the interactive motivation of Salang dance culture
3. Analyze the interactive characteristics of Salang dance culture

## **Research Methodology**

This study used a combination of qualitative research methods such as literature method, interview method and observation method, and analyzed the data content.

### **1. Literature research method**

Literature research is a long-standing and widely used research method that requires researchers to collect, organize, and analyze relevant literature in order to establish their own research perspectives and form a scientific understanding of facts. This study fully utilizes the literature research method to collect and organize historical literature materials from cultural and historical museums, museums, libraries, and folk relics in various counties within the research area. It analyzes and studies the relevant achievements of senior scholars in Tibetan and Qiang dance. Using literature research method to compensate for the lack of objectivity in field investigation, while expanding my research perspective and promoting the continuous progress of knowledge systems.

### **2. Interview method**

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

### **3. Observation method**

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

## Research Scope

The scope of this study mainly focuses on the Qiang cultural area in the western Sichuan region of China, in which the Qiang inhabited areas are mainly Wenchuan, Li County and Mao County in Aba Tibetan and Qiang Autonomous Prefecture. Because the area is in the highland valley, the culture is well preserved. At the same time, it is the main settlement area for the Qiang, and the Tibetan and Qiang ethnic groups in the region have extensive and frequent cultural contacts because they have lived in the same area for a long time.

## Research Findings

### 1. Interactive Performance of Qiang Salang Dance Culture

#### 1.1 Intra-community interaction

The Qiang in western Sichuan Province of China are mainly concentrated in the southeast of Aba Tibetan and Qiang Autonomous Prefecture in northwestern Sichuan Province, that is, Wenchuan, Lixian, Maoxian, and Songpan on both sides of the upper Min River and its tributaries. In addition, Beichuan, which is separated from the upper reaches of the Min River by a mountain, also has some township populations recognized as Qiang. Among them, Wenchuan, Li, and Mao counties accounted for a relatively large Qiang population, and the author used these three counties as field investigation sites for fieldwork. According to the study, "Qiangzhai potzhuang", or Salang, is also a kind of potzhuang dance, which was previously used for rituals and celebrating festivals, and then developed to be danced on important occasions or for recreation. It is a collective dance, led by those who can sing and dance well, with others holding hands in a circle, singing and dancing. The lower limbs move flexibly and the arms swing back and forth with the body's rhythm, and the songs sung are mostly old folk songs passed down orally, basically sung in Qiang. Although the three counties are Qiang, but the different regions for the pot Zhuang is called different, Wenchuan said "Xi Bu Cu", Li County said "Yo rough step" Mao County said "Sarang", due to different dialects of Qiang regions, the existence of different titles for the form of circle dancing is also a natural phenomenon. Due to the different dialects of the Qiang regions, it is a natural phenomenon that there is a difference in the name of the form of dancing in a circle in each region. It is a natural phenomenon that different regions have different titles for the circle dancing form because the Qiang regions have united in order to declare this traditional dance as a non-heritage item, and then the title is unified as "Salang". Then, the interaction of Salang dance in different regions within the same ethnic group ultimately exists in the form of presentation of differences and similarities and intermingling, which is specifically reflected in the following: first of all, from the perspective of the performance venue and form, most of the performance venues of Salang dance are in the open outdoor or indoor singing and dancing around a fire pit, and the performance of the first release of wine, the crowd drank the first warm-up, and in the center of the venue placed an altar of smack wine for the altar ceremony before the start of the dance. After the opening ceremony, the dance can begin. Hand in hand in a circle, the number of people will be divided in half, before singing a sentence, after a sentence together. Among them, the Salang Dance in the Maoxian region is performed in the form of a circle, and the Salang Dance in the Wenchuan region is performed in the form of a closed circle. Secondly, from the point of view of the dance movements, the dance movements of the three regions are all based on foot movements, and the stride length is basically not big, kept in the range of shoulder width, and there is seldom a large stride. The distance between the two knees is not large, and the knees are flexible, loose and with a small tremor when moving. The right foot is usually

used for the start, and the heavy beat is on the right foot. The body is in "axial rotation" and "sideways hips" during "axial rotation". The arm movements follow the body in a back-and-forth motion, often with a hand-pulling motion. The overall dance movements are more or less the same, but there are some differences. The overall amplitude of the Li County Salang movements is small, the footsteps are repeated in a combined form, and the arm movements are mainly swung with the body. The calf movements of Salang in Mao County are more complex and varied than those of Li County, and there are many times when the calves make circles, etc. The arms do not only swing back and forth, but also lift and lift, and the rhythms of the feet change in various ways. From the point of view of musical style, the song and dance music in Mao County area is generally speaking, the even tone is mostly leisurely and soothing, bright and fluent, and the trailing tone is more abundant, very rich in lyricism, the song is mostly using micro, palace tuning style, belongs to the pentatonic scale, the interval jumps are not big, within 8 degrees, with 2 phrases or 4 phrases constituting a single phrase structure, the most common beat is the 2/4 beat, and there are also 2/4 and 3/4 mixed beat (Chenhui, 2017) . Wenchuan and Li County area songs and dances as a whole, the rhythm is clear more than one phrase constitutes a single section, the song is short, constantly repeated, the beat is mostly 2/4 beat-based, in addition to other beats are not common.

On the whole, the Qiang Salang in the three regions have both commonality and individuality, the commonality lies in the form of counterclockwise circle song and dance, the difference lies in the closed and semi-closed circles, the dance style and the music rhythm. According to the field study, the performance form of Salang can be changed according to the venue and the number of people, such as in the open area of the venue, the closed circle, in the narrow area or the number of people is not enough to use the semi-closed circle. Then, the counterclockwise rotation is thought to be related to the nature worship and ethnic cognition of the Qiang people, who honor the right, so the Salang Song and Dance will adopt counterclockwise rotation. The most prominent feature of the dance movement is the axial rotation of the body, as the saying goes, "one side is smooth", and this dance movement highlights the aesthetic ideology and cognition of the Qiang people (ZhaoMuHua,2017) . Their personalities are slightly different in performance style, which is mainly reflected in the different effects presented by the different positions of the performers' bodies. Li County Salang is mostly in a low position, with hand movements below the knee, presenting the beauty of introversion and subtlety, while Wenchuan Salang is in a middle position, with hand movements in the middle part of the body. Mao County Salang is mostly in a high position, upright posture, hand and shoulder and chest level, wild and unrestrained. It should be mentioned that due to regional or geographic factors, the interaction of Salang dance shows differences and intermingling. The further north the region is, the more modernized and unrestrained the Salang dance is influenced by Han culture. The dances are more daring and active. It is because of the commonality of Salang song and dance that makes Salang song and dance become the music culture and symbol of national identity, while its individuality becomes the sign and symbol of different Salang songs and dances in the same region, and both of them together build the Qiang Salang song and dance culture.

#### 1.2 Extra-ethnic interactions

In addition to the large Qiang population in western Sichuan, there is also a relatively large Tibetan population. As a branch of the Tibetan ethnic group, the Jiajung Tibetans, who live in close proximity to the Qiang, live in the area west of the upper Minjiang River valley and the upper reaches of the Dadu River, with the administrative areas of Malcolm,

Jincheon, Xiaojin, Damba County, a part of Lixian County, and the southern part of Yantang County, where the Qiang, like the Jiajungs, migrated from the west in the olden times. As the Jagdish Tibetans and the Qiang have been living here for a long time, there is a direct interaction and integration between the Jagdish Tibetans and the Qiang, which makes the language, culture, and art of the two ethnic groups have a certain degree of similarity. In order to truly reflect the interaction and integration of the Jiajung Tibetan and Qiang ethnic groups in western Sichuan, the author went to "the first village of the Jiajung Tibetan people--Ganbao Tibetan Village" to conduct a field study. Jiajung potshuang is one of the traditional songs and dances of the Jiajung area, which is divided into "Dal Ga Di" and "Dal Ga Nin" meaning "big potshuang" and "small potshuang". The "Dal Ga Di" and "Dal Ga Nin" are divided into the "Big Pot" and "Small Pot". Among them, "Dal Ga Nyen" is the most ancient, the most mass, the most prevalent folk songs and dances in the Jiajun area. This dance is not limited by the number of people, time and place. When dancing, regardless of the number of people, the dancers will dance according to the male front and female back with or without connecting arms, facing the right front, singing and dancing, from slow to rapid, and the cycle repeats itself. However, the dance movements are not related to the music and lyrics, but are just to express the mood. In the dance action to bend the knee mainly, because the Jiajung Tibetan for the high mountain ethnic groups, need to take the mountain road for many years for material transportation, on the way up the mountain will need to knee trembling to drive the feet to move forward, so the knee joints are more developed and flexible. Therefore, the dance movements are mostly lower limb movements, accompanied by knee flexion. Which also has the characteristic of the smooth side, the upper limb movements follow the lower limb movements, hands and feet with the side. The dance postures of Shunshou, Shunchuan and Shuntuan often appear in the potshuang. The dance rhythm is mainly upward, mostly upward knee trembling, feet alternately point, step, etc., some basic steps can be used in the symmetrical movements of positive and negative line dance, and the formation adopts the counterclockwise direction of the circle dance.

It can be seen that the Jiajung Pot Zhuang and Qiang Salang are so similar in dance form and movement, and their most basic form is that no matter where the venue is, there is no limit to the number of people, and the dancers dance according to the male and female formations with their arms in a row. The dancers face the same direction and dance counterclockwise in a circle. The melodic progression of the music is mostly radical in major and minor second and major and minor third, and pure fourth or pure fifth intervals are often used as intervals between phrases to change the emotional color of the dance (Xu, 1994). In addition to this, there are also dance songs that are identical between Jiajun potzang and Qiang sarang, for example: "Ruo Yinbo" is a widely popular sarang song in the Qiang area, in G emblem mode. This song is also popular in the Jiajung Tibetan area, and is highly similar in melody, with only a slight difference in pronunciation of individual words, and the dance steps of Qiang Salang are also slightly Tibetan in style from the point of view of the dance that goes with this song. This is precisely the integration of the two ethnic groups due to their geographical proximity and long-term cultural interaction.

To summarize, no matter from the perspective of geography or affinity, the two represent different regional differences, ethnic origin memory and national cultural identity, due to the interlaced distribution environment and activity space of the Jiajung Tibetan and Qiang, as well as the interaction and exchange in historical occasions, which makes the two song and dance cultures have the phenomenon of interaction and fusion. This kind of song and

dance music culture with characterization has gradually become the boundary of identity between ethnic groups.

## 2. Interactive Motivations of Qiang Salang Dance Culture

### 2.1 Historical factors

"The common cultural phenomenon is mainly due to the fact that these two neighboring ethnic groups have a certain common cultural heritage, and basically similar production and living customs are also due to the internal cause of this common cultural heritage; the natural conditions of the living areas of each other are only the external cause of the continued preservation of this cultural tradition. The differences are the result of the different parts of the cultural inheritance and the natural conditions that are not exactly the same as each other (Xu, 1994)." In the western Sichuan area, the Qiang are in the "cultural middle ground" between the Tibetans and the Han Chinese, and therefore, the interaction between the Qiang-Han and Qiang-Tibetan dance cultures is the most typical. "Qiang" was originally a general term used by the ancient Central Plains people for the nomadic people who lived in the northwest of China (present-day Gansu, Qinghai, etc.) before the Zhou and Qin Dynasties. There were records of Qiang more than three thousand years ago, and the Hou Han records: "The origin of the Western Qiang is from the San Miao, and the Jiang family name is also different. .... They live in an unchanging place, following the water and grass" After the Zhou and Qin Dynasties, the Qiang tribes gradually began to migrate to the southeast. During the Qin and Han Dynasties, some of the ancient Qiang people had already arrived in present-day northwest Sichuan. "Of the four cultural forms that exist in western China, the most "mixed" is the Qiang culture, and the four forces that shaped the folk culture of the Qiang came from the Central Plains, the Tubo, the Xianbei, and the small groups that were absorbed by the Qiang people, such as the Gogi". A chant in the Shibi Classics about describing the ancient Qiang people when they were repairing their fortresses and building houses goes like this, "Pogu Mole (referring to the Qiang people in white clothes) carried the stones, Grey Gumole (referring to the Han Chinese in blue) came to carry the wood, Grey Gumoqin (referring to the amiable people in the Ga'er plugging tribe) came to dig the earth, and Xigu Mole (referring to the Tibetans in red) came to carry the water (Zhao, 2010)". From the description of the Qiang, Han, Tibetan and Ga people in the ancient Shibi classics, it is clear that the ancient Qiang people had frequent contacts and interactions with other ethnic groups in their daily lives at a very early age. The interaction of the Qiang Salang Dance began during the Tang Dynasty in China, when the rising culture of the Tubo entered the Qiang area in a strong way. According to the History of the Sui and Tang Dynasties, between the second year of the Linde era and the first year of the Xianheng era, the Tubo "broke up the tie-up states of the Western Qiang". The "Records of the Qiang People's States" recorded: "The Tubo captured 19 states of the Qiang people. Ran Mao Qiang state of Weizhou (now the western part of Li County), Songzhou (now the western part of Songpan), the western part of Nanping, the four counties of Aba, Ruorgai, Hongyuan and Yantang Grassland Ran Mao ancient state boundaries since the end of the Tang Dynasty was invaded by the Tubo, transformed into the grasslands of the 'Ando' Tibetan and the four earths of the 'Jiajung' Tibet". A portion of the Tibetans continued to rule over some of the Qiang populations in the following centuries, and the long-term rule of the Tibetans over the Qiang people spread Tibetan cultural factors into the Qiang area, facilitating frequent interaction between the Qiang and the Tombs.

In addition, on the Jiajung Tibetan and Qiang intersection, according to archaeological findings, the formation of the modern Jiajung Tibetan is in the middle and late Western Han Dynasty by the upper reaches of the Minjiang River westward migration of "sarcophagus burial" national, Qiang legend of the "Gao" as the main body of the fusion of moving into the land of the aboriginal inhabitants of the land, as well as the Tang Dynasty by the Tibet with the Tubo to the east of the military expansion of the Tufan tribes and part of the neighboring areas of Qiang tribes such as the formation of the successive migration of the formation of the Qiang people. Jiajung Tibetan modern self-proclaimed "Gelu" (Ge people), the Sui and Tang dynasties, brother neighboring real that inherited its first name "Ge people". The formation of the modern Qiang people in the upper Minjiang River was formed by the integration of the Erma Qiang people who moved southward into the upper Hori River from the Northwest during the Western Han Dynasty and the local "sarcophagus burial" ethnic group (those who stayed in the original place and did not migrate out of the area, i.e., the Mao Ge people) to form the main body, and later on, the integration of some of the Qiang people who migrated from the East and South, the Hurriyans, as well as the people from the Mainland who migrated from the Mainland during the Ming and Qing Dynasties, especially in the period of the Sui and Tang dynasties, and the "Gelu people". Later on, some Qiang and Hu people moved eastward and southward, and after the Sui and Tang dynasties, especially during the Ming and Qing dynasties, a large number of Han people moved in from the mainland. Therefore, in the history of the formation of the Jiajung Tibetan and the Qiang in the upper reaches of the Minjiang River, there is a common source - the "sarcophagus burial" people in the upper reaches of the Minjiang River in the Western Han Dynasty.

Because of this, Qiang and Jiajung Tibetan two nationalities of the same origin, after the migration rule makes the two nationalities to interact closely, only to form the two nationalities of the production of similar labor and living customs, only to produce the Qiang Salang Dance and the Jiajung Tibetan potshuang dance the consistency of the basic characteristics of the style, and even the popularity of some of the same potshuang music and dance music, because the two have a certain number of common cross-cultural inheritance of the source.

## 2.2 Geography and affinity

The Salang dance culture in Aba Prefecture reflects the "proximate" intermingling and similarity of the "gradient layer" between Li County, Wenchuan, and Mao County. As mentioned above, in terms of dance styles, the Salang of Li County are witty and humorous, and their dance movements are often presented in a low position of the body. The Salang of Mao County is presented in a high body position, and its style is expansive and bright, forming a big contrast with the Salang of Li County. The Salang of Wenchuan is in the middle of the two, and the combination of the middle body position of the dance movement and the flatness of the music becomes the transition zone of this "gradual change layer". Because of geography, the Salang style of the villages in Wenchuan County close to Mao County is close to that of Mao County, and the dance style of the villages close to Li County is more witty and humorous. This phenomenon directly reflects the influence of geographical factors on the Salang dance culture. The Jiajung Tibetan living in Li County, in addition to the history of exchanges and interactions with the Qiang ethnic group, the songs and dances between the two in the same region also have a certain degree of integration, the similarity of the characteristics of the dance movements, the phenomenon of interoperability between the music is the best example of all this is related to the geographic location of the two ethnic groups.

In addition to the influence of geography, the influence of kinship is also an important factor. One of the ways in which kinship is established is through intermarriage. "Traditionally, the Tibetans and the Qiangs have had certain restrictions on the scope of their marriages, and generally practiced internal intermarriage in the settlement areas, but because of the small population of the settlement areas and the inconvenience of transportation, the internal intermarriage has been greatly restricted, so they have all intermarried to varying degrees with foreigners, and they have had the characteristic of intermarrying more with their neighboring ethnic groups. In the area of mixed communities, Tibetan and Qiang villagers usually have frequent exchanges, convenient transportation, and complex population, so inter-ethnic intermarriage is freer, and the population of intermarriage is larger" (Shi, 2014.). Through the actual investigation found that intercommunity and inter-ethnic intermarriage has been a very common phenomenon, during the investigation in Maoxian County had the honor to participate in the wedding of a Qiang girl and a Jiajiong Tibetan boy. The interviews revealed that the couples, though of different ethnicities, would learn about their respective ethnic cultures and languages by becoming husband and wife. Although the wedding site is held in the Qiang area, but also jumped up Tibetan pot Zhuang. It can be seen that the intermarriage of the two ethnic groups has further promoted the contact of the ethnic groups, and the Tibetan and Qiang ethnic groups have interacted with each other and have undergone profound social and cultural changes within themselves, which has also resulted in the special phenomenon that the two ethnic groups have a high degree of homogeneity in their dance culture, thus forming a face with the same cultural characteristics.

### 2.3 Non-heritage and new media communication

As one of the regions with the largest number of ethnic minorities, Southwest China also has a large number of intangible cultural heritages. Under today's concept of "cultural confidence", the State has also increased its efforts to protect intangible cultural heritage. The protection of intangible cultural heritage is mainly carried out in two aspects: solidified means, such as integration of various regions (ethnic groups), academic research (theses, dissertations), audio and video products, etc.; and living heritage, such as confirmation and protection of intangible heritage bearers, introduction of intangible heritage into the classroom, and localization of intangible heritage workshops, etc. The Qiang Salang Dance, as one of the most important intangible cultural heritage of ethnic groups, is also one of the most important intangible cultural heritage of the region. The Qiang Salang Dance, as the unique and iconic culture of the Qiang people, has been listed in the provincial intangible cultural heritage. In the previous period, in order to prepare for the demand for the application for heritage, the governmental departments also started to make CDs and promote them in Wenchuan, Mao County and Li County, and so far audio-visual products, monographs as well as academic journals have been published and distributed, and the Salang has also been gradually developed to form the original and standardized version. With the development of the times, people's access to information is more diversified than before, and many non-heritage traditional cultures will be publicized and promoted through public numbers, short videos and other means. During the fieldwork, it was observed that the Salang dance that people perform after meals is no longer the traditional form of singing and dancing, but is played with an accompaniment tape. The dance movements are also richer and more modern, and sometimes people in the Qiang region also dance the Tibetan potshang. Through interviews, we learned that nowadays, the Internet is developed, and people mostly collect information through short videos such as Jitterbug, Shutterbug, etc. The information on the Internet is more developed,

and they usually learn which dance looks good when they see it. At the same time will also dig some new dance elements to join, in the original dance on the basis of a little innovation. They will not be overly concerned about whether the dance movements are of their own ethnicity, nor will they be too limited to dance of their own ethnicity, but will mainly focus on looking good and liking it.

The dissemination of Salang culture through new media has not only accelerated the flow of information, but also promoted cultural exchanges and interactions, which are only unidirectional, but bi-directional or even more multi-directional, allowing various cultures to collide, merge and innovate with each other on a broader platform.

### 3. Interactive Characteristics of Qiang Salang Dance Culture

#### 3.1 Cultural immersion intertwined with cultural integration

In the Qiang Salang dance culture, there is a situation of cultural immersion and cultural intertwining. The so-called "cultural infiltration" refers to the gradual penetration of one cultural element or phenomenon into another culture, and from the perspective of dance diffusion, it refers to the diffusion of a kind of dance from one region to another region and from one ethnic group to another. Cultural fusion" refers to the fusion of a nation's dance with the dance culture or other art forms of other nations in the process of spreading. From the point of view of the motivation for interaction, there has been much penetration of the Qiang Salang dance culture, whether by historical factors or by geographic or kinship ties, but underneath the surface of penetration is a more pronounced cultural fusion.

In the Qiang region, the people do not have a high degree of awareness of the title "Salang", but rather of "potzhuang". Some people don't even know what Salang is, and the lyrics of the labor songs also reflect that the Qiang people identify themselves with "potzhuang" rather than "Salang". Then the pot Zhuang is from the Sui and Tang dynasties, the Tubo eastward, began the annexation of the Qiang tribes of the new period, the Tubo ruler's entry to bring the Tubo Benjaminism and Tibetan Buddhism, and slowly have the performance of ceremonial content of the pot Zhuang. Later, in the process of spreading and interacting with the local culture, formed a different form of artistic expression, such as the Jiajung Tibetan potsho. At the same time, the Qiang and Tubo had frequent exchanges, and the influence of the dance rituals was fully reflected in the potshoos. Although the potshuang originated from the Tibetans, the meaning of the potshuang has been reinterpreted by the Qiang people over the years. Nowadays, the Qiang potshuang is infiltrated by Tibetan culture and incorporates its own new perception of the potshuang. Later on, the name Salang was unified because of the application for heritage.

#### 3.2 Coexistence of intra-community and inter-community interactions

Ethnic cultural ecosystems are open systems, which are specifically manifested in cultural intermingling between ethnic groups and inter-ethnic cultural communication. The Qiang Salang dance culture also presents a situation in which intra-ethnic and inter-ethnic interactions coexist in the process of interaction. As one of the most representative traditional dances of the Qiang people, the Salang dances in different parts of the Qiang region have different regional colors. Scholar Wang Mingke points out: "The regional characteristics between Han and Tibet are also the buffer zone for ethnic groups, and the Qiang living in the area are weak compared to the Han and Tibetans, and the Qiang are actually sandwiched between the Han and Tibetans to play a buffer and a transitional role" (Wang, 2008) because the longtime neighbors are stronger than the Han and the Tibetans. Because the Han and Tibetans are more powerful than themselves, they have historically been influenced by

political, religious, economic, and cultural aspects, thus promoting the mutual absorption and intermingling of dance cultures.

Many villages in the Qiang District have long been bordered by the living areas of other ethnic groups, and have long been subjected to the dual influence of Han and Tibetan cultures. For example: Li County, since the Han Dynasty, has been the base point of the Central Plains dynasty to rule the Southwest ethnic groups, and after the Qing Dynasty's reorganization of the land to set up a number of Tun officials to replace the previous Tusi, of which Jiuzhitun was the representative of the cultural fusion at that time. The officials of Jiuzhitun were Jiajun people, and the people of Jiuzhitun were Qiang people. Therefore, the Tibetan and Qiang cultures were greatly interacted and integrated in this area. In terms of ethnic distribution, the Qiang village in Li County is located to the east of Ganbao Village, and to the west of it is the place where the Jiajiong Tibetans live. Tibetans and Qiang live very close to each other, and often the Qiang village is next to the Tibetan village. This close spatial distribution greatly facilitates the inter-ethnic interaction and integration of the Tibetan and Qiang ethnic groups. In the situation where intra-ethnic and inter-regional interactions coexist, the Salang dance is constantly integrated and adapted, and in the process of retention and adaptation, different dance styles among the Qiang regions are formed.

## Discussion

The ethnic groups within the Western Sichuan region of China have their own unique cultures, and each ethnic group does not exist in isolation in this multi-ethnic coexistence region. Ethnic cultural interaction is a common phenomenon in a geographic area where many ethnic groups live in mixed communities. Ethnic cultural exchanges are accompanied by mutual interactions between different ethnic groups. When two different ethnic groups have interactions and contacts, cultural interactions begin, and mutual infiltration and influences are quietly carried out. In this multi-ethnic area of western Sichuan, it can be said that no ethnic group's culture has never been influenced by other cultures. Jiajun Tibetan and Qiang ethnic groups in western Sichuan, in the long-term cohabitation life, cultural mutual reference, complement each other's strengths and weaknesses, common development and common progress. Although some changes have taken place in the original culture as a result of cultural transfer and borrowing in the process of cultural exchanges, so that the two ethnic groups tend to be the same in many cultural matters, on the whole, their respective cultures still show their unique personalities. Cultural individuality strengthens the sense of community, while commonality becomes the basis for mutual cultural identification, thus enabling the two cultures to coexist harmoniously in the long term.

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