

Dahougu Dance of Maonan Ethnicity Guizhou Province: Cultural Identity in the Process of Intangible Cultural Heritage Preservation of Contemporary China

Shu Wu¹, Peera Phanlukthao²

Abstract

The title of the paper is: Da Hougu Dance of Maonan Ethnicity Guizhou Province: Cultural Identity in the Process of Intangible Cultural Heritage Preservation of Contemporary China. Using qualitative research, we conducted a field survey in Kapumaonan Township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, China, and combined with relevant literature analysis to draw conclusions. The research objectives are: 1) To study the history and development of Da Hougu Dance of Maonan Ethnicity in Guizhou; 2) To study the cultural identity of Da Hougu Dance of Maonan Ethnicity in Guizhou in the process of modern Chinese intangible heritage protection.

Objective results: 1) Da Hougu Dance of Maonan Ethnicity in Guizhou can be divided into four historical stages: The initial formation period ; Tortuous development period; Excavation and collation period; Intangible cultural heritage protection period. Da Hougu Dance is a reflection of the political and economic life of the Maonan ethnic group in Guizhou, and has functions and values in worship, exorcism, education, dissemination, entertainment, and other aspects. 2) Researchers found that for Maonan people in Guizhou who have no words, "Da Hougu Dance" not only carries the national cultural memory, but also maintains and inherits the national cultural memory. Da Hougu Dance of Maonan Ethnicity in Guizhou plays an irreplaceable role in their ethnic cultural identity. This research is conducive to the protection and inheritance of Da Hougu Dance in the new era and environment of modern China's intangible cultural heritage protection, so that the ethnic memory can be continued and the national cultural identity can be strengthened.

Key words: Da Hougu Dance, Modern China, Cultural Identity, Intangible Cultural Heritage.

¹ Master of Fine Arts, Faculty of Fine - Applied Arts and Cultural Science, Mahasarakham University, Thailand

² Assistant Professor, Ph.D. Faculty of Fine - Applied Arts and Cultural Science, Mahasarakham University, Thailand

1. Introduction

Maonan Ethnicity is one of the mountainous ethnic minorities with a small population in China. Maonan Ethnicity is differentiated and developed from the "Liao" in ancient "Baiyue". They have their own language, belonging to the Dong Shui language branch of the Zhuang Dong language group of the Sino Tibetan language family. Due to the long-term interaction with the Buyi, Miao, Han and Shui ethnic groups, many people of the Maonan Ethnicity can speak Chinese or Buyi language, and use Chinese to record their folk songs, folklore, historical stories, ballads and so on. Maonan people mainly live in Shangnan, Zhongnan and Xianan mountain areas of Huanjiang County, Guangxi, and the valley of Kapu River and Liudong River at the junction of Pingtang County and Dushan County, Guizhou. The rest of Maonan people live scattered in towns and townships such as Shuiyuan, Mullen, Chuanshan, Luoyang and Sien in Huanjiang County, and counties (cities) such as Hechi, Nandan, Yishan, Du'an and Huishui in Guizhou. According to China Statistical Yearbook 2021, the population of Maonan in China is 124,092, and the distribution of Maonan population is characterized by "large mixed residence and small concentrated residence". (Cao, X. 2020, March 10. Maonan nationality.)

Kapu Maonan Township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province is the only Maonan Township in China at present. Over thousands of years, Kapu Maonan Township has multiplied nearly 3000 households and 13000 people, accounting for 97.9% of the total population of the township. In 2002, the Bureau of Culture of Qiannan Buyi and Miao Autonomous Prefecture of Guizhou Province named Kapu Maonan Township as the "Town of Dahougu Dance". After being declared as the intangible cultural heritage of Guizhou Province in 2007, it was successfully declared as the national intangible cultural heritage in 2008. At present, Dahougu Dance has been attached importance to, subsidized and strongly supported by governments at all levels. It is being rescued, protected, utilized and inherited in accordance with the "sixteen character" policy of "protection first, rescue first, rational utilization, inheritance and development" of national intangible cultural heritage protection. (A, T. 2013.154)

On June 14, 2008, Dahougu Dance of Maonan Ethnicity was approved by The State Council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list. "Dahougu Dance of Maonan Ethnicity", also known as "Dahougu Dance", is one of the traditional folk dances of Maonan Ethnicity, which originated in the production and life of the Maonan people in Guizhou Province. Now it is mainly spread in Kapu Maonan Township, Pingtang County, and originated in Jiaba Village of Kapu Maonan

Township, Diweng Village, with a history of more than 200 years. Dahougu dance is a kind of dance specially used by the Maonan people to make a "noisy scene" in the funeral etiquette. It is performed by the priests. The dance is rough, simple, vigorous, lively, humorous and passionate, reflecting the contents of witchcraft etiquette, funeral exorcism, avoiding evil and seeking good fortune, and worshipping spirits. During the performance, the atmosphere was solemn and reverent, showing the remembrance and respect for the gods and ancestors, expressing the distinctive national will, reflecting the valuable national spirit, and focusing on the folk customs of Maonan Ethnicity.(Lei, Y.,& Nie, Z. 2009.90)

Maonan Ethnicity is one of the minority nationalities with a small population in China, and it is also a very ancient mountain nationality. The Maonan population is mainly distributed in Guangxi and Guizhou, but there are obvious differences in ethnic identity between the two places for a long time. Compared with the Guangxi Maonan Ethnicity, Guizhou Maonan Ethnicity is a relatively special minority community. Its predecessor was "Yang Huang people", and the nationality is called "Yang Huang Ethnicity". Yang Huang people lived in Guizhou more than 1400 years ago, and they were a permanent ethnic group in Guizhou. Until July 27, 1990, the People's Government of Guizhou Province officially approved the recognition of more than 30000 Yang Huang people in Pingtang County, Dushan County and Huishui County in Guizhou Province as Maonan Ethnicity with the document (1990) Qian Fu Tong No. 106 "Transfer to Pingtang County, Dushan County and Huishui County for Instructions on the Recognition of Yang Huang people as Maonan Ethnicity". Although the legal ethnic attribute of Guizhou Yang Huang people is "Maonan Ethnicity", in order to show their ethnic identity and cultural identity more clearly, Maonan people who have long lived in Kapu Maonan Ethnicity township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, call themselves "Guizhou Maonan Ethnicity" or "Yang Huang people of Maonan Ethnicity", and have a high sense of self-identity. For the "Yang Huang people", how to build their own ethnic identity and their own ethnic symbol boundary and maintain the common bond of ethnic identity under the new ethnic identity of "Maonan" is a major problem to be solved. Fortunately, their ancestral ritual dance, "Dahougu Dance", has become one of the core ties of this ethnic identity. (Chen, G. 2020.59-60)

As a unique cultural custom of Kapu Maonan (Yang Huang people), "Dahougu Dance" has become a concentrated form of expression of Maonan culture. The funeral ceremony is its original performance venue, endows it with solemn and profound cultural connotation, and is an important cultural symbol for the Maonan people to express their national identity and an important cultural treasure that exists in

history and lives in the present. However, it is regrettable that the current research results on "Dahougu Dance" of Maonan Ethnicity, as well as the reference and data that can be used for reference, are relatively scarce, which leads to the backward development of research in this area. At the same time, since the beginning of the 21st century, due to the impact of young people going out to work, "Dahougu Dance" is facing an increasingly serious crisis of intergenerational inheritance.

From the perspective of the problems and crisis faced by the Maonan Ethnicity in "Dahougu Dance", the reasons are as follows: 1. Many young people in the village go out to earn money, and have no time to learn to dance. The inheritance problem is obvious. 2. Dahougu Dance is connected with sacrificial activities. Many people believe that learning Dahougu Dance means bad luck, and engaging in sacrificial activities has little economic income, so young people are reluctant to learn. 3. "Dahougu Dance" is very difficult and can only be learned with a certain foundation, so many young people are not interested in learning it. 4. Because of the impact of modern culture on the cognition of our national culture, many young people lack the recognition of our national culture. 5. At present, those who can perform "Dahougu Dance" are all old artists and inheritors who are over 70 years old. Due to physical reasons, they can no longer perform. And as they grow older, when they die, "Dahougu Dance" will gradually disappear. Through literature collection and interviews, we know that "Dahougu Dance" should be performed by young men in their prime of life. However, at present, the inheritors of "Dahougu Dance" are all primary school students. 6. Through the literature collection, it is found that the previous academic research on "Dahougu Dance" has not systematically discussed the cultural identity implied in the "Dahougu Dance".

To a large extent, the value of cultural identity comes from the specific cognitive system of people of all ethnic groups, which establishes the unique attribute of "cultural species" to distinguish the boundary between us and them. This study mainly takes "Dahougu Dance" of Maonan Ethnicity as the research object. By sorting out the traditional culture of the Maonan from the aspects of ethnic origin and historical development, the cultural connotation and dance form of "Dahougu Dance" are studied, so as to reflect its national spirit, which has important practical significance for its cultural inheritance.

This paper explores the cultural value and inheritance spirit of "Dahougu Dance" from the cultural connotation of dance movements, so as to provide certain research ideas for the ontological connotation, inheritance form and cultural identity of "Dahougu Dance" of Maonan Ethnicity, which is on the verge of disappearing or undergoing great changes.

2. Significance Of The Study

We can understand the historical development of Da Hougu Dance of Maonan Ethnicity Guizhou Province. By analyzing the performance form and cultural connotation of Da Hougu Dance of Maonan Ethnicity Guizhou Province, we can understand its dominant ethnic symbols, and further explain that Da Hougu Dance plays an irreplaceable role in cultural identity. The protection of intangible cultural heritage is of great practical significance to the confidence of ethnic culture, the cohesion of ethnic cultural identity, and the mutual growth and integration of ethnic dance and modern ecological culture.

3. Review Of Related Studies

The researchers collected and sorted out relevant books, journals, periodical literature and foreign literature, and found that the available literature covers the period from 1991 to 2022. Among them, there are 14 papers on the origin and performance form of Dahougu dance, 6 papers on the ethnic identity of Maonan Ethnicity Guizhou province, 12 books on the origin and development of Maonan Ethnicity Guizhou province and the introduction of Dahougu dance, and 6 reports on meetings and newspapers related to Dahougu dance.

Compilation by the Editorial Department of Qiannan Prefecture Volume of Ethnic and Folk dance integration. Integration of Chinese folk dance. (1991) is the first book to introduce the Dahougu Dance of Maonan Ethnicity Guizhou province, which records in detail the origin, performance form, music, clothing, modeling, props, action description and scene description of Dahougu Dance.

Wang Yaqiong. Research on the Historical Origin of Dahougu Dance, Torch Festival and Fire Dragon Dance of Maonan Ethnicity in Guizhou, (2009) It was the first paper published to record the Dahougu Dance of Maonan Ethnicity in Guizhou. The paper investigated the historical origin and living conditions of Dahougu Dance of Maonan Ethnicity in Guizhou. The research results show that the traditional Dahougu Dance of Maonan Ethnicity has a long history with a mysterious religious color as well as a high value of entertainment, fitness and appreciation. It deeply represents the unique cultural expression of Maonan people in Guizhou and the track of national cultural changes.

Yu Weiren. Aesthetic Characteristics of Dahougu Dance of Maonan Ethnicity, (2010) He believed that the movement of Dahougu Dance was purely from the folk. It was real, with the flavor of the mountains coming from the face, and had its own artistic value and characteristics. To inherit and carry forward this "original ecology" dance, we must respect the aesthetic characteristics of the folk

"Dahougu Dance", not only to dance its movement form, but also to dance its charm and soul, and dance its national spirit.

Li Weiying. Research on the Current Situation and Countermeasures of Cultural Inheritance of Ethnic Minorities with Small Population -- Taking the inheritance of Dahougu Dance of Maonan Ethnicity Guizhou Province as an example, (2014) It was said that in the process of modernization, the traditional culture of Dahougu Dance of Maonan Ethnicity, a small population ethnic group in Guizhou Province, is facing difficulties in inheritance. The schools in Maonan Ethnicity areas have carried out education activities of ethnic culture inheritance in different degrees, and have achieved certain results, but there are also many problems. As an important platform for cultural inheritance, school education in Maonan Ethnicity areas should shoulder the responsibility of inheriting national culture, and fully understand the importance of cultural inheritance and development of Dahougu Dance. Attaching importance to the role of school education in encouraging and inheriting Dahougu Dance; To build a team of teachers to encourage cultural inheritance.

Chen Guoyu, Zheng Yifan. A study on the Oral History of Maonan Yang Huang People Dahougu Dance in Guizhou Province, (2018) It was said that in recent years, the inheritance practice of local Dahougu Dance has shown a trend of becoming more and more over performative and gradually deviating from the traditional noumenon connotation. By using oral history research methods, we put Dahougu Dance into the deep historical background and specific cultural context on which it depends to survive, and to "rediscover" the noumenon connotation and deep cultural significance of folk dance, which will help us understand the true shape of the transformation and development of Dahougu Dance. To contribute wisdom to the protection and development of Dahougu Dance.

Yao Xinyi, Li Chaofu. Research on the transformation and development of Maonan Yang Huang people in Guizhou province "Dahougu Dance" based on oral history, (2020) It was said that, as a key symbol of the local culture, "Dahougu Dance" was not only an expression tool for mourning the dead at funerals, but also an important way to educate future generations and publicize Maonan Yang Huang culture. The historical development of Maonan Ethnicity "Dahougu Dance" has gone through three stages: the original form of "Dahougu Dance" and its endangered state, the transformation and development of "Dahougu Dance" in the folk dance rescue movement, and the transformation and development of "Dahougu Dance" in the intangible cultural heritage protection movement. At present, the research results on "Dahougu Dance" of Maonan Ethnicity have not attracted the attention of the academic community for a long time. Among the few existing achievements, the vast majority of scholars

have missed the research on the deep historical background and specific cultural context of the survival of "Dahougu Dance", and ignored the "theme" position and view of the local inheritors or performers of "Dahougu Dance". With the progress of the times, it is necessary for people to look at the culture of "Dahougu Dance" with a critical eye again.

Chen Guoyu 1, Yao Xinyi 2, Long Yuxiao 3. The inheritance mechanism of intangible cultural heritage of minority sports from the perspective of actor network -- a case study of "Dahougu Dance" of Maonan Ethnicity Guizhou Province, (2021) Referring to the actor network theory, the inheritance mechanism of intangible cultural heritage of minority sports was empirically studied by using the field survey method, oral history method, and thematic and interposition method commonly used in sports ethnography research. Focusing on the initiative of human actors and non-human actors, it aims to break through the limitation that previous scholars one-sided emphasized the initiative of human actors while ignoring non human actors with the same initiative in the study of sports intangible cultural heritage, and provide a reference for the innovation of theoretical methods of sports ethnography research in China.

To sum up, through literature analysis, the researchers found that these works on Dahougu Dance of Maonan Ethnicity Guizhou Province only focus on the basic overview, origin, legend, performance form, etc. of Dahougu Dance, and the papers and newspapers on Dahougu Dance of Maonan Ethnicity Guizhou Province only focus on its performance form, aesthetic characteristics, value research, inheritance and protection, etc. However, there is a lack of research on the cultural identity of Dahougu Dance within the Maonan Ethnicity Guizhou Province. Therefore, this paper will be based on the study of the importance of Dahougu Dance ethnic cultural identity under the trend of intangible cultural heritage protection, and seek research results.

4. Objectives Of The Study

1. To study the history and development of Dahougu Dance of Maonan Ethnicity Guizhou Province
2. To study cultural identity of Maonan ethnicity Guizhou province in the process of intangible cultural heritage preservation of contemporary China

5. Population And Sample

During the field survey in Kapu Maonan Township, the researchers interviewed the provincial representative inheritors of Da Hougu Dance of Maonan Ethnicity, the headmaster of Kapu Primary School,

and the teacher of Kapu Primary School. The topic of the interview focused on the relevant information of "Da Hougu Dance" and the development of inheritance and protection, in-depth study the national cultural content of "Da Hougu Dance", and collected research data purposefully.

Interviewees

- 1) Mr. Shi Zhiyu, a provincial representative inheritor of Da Hougu Dance of Maonan Ethnicity.
- 2) Mr. Shi Peiwei, the principal of Kapu Primary School in Pingtang County.
- 3) Mr. Shi Jinghong, a teacher at Kapu Primary School in Pingtang County.

6. Suggestions

Among the rich ethnic cultures in China, Da Hougu Dance of Maonan Ethnicity in Guizhou is one of the intangible cultural treasures of ethnic minority cultures in China. Researchers propose corresponding suggestions to address the issues that have arisen in the protection process of modern Chinese intangible cultural heritage, in order to promote the inheritance and protection of Da Hougu Dance of Maonan Ethnicity in Guizhou. Therefore, the researchers suggest the following conclusions:

6.1 Implementation suggestions

1. Establish a resource database to preserve the culture of Da Hougu Dance
2. Expand the source range of local inheritance subjects
3. Implement a new path of both protection and development. Create a series of art derivative products related to "Da Hougu Dance" culture, thereby driving economic benefits for the local and public, and enabling its sustainable development.

6.2 Further research suggestion

Researchers have found that at present, the inheritance of the "Da Hougu Dance" is only carried out in primary and secondary schools. It is suggested that it should be continued until high school, so that there will be no interruption in the inheritance and there will be continuity. At the same time, the local government should set up corresponding and more systematic and scientific teaching materials for different groups in primary schools, middle schools and high schools, so that students will have strong learning interest and consciousness, and make the Da Hougu Dance be passed down from generation to generation. Therefore, strengthening campus inheritance is worth further in-depth research.

7. Conclusion

7.1 The History and Development of Da Hougu Dance of Maonan Ethnicity in Guizhou

The "Da Hougu Dance" in Maonan Township, Kapu, Guizhou has a history of over 200 years, the history of which is divided into four stages: the initial formation period (before 1949); the tortuous development period (1949-1978); excavation and collation period (1979-2005); intangible Cultural Heritage Protection Period (2006 to present).

With the development of the times, Da Hougu Dance of Maonan Ethnicity in Guizhou can be divided into sacrificial ritual dance and performance dance. "Da Hougu Dance" has a clear "dance narrative", which is divided into three sections: the birth of the Monkey King, the monkey striking the pile, and the monkey fire leading the way. The first section mainly shows the origin of Maonan Ethnicity; The second section shows the tenacious, brave, sincere and united spirit of the Maonan people and the scene of hard work and continuous prosperity; The third section shows the Maonan people's spirit of not forgetting their ancestors' wishes, inheriting their ancestors' wishes, and marching forward bravely in their footsteps.

The characteristics of Da Hougu Dance can be summarized as follows:

- 1) Modeling beauty
- 2) Charm beauty
- 3) Realistic beauty
- 4) Nuo cultural characteristics

The functions and values of Da Hougu Dance can be summarized as follows:

- 1) Repose good wishes
- 2) Reflect real life
- 3) Permeated with the spirit of the entirety
- 4) Pursuing the persistence of life
- 5) Stimulate the demand for aesthetic entertainment

With the continuous promotion of the protection of intangible cultural heritage, Hougu Dance has gained new development opportunities. Under the protection of intangible cultural heritage, "Da Hougu Dance" has been "reconstructed" with the efforts of Shi Zhiyu and other inheritors. The venue has gradually shifted from solemn funerals to lively stage performances. This change is strongly supported, encouraged and guided by relevant government departments. Now, it provides a performance platform in large-scale cultural and recreational activities and folk activities to display Hougu Dance. The

local government also carried out national culture activities in schools, so as to inherit Hougu Dance from children. For example, in Kapu Primary School, we combined Hougu Dance with physical education to let students understand and learn Hougu Dance, and set up a Hougu Dance performance team composed of 100 students. While learning scientific and cultural knowledge, we also learned the traditional culture of the nation, actively inherited the Hougu Dance, and became an important main force and new force to protect and inherit Hougu Dance of Maonan Ethnicity.

7.2 Cultural identity of Da Hougu Dance of Maonan Ethnicity in Guizhou in the Process of Modern Chinese Intangible Cultural Heritage Protection

The research results of cultural identity in the process of protecting modern Chinese intangible cultural heritage by Da Hougu Dance of Maonan Ethnicity in Guizhou are summarized as follows:

- 1) The display of traditional cultural symbols of Da Hougu Dance of Maonan Ethnicity in Guizhou.
- 2) The Da Hougu Dance of Maonan Ethnicity in Guizhou has formed a common cultural memory in the long-term cultural exchanges, communications and integration.
- 3) Researchers have found that there are three ethnic groups in Guizhou Province who have the "Da Hougu Dance", namely the Maonan, Yao, and Miao ethnic groups. "Da Hougu Dance" of these three ethnic groups all have their unique styles, representing different national spirits, cultures, and memories. It can be said that ethnic dance is an art form with ethnic markers, which strengthens ethnic boundaries and identity through an effective form of identity expression.
- 4) Intangible cultural heritage, as a precious cultural heritage of humanity, the protection and inheritance are the ultimate goal. The inheritance and protection of the "Da Hougu Dance" of Maonan Ethnicity in Guizhou, which has multiple values, need to adapt to the new social environment to smoothly achieve changes, and enable the genes of Da Hougu Dance culture to be protected and inherited in the new era and environment. At the same time, we should further explore the potential value and advantages of Da Hougu Dance, find new positions, participate in new creation, and shape new functions to better adapt to the development needs of modern society, so as to continue the ethnic memory and strengthen the national cultural identity.

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