

Characteristics and Aesthetic Value Analysis of Tibetan Reba Dance Art Style

Bo Jin

Sichuan University of Science & Engineering, Zigong, 643000, China

Abstract: Through the analysis of the artistic style and aesthetic value of Tibetan Reba dance, this paper makes a general summary of Reba dance and has a further understanding of its culture. In the analysis of this dance form, compared with other similar dances, the following characteristics are summarized: Tibetan Reba dance has a specific Reba music in artistic style, and Reba dance is more totemic and plot. In the aesthetic value, it has the aesthetic research value of ethnic style, Reba music cultural value and so on.

Keywords: Reba dance; Artistic value; Aesthetical features

1. Introduction

Tibetan Reba dance comes from the witchcraft and totem dance of the primitive religion bon. In the process of historical development, it constantly absorbs the essence and characteristics of the national culture, and then it evolves into a complete system of Reba dance. Reba dance is the Tibetan people's name for a set of dances performed by Tibetan artists group. Reba dance is a comprehensive art with tambourine as the main part and multiple musical instruments as a whole.

2. The Drama Art Style of Tibetan Reba Dance

2.1. Drama art style of Tibetan history

In contemporary society, dance types are complex and diverse, and they have more or less lost the role of historical inheritance with the development of history. But the Reba dance contains the artistic style of historical drama. From the typical circle dance, it has been developed and inherited till now and only then it has the magnificence when people dance in circles. Under the circumstance of no restriction on specific places or time, Tibetan people can start dancing at any time in the end of a village, open land, wheat field and other places, or jump from day to night without stopping. In northwest areas where ethnic minorities gather, square dancing is usually dominated by Tibetan circle dancing. This dance form is directly related to the Tibetan people's long-term working activities and labor rhythm. This dance develops the dance plot artistic style in the working history, so it has strong labor style. In the dance, men and women will alternate dance and carry out dance competition, this kind of competition mainly entertains each other, not relate with money, only to show their dancing skills and performance ability. The historical plot of Reba dance is on the same track with the

development of Tibetan Buddhism, and the culture of the Tibetan people is fully reflected in dance. Tibetan Reba dance develops along with the development of history. In the drama of Tibetan dance, many pieces have strong religious color, guided by the Buddhist concept of caring for all beings, and mostly express prayers for all things in Tibetan songs, which also reflect the historical and cultural thoughts contained in Tibetan dances.

2.2. The artistic style of the legends and stories

Legends and stories about the Tibetans have a long and rich history. In Reba dance, it is very common to perform dance plots according to legends and stories. Whether folk songs, folk dances or Tibetan operas, there are folk tales passed on. There are numerous Tibetan folk tales, which are fully used in the Reba dance, giving full play to the artistic value of these folk tales. Tibetan folk tales are also performed by category in Reba dance, when using oral legends, spread effect and quite dramatic style is added to the dance. These stories have been spread among the people for a long time, promoting people's exploration of history and nostalgia for childhood. During the performance, dancers will make specific storylines to depict the legends. The dance incorporates many folk tales for artistic processing, making the legends more attractive and vivid. The performances of legends and stories tend to express the deep feelings of the people in artistic style, and more importantly, express their strong desire for a better life. The dances that combine these stories also give people courage and strength, and people's love for Reba is growing.

2.3. Drama art style of daily life

Reba dance is produced in social development and people's production and labor. The Tibetan people create

dances in their daily life that reflecting the thoughts and feelings of the ethnic life and they are passed down from generation to generation. Reba dance reflects people's wishes with the triviality of daily life, philosophy of life and sophisticated classical plot. The development of these dance plots is also the development of each national culture, and it has national characteristics and it also reflects national feelings. Tibetans find their identity and sense of belonging in their Reba dances. Dancers will have certain emotions when they dance Reba, which are communicated to various parts of the body through nerves. With the changes of dance melody, dancers will participate in the story, drive the emotions of viewers, and make them integrate into the story. In addition, the plot art style of Reba dance also has educational significance. For example, the dance drama <primitive old parents>, the performers hope to awaken people's instinct through dancing, and remind people to show filial piety to their parents and love their children. Due to the different geographical environment, religious belief and folk customs of the Tibetan people, the dance movements of Reba dance in Qingchuan and other areas are also different, which is related to the daily life of the Tibetan people in each region. Generally speaking, people with different activities and different folk cultures, there will be different dance movements, which will change according to people's life style.

Tibetan people have formed different theoretical systems of Reba dance in different regions that conform to the aesthetic value of this region. While life is changing, Reba dance is constantly improving and developing. Dance, based on the region and the distribution of men and women, will have different dance plot arrangements, generally in line with daily life. Young men and women play opposite each other. In the dance arrangement, young men and women follow closely, which is more lively, passionate and elegant than other folk dances. Regionally, the Tibetan people live with strong characteristics of animal husbandry, and the dance also reflects the unrestrained and freedom. Tambourine accompaniment is harmonious and beautiful, fully showing the Tibetan people's aspiration for a better life. There are a lot of Tibetan dances, and the dancer of Reba adds more or less drama arts of other dances in Reba dance. In the body posture of the dancers, we can realize that Tibetan dance has similar but different styles, for example, different dances of Tibetan people all have the characteristics of Tibetan people's dances, which are influenced by the daily life. The subtle influence of life is reflected in various works, many ancient Tibetan folk songs describe the design of dance plots in daily life. They have strict requirements on the value orientation of dancers in life, and the artistic style of dance drama is also extremely strict. In many dances,

there are still strict requirements for dancers. Whether holding props or not, the performer's movements should be as powerful and majestic as those of beasts of prey, in order to fully present the story and infect the audience. Dancers' meticulous and rich and colorful plot makes Reba dance loved by many people.

3. The Totem Art Style of Tibetan Reba Dance

3.1. The influence of totems on Reba dance

Totem is the direction of national culture, it often gives people the belief to overcome all difficulties, and totem in Reba dance has important significance. For example, when Tibetan women dance, the upper body movements in the front chest position will obviously slow down the movement range, which shows implicit elegance and reverence to the gods, giving people a beautiful and solemn feeling. Due to the complexity of religious and cultural beliefs of the Tibetan people and their religious belief in totem, the Tibetan people make full use of totem culture to Reba dance. In the process of utilization, Tibetan Reba dance captures the main characteristics of totems and directly displays the culture with symbolic significance in Reba dance. Tambourine is the main dance tool in Reba. Tambourine is considered to be the religious instrument of bon Christians. Whenever they hear the sound of tambourine, Tibetan old people say it is the god beating the drum. The connotation of Reba drum deifies Reba dance. In addition, Reba dance also contains eight auspicious totems. The dance moves are like blessing, which all reflect the artistic style of Reba totem and fully show the national strength.

After receiving totem culture, Reba dance embodies national strength and reflects national faith. This lays a solid foundation for dance composition. For many years, Reba has always maintained the most primitive artistic style.

3.2. The reaction of Reba to totem art

When dancers perform Reba dance, they will find that the movements of the dancer's hands are very rich, sometimes soft, sometimes hard, with energetic. In Tibetan dance and Tibetan opera dance, the two-handed movement has evolved into various hints, such as the integration of gesture and drama language in Reba dance, expressing the totemic meaning through integration. Similarly, from the perspective of dance shaping, Tibetan compatriots shape totem culture and express national aspirations. The body of each dance movement is relatively in line with the aesthetic and spiritual pursuit pursued by our nation. The dance is completed through totems, which fully reflects a part of the plasticity of Reba dance. In addition, the development of Reba

dance reflects the development of sculpture totem, which has very important significance and influence on sculpture totem.

The dance movements and costumes of Reba dance also reflect the totems in sculptures, attracting people who love Reba dance and national culture. In the Reba dance, many religious and court frescoes are also used in dance movements, and the most typical of which is the fresco of Mo Kao Grotto at Dunhuang. The flying dance art and sculpture art are complementary and interactive. The combination of totem and dance constitute the rich connotation of Chinese folk dance. The crystallization of the life and labor of ethnic minorities is an artistic treasure created by the wisdom of the Chinese people.

4. The Aesthetic Value of Tibetan Reba Dance

4.1. Aesthetic value of Reba national culture

Reba dance is a summary of the past life of the Tibetan people and a vision for a better life in the future, and the dance style fully reflects the national style. So, through the appreciation of Tibetan folk customs in Reba dance, will we further analyze the aesthetic value of Reba dance? There are many statements about the origin of Reba in folk music and ethnography. The culture and art that have quite mysterious feeling can attract people's feeling more, here not only is extraordinary in aesthetic value, the value that passes on in culture is bigger. One of the movements in the Reba is the shaking of the shoulders, swing your hands back and forth and row them across your chest, then shake your shoulders. In the national impression, shaking shoulder in dance belongs to Uyghur's culture, but it is also reflected in Reba dance. The style of folk dance comes from the continuous development of our own nation. With the development of society and people's pursuit of beautiful things, Reba dance has been constantly absorbing and learning from other ethnic cultures in its development, which has greatly improved its aesthetic value. A Reba dancer needs multiple dancers to work together while dancing. The ups and downs of the movements correspond to the rhythm. Many people cooperate to complete the dance is one of the characteristics of Reba dance, but it is also the core of Tibetan dance. The Tibetan people attach great importance to unity and cooperation, which also promotes the further development of Reba dance.

4.2. The aesthetic value of the movement and rhythm of Reba dance

In folk songs and ethnography, folk dancers are also mentioned as having flexible feet, which has a strong sense of rhythm and power. Dancers change the strength of their legs and feet according to the rhythm

of music. Full of rhythm and powerful pace is also the aesthetic value of the folk customs expressed in the Reba dance of Tibetan people. The requirements of these forms make the dancers and also make Reba dance. It reflects the aesthetic desire in line with the basic requirements of dance art, embodying the Tibetan people's aesthetic thinking of dance. As a performance tool of dance art, body is the audience's direct view of dance. The requirements for dance art are directly reflected in the requirements for dancers. Different nationalities have different requirements in different times. In ancient Tibetan books and ballads, the dancers' bodies are flexible and orderly, hands up and feet down is a dance. The aesthetic consciousness of the Tibetan people is not only reflected in the requirement of dancers' movements, but also reflected in the rhythm of Reba dancing. In addition to the aesthetic characteristics of the above dance forms and movements, the creation of dances with national characteristics is also a major aesthetic value of Reba dance.

The aesthetic value promoted by the combination of movement and rhythm of Reba dance urges the Reba dance carrying on from generation to generation. Reba dance is not only an art form favored by the Tibetan people, but also an art pursued by dance lovers. The national thoughts and feelings that it expresses are the most straightforward language, and Reba dance plays a unique effect of dance art.

5. Conclusions

From the study of the artistic style and aesthetic characteristics of Tibetan Reba dance, it is understood that to better develop the art of dance, Reba dance needs to combine its national spirit and uphold the value of cultural heritage to enhance the aesthetic value of Reba dance. The long history of the development of Reba dance and the variety of art forms provide a wide space for its own development. The development and innovation of Reba dance can carry forward China's national culture and inherit the cultural heritage of folk dance.

References

- [1] Tang Liqin. A brief analysis of the artistic value, development and inheritance of Tibetan Reba dance. *Journal of Pu'er University*. 2017, 33 (05), 55-56.
- [2] Zhou Xiangfei, Luo Min, Asugi Gyatso. A brief description of Kangba Tibetan folk songs and dances in western Sichuan. *Journal of Mianyang Normal University*. 2009, 28(10), 128-130.
- [3] Zayein Lhamo. Tibetan reba dance. *Dance*. 2001, (04), 56-57.
- [4] Li Chao. Discussion on tibetan folk dance. *Popular Literature*. 2014, (11), 6.
- [5] Dong Mingzhu. Probe into the style and implication of minority dance art from Tibetan dance. *Journal of Yan'an Vocational and Technical College*. 2014, 28 (01), 121-132.