

A Study on the Commonalities in the "Ca Da Bo" Dance of the Han and Yi Ethnic Groups in Baoshan, Yunnan

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Abstract

This research aims to explore the commonalities in the "Ca Da Bo" dance traditions of the Han and Yi ethnic groups in Baoshan, Yunnan. The study focuses on the dance movements, formations, visual presentations, rhythm, style, spirit, props, costumes, and performance spaces, examining how these elements reflect the cultural identities and shared heritage of the two groups. The research employed a mixed-methods approach, including literature review, field observations, and comparative analysis of dance practices. The research sample comprised traditional dance performances from both ethnic groups, while research instruments included video recordings, interviews with practitioners, and observational notes. Data collection involved both direct observation of dance performances and interviews with dancers, choreographers, and cultural experts. The research analysis was conducted by comparing the physical and cultural aspects of the dances, evaluating the extent to which these shared elements contribute to a deeper understanding of the cultural connections between the Han and Yi peoples.

The research results found that the "Ca Da Bo" dances of the Han and Yi groups exhibit significant similarities in their rhythmic structure, stylistic features, and cultural expressions, reflecting a shared cultural heritage while maintaining distinct ethnic characteristics. These findings contribute to the broader understanding of how traditional dances serve as a medium for cultural preservation and exchange.

Keywords: Ca Da Bo Dance; Han and Yi Ethnic Groups; Commonalities

Introduction

The "Cuo Da Bo" dance, a traditional folk performance deeply rooted in the Han Chinese communities of Wafang Yi Township in Baoshan, Yunnan, is a vivid example of the region's rich cultural heritage. This dance, which integrates elements of dance, martial arts, acrobatics, and percussion, not only showcases unique artistic charm but also reflects the lifestyle and cultural evolution of the Han people. The "Cuo Da Bo" dance is more than just a performance; it is a vital part of the cultural life of the Han community, illustrating their historical journey and deep-seated values. This dance is characterized by its rhythmic use of cymbals, with movements that range from solo to group performances, symbolizing the unity and vibrancy of the Han people (Dong & Yang, 2022).

The historical significance of the "Cuo Da Bo" dance is further enriched by its integration with Yi cultural elements, particularly after the Yuan dynasty, when cultural exchanges between the Han and Yi peoples intensified. The Yi version of "Cuo Da Bo," influenced by ancient Yi culture, serves both as a form of cultural expression and a religious ritual, often performed during significant events such as ancestor worship and communal

celebrations. This version of the dance, with its energetic and powerful style, reflects the community's values, blending ancient military sports with ritualistic performances. The dance's incorporation of Han traditions into Yi cultural practices is a testament to the cultural fusion that has occurred along the Southern Silk Road, particularly in regions like Yongchang (Hua, 2015).

The Southern Silk Road, also known as the "Shu-India Route," was a crucial trade and cultural link connecting China with Southeast Asian countries. This route facilitated not only economic and political exchanges but also played a vital role in the cultural integration of various ethnic groups. As it passed through regions like Yongchang, it became a melting pot of diverse ethnicities, including the Han and Yi, each contributing to a rich tapestry of cultural practices, particularly in dance. The "Cuo Da Bo" dances of both the Han and Yi people highlight the commonalities and differences in their cultural expressions, making them essential subjects of study for understanding the broader cultural dynamics at play (He, 2022).

The study of the "Cuo Da Bo" dances of the Han and Yi ethnic groups is crucial for preserving these cultural expressions and understanding the cultural dynamics along the Southern Silk Road. By examining these dances, we can gain a deeper appreciation of the cultural heritage of these ethnic groups and contribute to the ongoing efforts to protect and promote their traditional practices. This research not only addresses the current challenges in cultural preservation but also underscores the importance of cultural exchange in fostering a harmonious and diverse society..

Research Objectives

1. To identify and analyze the shared characteristics in the "Ca Da Bo" dances of the Han and Yi ethnic groups.
2. To investigate the similarities in rhythm, style, and spirit between the Han and Yi "Ca Da Bo" dances.
3. To study the common use of musical instruments, dance props, and costumes in the "Ca Da Bo" dances.
4. To explore the shared contexts and settings in which the "Ca Da Bo" dances are performed.

Literature Review

The exploration of commonalities in the "Ca Da Bo" dances of the Han and Yi ethnic groups involves understanding the cultural, historical, and aesthetic dimensions that shape these traditional performances. Several studies provide insights into the significance of these dances and the elements that contribute to their unique yet interconnected characteristics.

According to Jia Litao (2021), the use of cymbals in folk dances, particularly in minority cultures, plays a crucial role in shaping the rhythm and overall dynamism of the performance. In the context of the "Ca Da Bo" dance, the Da Bo cymbals are not just musical instruments but are integral to the choreography and visual impact of the dance. The rhythmic beats created by these cymbals help synchronize the dancers' movements, creating a cohesive performance that reflects the cultural identity of both the Han and Yi people. This highlights the importance of musical elements in the preservation and evolution of folk dances.

Kong Xue (2015) discusses the pivotal role that folk artists play in the transformation and adaptation of ethnic dance forms. As custodians of cultural traditions, these artists are often at the forefront of integrating new elements while maintaining the core identity of the dance. In the "Ca Da Bo" dances, the influence of these artists is evident in how the dances have evolved over time, incorporating elements from different cultural practices while retaining their distinctive ethnic characteristics. This dynamic process of adaptation and preservation underscores the resilience of folk dance traditions in the face of changing social and cultural landscapes.

Tang Yuting (2020) provides an analysis of the aesthetic qualities of Yi dance, emphasizing its bold, expressive movements and strong connection to the natural environment. The "Ca Da Bo" dance of the Yi people, with its vigorous and expansive movements, reflects these aesthetic principles, celebrating the robust and unrestrained spirit of the Yi culture. The dance's aesthetic appeal lies in its ability to convey complex emotions and narratives through simple yet powerful movements, making it a vital expression of Yi cultural identity.

Yue Lupeng (2018) examines the forms and development of Yi dance in Yunnan, particularly focusing on the "Nanjian Yi Zu Da Ge" (South Dance). This research highlights the evolution of Yi dance from its ritualistic roots to a more formalized performance art, reflecting broader social and cultural changes. The study provides valuable context for understanding how the "Ca Da Bo" dance has developed within the Yi community, maintaining its traditional significance while adapting to contemporary performance contexts.

These studies collectively offer a comprehensive view of the cultural and aesthetic dimensions that shape the "Ca Da Bo" dances of the Han and Yi ethnic groups. By exploring the role of musical instruments, the influence of folk artists, and the aesthetic principles inherent in these dances, the research provides a deeper understanding of how these traditional performances have been preserved, adapted, and continue to serve as vital expressions of cultural identity.

Research Methodology

This research aims to explore the commonalities between the "Ca Da Bo" dances of the Han and Yi ethnic groups, focusing on movements, formations, rhythm, style, spirit, props, costumes, and performance spaces. The study employs a combination of literature review, fieldwork, and comparative analysis to achieve its objectives.

1. Population and Sample

The population of this study includes traditional folk dances performed by the Han and Yi ethnic groups in Baoshan, Yunnan. The sample specifically focuses on the "Ca Da Bo" dance as performed by these two ethnic groups. The research examines these dances in various contexts, such as festivals, weddings, and other significant cultural events, to capture a comprehensive understanding of their commonalities.

2. Research Tools

To gather relevant data, the following research tools were utilized:

Literature Review: A thorough review of academic journals, historical texts, and other literature was conducted to understand the cultural and historical context of the "Ca Da Bo" dances.

Fieldwork: This involved direct observation of "Ca Da Bo" performances, interviews with dance practitioners, and participation in related cultural events.

Comparative Analysis: The study compared the dance movements, formations, props, costumes, and performance spaces between the Han and Yi versions of the "Ca Da Bo" dance, utilizing video recordings, photographs, and field notes.

3. Data Collection

Data collection was performed in two primary phases:

Primary Data Collection: Involved field visits to Baoshan, where direct observation of the "Ca Da Bo" dances was conducted. Interviews with dance practitioners, community members, and cultural experts provided first-hand insights into the practices and cultural significance of these dances.

Secondary Data Collection: Involved gathering data from existing literature, including books, journal articles, and historical records that discuss the "Ca Da Bo" dance, its origins, evolution, and cultural impact.

4. Data Analysis

The data analysis was conducted through qualitative methods:

Thematic Analysis: Themes related to dance movements, formations, rhythm, and cultural significance were identified and analyzed. This helped in understanding the commonalities and differences between the Han and Yi "Ca Da Bo" dances.

Comparative Analysis: The study systematically compared the visual, auditory, and performative elements of the dances, drawing connections between their cultural roots and contemporary practices.

5. Conceptual Framework

The conceptual framework of this study is based on the integration of traditional dance forms with contemporary cultural practices. It views the "Ca Da Bo" dance as a dynamic cultural expression that reflects both the shared and distinct aspects of Han and Yi cultures. The framework includes the following elements:

Cultural Heritage: Recognizes the historical roots of the "Ca Da Bo" dance in both Han and Yi communities and its significance as a cultural heritage.

Commonalities and Differences: Focuses on identifying the shared elements in dance movements, formations, and other aspects while also recognizing the unique cultural expressions of each group.

Cultural Exchange: Emphasizes the role of the "Ca Da Bo" dance in facilitating cultural exchange and mutual understanding between the Han and Yi communities.

Preservation and Innovation: Considers the importance of preserving traditional dance forms while also exploring ways to adapt and innovate these practices in modern contexts.

Research Findings

1. Commonalities in Dance Movements, Formations, and Visual Presentation

The "Ca Da Bo" dance of both the Han and Yi ethnic groups showcases their unique rhythms and vitality, with each style presenting a distinct artistic charm. Despite their differences, both dances utilize the percussion instrument, the "Da Bo," to synchronize dance movements with the music's rhythm, creating a seamless blend of sound and motion. The Han "Ca Da Bo" dance is characterized by meticulous and fluid movements, reflecting the gentle and refined aesthetics of the Jiangnan region. Dancers gracefully combine body language with musical rhythm, emphasizing harmony and elegance. On the other hand, the Yi "Ca Da Bo"

dance is marked by bold, direct movements, full of strength and wildness, embodying the free spirit and passion of the Yi people. This dance form, with its expansive and vigorous motions, showcases the robust and unrestrained character of the Yi culture.

In terms of formations, both dances demonstrate a high degree of flexibility and creativity. The Han dance often features carefully planned formations that emphasize symmetry and balance, with dancers moving in coordinated patterns that reflect the cultural values of harmony and order. In contrast, the Yi dance formations are more dynamic and varied, adapting to the emotions and rhythms of the performance. The Yi dancers frequently alter their formations, creating shapes that symbolize unity or express freedom, mirroring the fluid and adaptable nature of their culture. The sound of the "Da Bo" enhances the dance's rhythm and adds to its expressive power, making both dances not only visually compelling but also deeply resonant with cultural significance. These shared elements highlight the professional skills of the dancers and underscore the deep, meaningful connection between dance and cultural identity in both the Han and Yi traditions.

2. Commonalities in Dance Rhythm, Style, and Spirit

The Han and Yi "Ca Da Bo" dances exhibit striking similarities in rhythm, style, and spirit, which not only enrich the artistic expression of the dances but also promote cultural exchange and understanding between the two ethnic groups.

2.1 Dance Rhythm

Both the Han and Yi "Ca Da Bo" dances display a keen sensitivity to rhythm, capturing and expressing it with precision. The Han dance features intricate and varied rhythms, with dancers skillfully synchronizing their movements to every subtle nuance in the music. The delicate, poetic flow of their movements reflects the refined and subtle nature of Han culture. In contrast, the Yi dance is characterized by a more rugged and direct rhythm, with dancers responding to the music's beat with vigorous, powerful motions, channeling their passion and energy into the performance. Despite these differences, both dances create a unique and captivating rhythmic experience through their precise interpretation of rhythm.

2.2 Dance Style

The "Ca Da Bo" dances of both the Han and Yi cultures are marked by distinct ethnic characteristics and artistic appeal. The Han dance is elegant and sophisticated, with dancers blending fluid, graceful movements with the music to create a harmonious and rhythmic aesthetic. Their actions incorporate elements of classical dance, such as smooth turns and light, airy jumps, showcasing the delicate and refined style of Han dance. In contrast, the Yi dance is bold and exuberant, with dancers employing large, sweeping motions and leaps to convey strength and enthusiasm. Their movements are deeply rooted in everyday life, reflecting activities like farming and hunting, and emphasizing the rugged and unrestrained nature of Yi dance. These stylistic commonalities highlight the artistic similarities between the two dances while also fostering cultural exchange and integration.

2.3 Dance Spirit

Both the Han and Yi "Ca Da Bo" dances embody the unique character traits and cultural spirit of their respective ethnic groups. The Han dance is imbued with rich cultural heritage and humanistic spirit, with dancers seamlessly blending movement and rhythm to convey a pursuit of a better life. The dance reflects the subtlety and restraint of Han culture while also showcasing the resilience, diligence, and wisdom of the Han people. In contrast, the Yi dance expresses the Yi people's love for life and their passionate, exuberant spirit. The

dancers celebrate their reverence for nature and their zest for life through powerful and lively movements, reflecting the optimistic and forward-looking spirit of the Yi culture. These spiritual commonalities in both dances enhance their ability to convey emotion and thought, deepening the understanding of each culture's traditions and values.

Overall, the Han and Yi "Ca Da Bo" dances share many compelling commonalities in rhythm, style, and spirit. These shared elements not only enrich the artistic expression of the dances but also facilitate cultural exchange and understanding between the two ethnic groups. By appreciating and studying these dances, one can gain a deeper insight into the cultural traditions and spiritual values of the Han and Yi peoples, as well as a greater appreciation for the unique cultural diversity of the Chinese nation.

3. Commonalities in Dance Props and Costumes

3.1 Dance Props

Both the Han and Yi "Ca Da Bo" dances utilize similar musical instruments, particularly core instruments such as the "Da Bo" (large cymbals, as shown in Figure 1) and the "Suona" (a type of traditional Chinese horn, as shown in Figure 2).



Figure 1 "Da Bo"

(Source: Photographed by the researcher, 2024)



Figure 2 "Suona"

(Source: Photographed by the researcher, 2024)

The “Da Bo”, with its distinctive sound and rhythm, serves as the most crucial prop in the dance. Typically made of brass, it is shaped like a disc with a raised edge and a flat striking surface in the center. In the "Ca Da Bo" dance, the “Da Bo” is struck to produce various sounds—ranging from light and melodious to sharp and resonant—that complement the dance movements, creating a unique audiovisual experience.

The “Tanggu”, a traditional Han drum, is renowned for its deep, powerful sound (as shown in Figure 3). Typically mounted on a dedicated wooden stand, it has a broad drumhead and a thick body, giving it a majestic appearance. The performer strikes the drumhead with drumsticks, producing a sound that resonates deeply with the audience. The Tanggu’s rich, penetrating tone quickly captures the listener’s attention. In the "Ca Da Bo" dance, the “Tanggu” is primarily used in the most rhythmic segments, enhancing the dance’s power and rhythm.



Figure 3 “Tanggu”

(Source: Photographed by the researcher, 2024)

The small drum (as shown in Figure 4) is a compact percussion instrument with a pleasing sound. Its relatively small drum body allows the performer to tap lightly on the drumhead with one or both hands, creating a light and lively rhythm. The small drum is often used in the "Ca Da Bo" dance to convey a joyful and brisk atmosphere. Its tone complements the dance movements, making the entire performance more vivid and intense.



Figure 4 The small drum
(Source: Photographed by the researcher, 2024)

The large gong and small cymbals (as shown in Figure 5) are other types of percussion instruments used in these dances. The large gong, with its wide surface, produces a bright, resonant sound reminiscent of thunder, which captivates the audience. The small cymbals, made of brass, produce a sharp, high-pitched tone, mainly used in the more rhythmic sections of the "Ca Da Bo" dance. The interplay of these instruments creates a distinctive musical style, with the sounds of the cymbals resembling the rapid clatter of horse hooves, enhancing the dance's rhythm and musicality.



Figure 5 The large gong and small cymbals
(Source: Photographed by the researcher, 2024)

The bronze bell, one of the most important instruments in the Yi "Ca Da Bo" dance (as shown in Figure 6), is used by the dancers to accompany their movements, enhancing the auditory experience for the audience and drawing them into the performance. The use of the bronze bell in "Ca Da Bo" reflects the unique cultural flavor of Yi culture. As a carrier of Yi cultural heritage, the bell's shape and tone highlight the cultural characteristics of the Yi people, reflecting their industrious nature and love for dance, while expressing their aspirations for a joyful life. The bronze bell also conveys the people's hopes and expectations for the future.



Figure 6 The bronze bell
(Source: Photographed by the researcher, 2024)

In the Yi "Ca Da Bo" dance, instruments such as the moon guitar contribute to the creation of a strong artistic atmosphere with their unique tones and playing techniques. These instruments are intricately connected to "Ca Da Bo," complementing each other and building the distinctive charm of the dance's music. The moon guitar, with its unique design, features a soundbox shaped like a full moon, a short neck, and four or five strings (as shown in Figure 7). When the performer plucks the strings, the guitar produces a gentle and melodious sound, flowing like a stream and cleansing the soul. In the "Ca Da Bo" dance, the moon guitar's distinctive tone creates a romantic and lively atmosphere. As the performer gently strums the strings, the beautiful melody flows out like a stream, harmonizing with the dance movements and giving the audience a serene and delightful feeling.



Figure 7 The moon guitar
(Source: Photographed by the researcher, 2024)

"Ca Da Bo," leveraging its unique qualities, has been recognized as part of China's intangible cultural heritage. Whether it is the Han "Ca Da Bo" or the Yi "Ca Da Bo," both embody rich cultural connotations. Although the two dances have distinct characteristics due to regional and cultural differences, they share many similarities in the use of musical instruments. These commonalities reflect the mutual influence and integration of Han and Yi ethnic musical arts, leading to the development of a unique artistic style. Understanding these shared elements provides crucial insights into better preserving, inheriting, and innovating the unique art form of "Ca Da Bo."

3.2 Dance Costumes

3.2.1 Han "Ca Da Bo" Dance Costumes

In the Han "Ca Da Bo" dance, male dancers typically wear long robes, traditional Chinese jackets (ma gua), and other traditional Han attire. The clothing is tailored to fit closely to the body, with smooth, rounded lines that perfectly highlight the dancer's physique, enhancing the dynamism of the dance. The length of the robes usually reaches the ankles, giving a sense of solemnity and weight. The jackets are shorter than the robes, complementing them and allowing for a display of masculine strength that reflects the inner rhythm of the Han "Ca Da Bo" dance, making the movements smoother and the overall performance more effective. Female dancers generally wear long skirts or qipao, often made of lightweight materials such as silk or cotton. These garments are typically in soft, elegant colors that enhance the dancers' graceful and warm demeanor.

The colors and patterns of Han "Ca Da Bo" dance costumes are deeply rooted in Han cultural traditions. The colors of men's costumes usually include red, yellow, and blue, with patterns featuring traditional elements such as dragons, phoenixes, and peonies—symbols of good fortune in Chinese culture that represent aspirations for a prosperous future. These patterns are intricately embroidered onto the costumes. Women's costumes often feature colors like pink and green, creating a delicate and elegant impression. The patterns on these costumes emphasize details and aesthetics, frequently incorporating natural elements such as flowers,

birds, and landscapes, meticulously depicted with exquisite craftsmanship to showcase the softness and refinement of the female dancers.

In addition to their costumes, Han "Ca Da Bo" dancers often wear various accessories to enhance the visual and artistic appeal of the performance. Male dancers typically adorn themselves with gold or silver headpieces, earrings, and bracelets, which not only highlight their noble temperament but also add a touch of grandeur to the dance. Female dancers pay particular attention to headpieces and hair accessories, often wearing elaborate hairpins, ribbons, and floral headpieces. These accessories help secure their hairstyles while also adding to their charm and elegance. Other accessories like shawls, scarves, and belts further complement the costumes, enhancing the overall effect and making the dance more compelling and emotionally resonant.

3.2.2 Yi "Ca Da Bo" Dance Costumes

In the Yi "Ca Da Bo" dance, the costumes for male dancers predominantly feature black as the base color (as shown in Figure 8), symbolizing the steadiness and introspective nature valued in Yi culture. The upper garments are designed to be tight-fitting, adhering to the dancers' body lines to highlight their muscular physique and strength. This design not only aids in the performance of dance movements but also reflects the masculine beauty of Yi men. The trousers are designed to be loose, providing ample space for movement, allowing the dancers to perform with agility and ease. The contrast between the tight upper garments and loose trousers creates a visually layered outfit. In terms of materials, the Yi "Ca Da Bo" dance costumes are primarily made from natural fibers such as cotton and linen. These materials offer breathability and comfort, making them particularly suitable for long performances. Additionally, these natural fibers are easy to dye and embroider, allowing for a wide range of colors and designs in the costumes.

Furthermore, the Yi people demonstrate exceptional craftsmanship and aesthetic sensibility in the creation of their costumes. They use sophisticated embroidery techniques to create intricate patterns and symbols on the garments, often drawing inspiration from nature and mythology. These patterns are meticulously stitched with vibrant colors, showcasing the unique cultural characteristics of the Yi people. The use of various accessories and adornments further embellishes the costumes, making them even more striking. Each dance costume is like a finely crafted piece of art, reflecting the wisdom and creativity of the Yi people.

4. Commonality in Dance Performance Spaces

Dance is a uniquely captivating art form, and the choice of performance venue is often closely linked to specific social activities and ceremonial events. Both the Yi "Ca Da Bo" and Han "Ca Da Bo" dances play vital roles during significant festivals and important occasions, having become a crucial way for people to express emotions, celebrate harvests, and convey hopes for a better life.

In Han Chinese regions, the "Ca Da Bo" dance is performed during harvest celebrations, temple fairs, and weddings, where it heightens the atmosphere of joy and festivity. During harvest celebrations, with golden fields of grain symbolizing the fruits of a year's hard work, the bold and vigorous beats of the "Ca Da Bo" dance become the highlight of the event. Dancers in brightly colored costumes, wielding large cymbals, dance gracefully to the rhythm of the drums. Each gentle tap and jump seems to narrate the hardworking spirit of the farmers, allowing everyone present to deeply experience the joy and fulfillment of the harvest. Temple fairs, a cultural tradition in Han society, draw large crowds each year. The "Ca Da Bo" dance,

often the grand finale of such events, captivates audiences with its distinctive performance, showcasing the richness of Han traditional culture and folklore through the dancers' expert techniques and unique styles.

Overall, the Han "Ca Da Bo" dance, with its robust and lively style and deep cultural significance, has become an indispensable part of everyday life for the Han people. Whether at harvest celebrations, temple fairs, weddings, or modern ceremonial events, this dance adds a unique charm to the festivities, allowing people to feel the vitality and distinctive flavor of Han culture.

Within the Yi cultural context, the "Ca Da Bo" dance, as a unique cultural expression, carries profound folkloric significance and diverse social functions, playing an essential role in various celebrations. First, the "Ca Da Bo" dance is a non-verbal expression of Yi culture, conveying the emotions, beliefs, and values of the Yi people through its unique dance movements, rhythms, and costumes. This dance form, characterized by its boldness, passion, and expressiveness, vividly reflects the Yi people's personality traits and national spirit. Dancers, clad in vibrant Yi costumes, perform with cymbals in hand, their every movement full of power and rhythm, embodying the indomitable spirit and perseverance of the Yi people. This dance form not only brings visual and auditory pleasure to the audience but also influences the formation of Yi traditional culture to a certain extent.

The "Ca Da Bo" dance is an indispensable part of various Yi social celebrations. Weddings, as one of the most important events in Yi life, are naturally accompanied by the "Ca Da Bo" dance to add to the festivities. During weddings, dancers use joyful movements to bless the newlyweds, with energetic dance steps that seem to express the Yi people's aspirations and pursuit of a better life. The audience, while enjoying the dance, sends their most sincere wishes for a happy marriage to the newlyweds. Moreover, house construction and relocation symbolize new beginnings in Yi life, and the "Ca Da Bo" dance, with its unique artistic expression, adds to the festive atmosphere of these occasions. Dancers celebrate the completion of a new home through dance, praying for divine blessings of peace, prosperity, and a harmonious life in the new dwelling. When an elder passes away, the "Ca Da Bo" dance becomes a ritual of mourning and farewell. Through solemn dance movements, dancers express their sorrow and remembrance for the deceased, reflecting the Yi people's reverence for life.

The findings of this study provide significant insights into the commonalities between the "Ca Da Bo" dances of the Han and Yi ethnic groups, revealing how these dances serve as a bridge between cultures while also preserving their unique identities. This section discusses the interesting results of the research and compares them with previous literature.

Discussion

1. Commonalities in Dance Movements, Formations, and Visual Presentation

The "Ca Da Bo" dances of both the Han and Yi groups share a deep connection in their use of rhythmic movements and formations. The research revealed that despite the cultural differences, both dances utilize similar formations that emphasize unity and express collective cultural identity. This finding aligns with Wang Mingquan's (2019) analysis of Yunnan minority dances, which highlighted that the collective nature of dance formations is a common feature across different ethnic groups in Yunnan, used to express social cohesion and community values. However, while Wang focused more on the symbolism of formations, this study emphasizes the artistic and aesthetic similarities that also contribute to the visual harmony observed in both dance styles.

2. Commonalities in Dance Rhythm, Style, and Spirit

Both the Han and Yi "Ca Da Bo" dances exhibit a keen sensitivity to rhythm, with each group adapting the rhythm to reflect their cultural essence. The results show that the Yi dance's more rugged and direct rhythm contrasts with the Han dance's intricate and poetic flow, yet both rhythms serve to reinforce the dancers' connection to their cultural heritage. These findings partially agree with the work of Tang Baijing and Meng Xiangyu (2022), who explored the historical and modern modalities of the Wa ethnic group's "Da Ge" dance, noting that rhythm in these dances often embodies the community's collective emotional expression. However, this study further demonstrates that while rhythm serves as a cultural marker, it also allows for creative expression that transcends ethnic boundaries, as seen in the rhythmic similarities between the Han and Yi dances.

3. Commonalities in Dance Props and Costumes

The research identified that both the Han and Yi "Ca Da Bo" dances employ similar props, such as the "Da Bo" (large cymbals) and traditional musical instruments, to enhance the performance's rhythmic and visual impact. This is consistent with the findings of Yang Danni (2019), who discussed the role of traditional props in preserving cultural identity in ethnic dances, particularly emphasizing how such elements help maintain the authenticity of the performance while allowing for slight regional variations. The similarity in costume design between the two groups, particularly in the use of vibrant colors and intricate embroidery, further supports the idea that cultural exchange has led to shared aesthetic values across different ethnic communities.

4. Commonality in Dance Performance Spaces

The study also found that both the Han and Yi "Ca Da Bo" dances are integral to significant cultural events such as weddings, harvest celebrations, and religious ceremonies. This commonality reflects the broader trend observed by Cheng Yao (2022) in her comparison of Lisu ethnic dances, where dance is deeply intertwined with the community's spiritual and social life, serving not just as entertainment but as a vital component of cultural expression and continuity. However, while Cheng's study emphasized the spiritual aspect of Lisu dances, this research highlights how the performance space itself—whether in a public square or a temple—contributes to the dance's role in reinforcing community bonds and cultural memory.

5. Conclusion

The discussion reveals that the "Ca Da Bo" dances of the Han and Yi ethnic groups share significant commonalities in movement, rhythm, props, and performance spaces, underscoring the deep cultural connections between these communities. These findings contribute to the understanding of how traditional dances in Yunnan not only preserve ethnic identity but also facilitate cultural exchange and integration. The study's results align with existing literature on ethnic dance in Yunnan, while also offering new insights into the shared cultural elements that bind different communities together.

Recommendations

1. Theoretical Recommendations

To further explore the commonalities and cultural significance of traditional dances such as the "Ca Da Bo" of the Han and Yi ethnic groups, future research should delve into the theoretical frameworks that analyze the role of dance in cultural identity formation and preservation. Theoretical studies could benefit from employing cross-cultural comparative

methodologies that examine not only the similarities but also the subtle differences in dance movements, rhythms, and styles across various ethnic groups. Additionally, incorporating interdisciplinary perspectives from anthropology, sociology, and cultural studies could provide a more comprehensive understanding of how traditional dances evolve and adapt over time. Researchers should also consider the impact of modernization and globalization on these dances, exploring how contemporary influences are being integrated into traditional forms without losing their cultural essence.

2. Policy Recommendations

Given the cultural significance of the "Ca Da Bo" dances in promoting ethnic identity and social cohesion, it is essential for policymakers to implement measures that support the preservation and promotion of these traditional arts. Cultural heritage policies should include funding for research, documentation, and teaching of traditional dances in schools and communities. Additionally, policies could encourage the establishment of cultural exchange programs that allow different ethnic groups to share and learn from each other's dance traditions, fostering mutual respect and understanding. The government should also consider protecting these dances through official recognition and inclusion in national and regional cultural heritage lists, ensuring they are passed down to future generations.

3. Practical Recommendations

On a practical level, there is a need to integrate traditional dances like the "Ca Da Bo" into modern cultural practices in ways that are both respectful of tradition and appealing to younger audiences. This could involve creating fusion performances that combine traditional dance elements with contemporary music and choreography, thus making the dances more accessible and relevant in today's cultural landscape. Furthermore, practical efforts should be made to provide platforms for these dances in local and national festivals, as well as in international cultural exchanges, to showcase the richness of Yunnan's ethnic diversity. Training programs for dancers, choreographers, and cultural workers should emphasize the importance of maintaining the integrity of traditional dance forms while encouraging creative expression and innovation. Finally, leveraging digital technology to document and share these dance traditions globally could also help in preserving and promoting them to a broader audience.

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