

## Analysis of the Characteristics of the Fanshan Jiaozi

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**Abstract:** In the process of historical development, the inheritance of traditional ethnic culture is of great value and significance. Among them, Fanshan Jiaozi is worthy of profound exploration by cultural researchers as a kind of original ecological dance. This article briefly analyzes the historical and cultural background of Fanshan Jiaozi, and focuses on the dance characteristics and inheritance and development measures of Fanshan Jiaozi for reference.

### 1. Introduction

*Fanshan Jiaozi* is mainly in the Pakistan-China region and was concentrated in the Pingchang region before the founding of the People's Republic of China. After the founding of the People's Republic of China, the culture gradually expanded. This dance form has also begun to spread to Bazhong and Tongjiang. The so-called "Jiaozi" is a traditional musical instrument used to exile ghosts. The overall shape is similar to that of cymbals. The length of the main part is about 15cm to 16cm, and the thickness of the copper piece is only 2mm to 3mm. Between the hinges, there will be a small part of the protrusion, with a diameter of 5 cm to 6 cm. And, on the outer side of the hinges, they should be laced into one long and one short. Most of them are made of ribbon material. The long end is about 30 to 35 centimeters, and the short end is about 15 to 20 centimeters. During the performance, the dancers have to swing the hinges and hit the different parts with the aid of the hinges during the process of retracting the corresponding lace. *Fanshan Jiaozi's* entire dance form is very beautiful and the dance is very smooth.

### 2. Historical and cultural background of Fanshan Jiaozi

To trace the historical development background of the hinges, the ancient times mainly used dance to use witches to carry out corresponding activities during the disaster period. The wizards used beautiful and smooth dance movements to play a role in pleasing the ghosts to seek advantages and avoid disadvantages. With the development of civilization, people began to Gradually this kind of dance is celebrated as a priestly activity. Especially when the locals greet the bride, there will be people who are responsible for the performances to play or dance. As the regions are mostly in the mountainous areas, they will climb over the mountains when they meet. Therefore, the culture of *Fanshan Jiaozi* is gradually formed. This is a relatively primitive and closed mountain culture symbol and representative. It is through the transmission of folk culture that the original ecological dance is preserved, and it has the vitality of the times .

### 3. The dance characteristics of Fanshan Jiaozi

If we want to carefully analyze the value of *Fanshan Jiaozi's* cultural inheritance, we must have a clear understanding of the characteristics of the dance itself and the form of performance, effectively analyze the local people's living habits and cultural customs, so as to fully understand the value of dance and its significance. After experiencing a long period of cultural changes, *Fanshan Jiaozi* has been divided into short ropes *Fanshan Jiaozi* dance and Longshan Fan Jiaozi dance according to the length of the rope used by the dancers. The longer the rope, the more difficult it is to perform the dance, and most artists use the length of the rope. 1 meter long rope hinges for dancing. In addition,

various forms of performance venues, such as flat performances, performances on tables and stools, and high-profile performances, have been integrated into the Chinese acrobatics in the process of turning up and down to become local art forms. In particular, the profiled *Fanshan Jiaozi* dance process requires a pair of hinges to be tied between the hands, the waist, and the knees of both legs. Then the hand-held hinges are used to hit the hinges between the waist and knees. The number is also relatively small.

### 3.1 Fanshan Jiaozi Action Features

In the process of performing *Fanshan Jiaozi*, the basic movements required the dancers to wave the hinges in their hands and incorporate the dance movements in the reciprocating beats. It is worth mentioning that the biggest feature of the *Fanshan Jiaozi* dance is that the movements are not paused and the whole is very coherent, thus forming a cyclical movement structure. This movement often takes place along the shape of the “8”, from the beginning of the dance to the beginning of the dance. The dance ended in a coherent performance system. In addition, during the performance of *Fanshan Jiaozi* dance, no matter whether it is connected, repeated, or transformed, the dance moves form a good transition. This repeated movement adds mellowness and beauty to the entire dance, and it also makes The fluency of the whole dance is better .

### 3.2 Dynamic Features of Fanshan Jiaozi

In the process of *Fanshan Jiaozi*'s deduction, in particular, the movement of the fork is often symmetrical. Left-right, left-right, front-back, up-down, up-down, and up-and-down symmetry movements effectively change the position and make the dancer's posture more obvious. By virtue of this symmetry, it effectively highlights the dance characteristics of *Fanshan Jiaozi*. For example, during *Fanshan Jiaozi*'s deduction, the dancer's waist is to form bilateral symmetry of side bends and twists, and the upper body is formed in a forward-lean-back state, and the shoulders simultaneously swing to maintain balance. The most important thing is that during the performance, the dancer's eyes and head will also move back and forth with the movement. After applying this form of full-body symmetry, both the expressive emotions and the imposing manners are more bold, highlighting the national characteristics of *Fanshan Jiaozi*.

### 3.3 Rhythm Features of Fanshan Jiaozi

In any dance, the rhythm and dance state of the performance are unique. In *Fanshan Jiaozi*'s performance during the performance process, no matter how the action changes, or how long the action lasts, the rhythm is always at a medium speed, and the overall dance interpretation is very even and smooth, and does not give people a feeling of “rushing”. Generally speaking, *Fanshan Jiaozi*'s dance performance lasts from 20 minutes to 30 minutes. Among them, the percussion of the hinges is always maintained, and it is always kept at 2/4 beats. In this smooth sense of rhythm, the use of movements and forms to express relaxation and ups and downs, will not produce a monotonous feeling due to the smooth movement of the rhythm, which is *Fanshan Jiaozi*'s greatest charm.

### 3.4 Development features of Fanshan Jiaozi

*Fanshan Jiaozi*'s dance structure and content are similar, but in recent years it has achieved a comprehensive development, especially in the current cultural and dance forms gradually diversified, many artists' interests have also changed, making *Fanshan Jiaozi* gradually Formed a different school. First, Guo sent *Fanshan Jiaozi* dance. Its movements mainly originate from the sacrificial activities of traditional folk wizards. It also incorporates a large number of folk acrobatic movements in the dance. The whole dance is more folkful. In addition, during the dancer's performance, he wears a mask and the whole movement is exaggerated and funny. Second, the Tan faction, this dance is more fortitude and power, and the fluency of the overall movement is better. It highlights the boldness of the dancers, the clearer action routines, and the atmosphere of the whole set of movements. Thirdly, the Yue School, which is a relatively gentle school in several different schools, emphasizes graceful movements and combines dynamics and statics. The performance style is not limited to traditional

performance methods. Fourth, the Wu School, the whole movement is more bold, often combined with a long rope hinge and a short rope hinge to form a distinctive dance form [3].

In the long-term development process of *Fanshan Jiaozi*, the overall performance system and performance process have gradually matured, and different stages of dance structures will be established in combination with different activities. This is not only the inheritance of local dance but also the development of ethnic culture, in which the arts and dramas are incorporated. And a variety of elements such as acrobatics. In particular, the local style of playing music has been integrated into dances to form a dance variety with ethnic characteristics and regional characteristics. It is highly ornamental and has far-reaching historical heritage values. During the study of *Fanshan Jiaozi*, research scholars must combine their performance characteristics to establish a corresponding performance basis, effectively implement a more prominent performance system, and at the same time combine music and venues, to express a more heated atmosphere of performance.

#### **4. Inheritance and Development Measures of Fanshan Jiaozi**

In the process of researching historical culture, research is fundamental, and effective inheritance is the goal pursued. It is necessary to absorb the advantages while translating cultures so as to realize the sublimation of the entire art form and provide the basis for expanding cultural schools. Since the 1990s, the forms of culture and entertainment have gradually diversified. The influence on *Fanshan Jiaozi* has also been increasing. The protection of folk art and traditional forms of performance is crucial. In the process of protection and development, it is necessary to reflect the cultural characteristics of the Palestinian people as well. The unique forms of performance give respect and establish effective inheritance and development plans. It should be noted that the development of folk and folk art forms is related to the progress of the times. Only by continuous innovation and development can we inject new vitality. Folk dance is a kind of original ecological dance. In the process of protection and development, we must integrate modern dance awareness and modern dance techniques, establish more simplified and innovative artistic expression forms, and appropriate prominence, adaptation and excavation talents to provide for the development of dance forms. Protection. Moreover, we must not only preserve the structure of the original ecological dance, but also conform to the aesthetic requirements of modern people and truly construct a complete dance management model. In-depth exploration of style and performance temperament, making the national culture in the inheritance, and truly meet the needs of the cultural development of the new era [4].

##### **4.1 Retain traditions**

No matter what changes take place in the form of *Fanshan Jiaozi* dance, its traditional elements and traditional spirit cannot be changed. It is necessary to fully preserve the style of the nation and local characteristics and ensure that its own art system and values have not changed. In other words, in the process of the protection and development of the *Fanshan Jiaozi* art form, it is necessary to analyze its form and structure comprehensively, effectively retain the basic elements, and develop on the basis of inheriting its style. In the process of the spread of traditional culture, no matter how innovative it is, we must use the traditional culture system as the basis for research, establish and improve the complete artistic form and artistic characteristics, and truly realize the changes and development on the basis of traditional culture.

##### **4.2 Dance and expressiveness**

To effectively implement the inheritance of *Fanshan Jiaozi*, it is necessary to carry out in-depth research and processing from the perspective of dance and performance. On the one hand, to strengthen the dance movements and effectively improve its value in the times, whether in action or in dance postures, it is necessary to strengthen the expression of human emotions, and to integrate natural factors, natural factors, and innocent ethnic factors to make the entire dance. Feelings of emotion are not merely the pursuit of morphological similarities. Instead, they must effectively optimize the dance structure and dance movements in order to understand the local ethnic culture and

ensure that the overall structure of the dance is more fluid and effective. In other words, within the dance-based action inheritance system, the original material of *Fanshan Jiaozi* should be preserved, and more elements of dance value should be extracted from it. It is not only a simple imitation but a reexamination of it from the perspective of development. Orchestration to ensure that its organization and innovation structure is more prominent and effective. On the other hand, to strengthen expressiveness, after inheriting traditional dance movements, we must focus on the expressiveness of *Fanshan Jiaozi* with more innovative thinking, and in combination with the complementary forms of folk folk dances, effectively improve the performance of the dance, and use expressiveness as a dance. The fundamentals of development. In other words, it is not only necessary to demonstrate the artistic value and heritage value of dance, but also to categorize the appearance of the dance to ensure that its form of expression can be more in line with the aesthetic perspective of modern people, so as to conform to the development trend of the times and further realize the cultural system and Inheritance of cultural structure, optimizing the development of *Fanshan Jiaozi*.

### **4.3 Value of Fanshan Jiaozi**

In the process of inheritance and development, it is necessary to integrate social value creation and economic value. It should be noted that one of the reasons for the decline of most of the folk arts is that the value of the market economy is insufficient and the number of viewers is insufficient. This will lead to a lack of appeal for the box office and a gradual reduction in market share, which will cause it to be out of step with the economic development structure of the times. Without economic support, folk dance is either becoming more and more niche, or it faces the plight of passing away. Therefore, in the process of inheritance and development of *Fanshan Jiaozi*, it is necessary to go to the market and build a brand that belongs to its own development needs. On the basis of in-depth excavation and organization, *Fanshan Jiaozi* and art education and quality education are effectively integrated to form local characteristics. The education system was included in the teaching of dance in colleges and universities, and the dance features of *Fanshan Jiaozi* were promoted through mass cultural fitness activities. In addition, *Fanshan Jiaozi's* cultural philosophy and tourism projects can also be combined to deliver it to the cultural market, effectively establish a sound and well-developed development mechanism, and launch featured performances to attract more tourists. In addition, *Fanshan Jiaozi* can combine traditional arts such as painting, paper cutting, and bamboo weaving with local people to effectively realize the upgrade of market value and ensure that the process of cultural transmission is more in line with market demands, so as to truly establish a cultural transmission structure and inheritance concept. Ensure a full upgrade of cultural background and development structure. It is precisely through the means of diversified cultural transmission that on the basis of effectively maintaining *Fanshan Jiaozi's* cultural characteristics, it can ensure that it better conforms to market development and progress of the times, generates good market value and social value, and achieves the ultimate goal of inheritance and development. Truly establishing a development plan that conforms to the times.

## **5. Summary**

All in all, in the process of *Fanshan Jiaozi's* development, we combined the original ecological dance with the ideas of the new era, truly constructed a rationalized extension mechanism, explored a more diverse form of management mechanism, and developed the epochal value of cultural resources in the government and all sectors of society. With support, the sustainable development of *Fanshan Jiaozi* is realized.

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