

Walking out of Zushan Mountain: Research on the Dance Creation Based on the Historical and Cultural Memories of the Ancient Luoyue Ethnic Group

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Abstract

The ancient Luoyue ethnic group created a splendid culture, which had a significant and far-reaching impact on Chinese civilization, Southeast Asian civilization and even world civilization. The various festivals and sacrificial ceremonies that have been passed down to this day in Luoyue ethnic group are the reflection of historical and cultural memory of the ancient Luoyue Ethnic Group, and also the realistic reflection of ethnic identity enhancement of the Luoyue descendants. This paper will study the Luoyue dance culture, sort out the ancient Luoyue dance elements, and create a Luoyue dance drama named "Walk Out of Zushan Mountain" based on the true form of Luoyue dance. This paper results will help to show the Luoyue culture in detail, expand dissemination of the Luoyue culture, and provide a new dimension for the research on the Luoyue culture.

Keywords: Ancient Luoyue, Historical and Cultural Memory, Luoyue dance, Dance Drama

Introduction

Luoyue, an ancient tribe name, was used between 48 B.C. and the early Eastern Han Dynasty, belonging to one of the branches of Baiyue. Centering around Wuming in southern China, the Luoyue culture is a natural, historical, and cultural heritage shared by Luoyue ethnic groups such as the Zhuang and Dong nationalities in China(Liang,2014). The Luoyue culture has exerted a significant and far-reaching impact on the creation and development of Chinese and Southeast Asian civilizations^[1]. The Luoyue culture is the root of the culture of Zhuang and Dong ethnic culture as well as Guangxi culture. Inheriting and carrying forward the excellent cultural heritage is of great significance for the cultural development of ethnic minorities and Guangxi.

Most scholars agree that Luoyue was historically located in the present Guangdong, Guangxi, southeastern Guizhou, southeastern Yunnan, northeastern China-Indochina Peninsula, and relevant countries^[2]. The ancient Luoyue created a splendid bronze culture, rice culture, food culture, dwelling culture, ceramic culture, singing fair culture, marine culture, medicine culture, and Dragon Mother culture. These cultures have had a significant and far-reaching impact on Chinese civilization, Southeast Asian civilization and even world civilization.

Nowadays, in the Zhuang-inhabited areas in southern, central and western Guangxi and northern Vietnam inhabited by Tay, Nung, and Thai people, the rich and the profound heritage of ancient Luoyue culture is still preserved, making it an important cultural inheritance and kinship across regions, ethnic groups and borders ^[3]

Through field research, it has been found that Wuming District of Nanjing City in Guangxi, the center of the ancient Luoyue Kingdom, has living examples of the cultural display, festivals and rituals of Luoyue culture, which is a reminder of the historical memory of the Luoyue Kingdom and the imagination of the once glorious local regime. All these folklore events or cultural phenomena related to the historical memory of Luoyue indicate that “Luoyue” has become an important historical and cultural origin of Luoyue descendants. It is also a manifestation of the current high recognition of Luoyue descendants’ own history and culture and their national confidence and pride, as well as their need to enhance cohesion and ethnic identity.

Dance is a much older form of communication than discourse and words(Yi,2019). Ancient people used dance body language for activities such as education, rituals, and training. It can be said that dance is a key promoter and recorder of the development and inheritance of human civilization. Thus, dance is a cultural epitome with deep cultural heritage and distinctive regional characteristics and a highly recognizable cultural symbol.

The dance culture in the Luoyue culture, namely the early ritual dances of the Luoyue ancestors, originates from the totem worship dances, witchcraft ritual dances, and primitive religious ritual dances of primitive society^[4]. As an important form of artistic performance,dance must continue to innovate and advance with the times in order to better meet people's needs for spiritual civilization.Therefore,the requirements for the overall quality of choreographers are getting higher and higher.In dance performances,choreographers must have a strong comprehensive ability to present abstract sensuous concepts through dance performances in order to achieve sympathy with the audience in the spirit level,and ultimately to create dance works with strong artistic charm. (Gao,2018)

Therefore, the study of dance creation based on the historical and cultural memory of the ancient Luoyue ethnic group is primarily driven by considering the significance of the activation, reproduction and inheritance of the Luoyue culture(Fan,2016). It provides a case study for the protection, inheritance, creation and invention of the intangible cultural heritage of contemporary ethnic groups including Zhuang, Dong, Li, and Shui split from the ancient Luoyue history and culture and Luoyue ancient ethnic groups through stage drama creation. In the process of creating dance dramas, this study sorts out the migration of Luoyue ethnic groups and the transformation of the Luoyue culture.Unlike other existing research methodologies, dance dramas are created based on archaeological findings and documentary sources rather than legends. This study will also offer theoretical support for the creation of dance dramas on stage.

2. Research objectives

2.1 To understand the history of Luoyue culture and the real form of Luoyue dance.

2.2 To design the stage and create the dance drama titled *Walking out of Zushan Mountain*.

3. Research process.

3.1 Material collection. The author firstly checked and collected relevant books and literature from the Library of Guangxi Zhuang Autonomous Region, Nanning Library, Chongzuo Library and retrieved relevant papers from CNKI, China Academic Journal, and Wanfang China Online Journals. Then, the author collected and sorted out historical literature on the primitive dance of Guangxi, copper drum, Huashan, cultural communication, costume, Zhuang brocade, dance accompanied by music, and semiotics, thus laying a solid foundation of literature for the smooth writing of this paper.

3.2 Analysis of collected materials. In the process of collecting materials, the author found a lot of literature on Luoyue culture. Therefore, the author spent a lot of time and effort in searching for literature on the analysis of the stylistic features of Luoyue dance against the backdrop of Luoyue culture.

3.3 Interviews and observation. Centering around Zushan Mountain and Daming Mountain of Luoyue, the author interviewed Xie Shouqiu, president of the Guangxi Luoyue Cultural Research Association, Qin Cailuan, Institute of Ethnic Studies of Guangxi Zhuang Autonomous Region, and Wei Wenbin, a villager from Neichao village of Wuming District, Nanning City, Guangxi. The author also visited the Ningming County Mass Culture Museum, Chongzuo Zhuang Museum and Guangxi Ethnic Museum to collect oral literary materials concerning Troop Inspection by Dragon Mother and folk legends and traditional ballads of Luoyue Kingdom and investigate the current situation of the inheritance and development of the primitive dance culture. The author also went deep into Guangxi Song and Dance Theatre, the creation and performance institution of *Flower Mountain*, a music dance poem. Moreover, the author interviewed its choreographer and main dancers of the dance group to understand its creation history, the source of inspiration, style preservation, meaning expression and choreography techniques in the stage reproduction of the Zhuang primitive dance, thus obtaining first-hand materials. Also, the author went deep into the national intangible cultural heritage of Zuojiang River Huashan rock painting for field investigation, examined the cliffs along both sides of the river one by one, and searched the cliffs at a distance from the riverbank, photographed and recorded in detail each point and surface of the rock paintings found there, and comprehensively collected various materials on rock paintings in detail.

4. Research results

4.1 Sorting out dance elements

After screening, selecting, and analyzing dance scenes, rituals, and dance images from literature review and field observation as well as interview results, the author has found that in the Luoyue region, Luodong dance is the most widely circulated and the most popular among the audience. Besides, Luodong dance can best reflect the national personality of the Luoyue ethnic group. It is a concentrated reflection of the historical memory of the ancient Luoyue by Luoyue descendants, bearing the feature of worshipping and entertaining gods and praying for merit.

The Luodong dance is an ancient Luoyue ritual dance performed by the Taoist masters wearing masks during the grand rituals for Zhuang ancestors^[5]. In the long history of its inheritance, it has been rooted in the soil of Luoyue and has penetrated the thought and emotion of the Luoyue people. With an intense feature of Luoyue culture, Luodong dance can

demonstrate the historical and cultural memory of the Luoyue people to a certain extent and represent their aesthetic consciousness and interest. During its performance, the Luodong dance has reproduced the ritual scenes of the Zhuang ancestors, displayed the historical and cultural landscape of the ancient Luoyue Kingdom, and preserved lots of information on the ancient Luoyue culture. The dance can be said to be a living fossil of the ancient Luoyue culture and is of great historical research value, as it has passed down the rituals of the general of the ancient Luoyue Kingdom, such as inspecting troops, expedition, marching, fighting, exorcism, and necromancy.

Expression forms of Luodong dance include dance shower, communal dances, and single dances. Combination forms of Luodong dance include ring shape, vertical and horizontal formation, or emanation. Since it is a kind of religious ritual dance by nature, dancers dance to honor and entertain the gods and pray for blessings and disaster prevention. In sacrificial activities, both the dancers and the spectators are infected by the sacred scenes or atmosphere and are driven by the sense of imitation deep within, thus devoting themselves to the dance activities wholeheartedly. Therefore, as a group dance, the group nature of the dance necessitates coordinated movements, neat rhythms and orderly steps. To meet these requirements, there must be a unified spirit, command, and will. Thus, the group nature of the dance reflects and strengthens the national character, namely affinity and tolerance, unity and progress, perseverance, self-improvement and the enterprising spirit. In this group dance, individuals no longer exist as individuals, but are transformed into a group, consciously or unconsciously, in the coordinated movements, and into a whole ethnic group. In other words, through the form of dance, individuals are transformed into an ethnic group, or individuals are united into a group so that they all work together for a common goal. As such, Luodong dance not only reflects the self-expression and self-existence of individual dancers, but also the existence of the ethnic group and the endless life of an ethnic group. Therefore, Luodong dance has strong coordination and unity. Luodong dance not only trains people's movements and discipline, but also their minds, reflecting the ethnic personality of the Luoyue ethnic group.

On top of that, through field observation, literature review, and interviews with intangible cultural heritage inheritors, the author also analyzed the performance forms and artistic features of other types of Luoyue dance, such as shrimp catching dance, hair combing dance, copper drum dance, and shoulder pole dance. Finally, the author sorted out and selected Luodong dance (Shigong dance) as the main element, supplemented by shrimp catching dance, hair combing dance, copper drum dance, and shoulder pole dance for the dance drama *Walking out of Zushan Mountain*.

4.2 Building the cultural connotation of the dance drama *Walking out of Zushan Mountain*

Cultural connotation is the soul of dance, which can not only make dance full of charm and color, but also convey spiritual taste. Dance is the carrier to show the spiritual homeland and the blood of the Chinese nation. Dance and culture are closely linked (Yang,2018).The greatest contribution of ancient Luoyue to the material culture of human civilization is the artificial cultivation of rice. The ancestors of Guangxi Luoyue first lived in the mountains (Zushan Mountain) or caves and depended on hunting for survival. As the number of the ancestral Luoyue tribes grew, food gradually became insufficient to meet their survival needs, so they began to explore down the mountains. Luoyue ancestors lived close to the tropical ocean, with low latitude, high temperatures, and humidity due to lots of rain, making it a great place for rice growth. During the exploration, Luoyue ancestors were in the delta of

Lushui River, Luoxing River, and Youjiang River down the mountains, discovering a flat terrain with large farmlands of wild rice. At this time, herons flew on the mudflats to feed on small fish, insects and rice ears, so Luoyue ancestors were inspired and sorted out mudflats into rice fields most suitable for cultivation. With the mastery of artificial rice cultivation technology, the Luoyue tribes in the mountains moved downhill and built boats along the rivers, heading downstream to more fertile land suitable for rice cultivation, thus leading to the great migration of “Walking out of Zushan Mountain”.

4.3 Design and development of the components of “Walking out of Zushan Mountain” dance drama

4.3.1 Plot Design

The plot follows six main threads: looking for the land of happiness, entrepreneurship by King Ya, walking out of Zushan Mountain, creating glory, killing Qin Shuai, and going far away.

A. Looking for a land of happiness. Before the Xia Dynasty in the Central Plains, the ancestors of the Luoyue people lived in the area where the current Zuojiang and Youjiang rivers meet now. During this period, owing to the ingression, the Luoyue people were forced to move to the highlands of Daming Mountain to find a new home to recuperate and build up strength. After a difficult trek, they finally found a “Garden of Eden” suitable for farming in the plain before the mountain at the southwest foot of Daming Mountain. The famous Zhuang mythological stories *Le and his Mother Visited the Horizon* are a reflection of this history.

B. Entrepreneurship by King Ya (Laopu). King Ya (Laopu) is also literally translated into “Luobo”, which means King Grandmother. She is the Ancestral King of the ancient Luoyue Kingdom, leading Luoyue people in taming snakes and tigers, opening up water fields, refining copper and casting swords, and creating the powerful ancient Luoyue Kingdom in Daming Mountain. Daming Mountains, It is said that she was buried on the moon by sparrows after her death, and later resurrected to live on the Kunlun (meaning heavenly pillar in the Zhuang language) immortal pike. It is also said that she was buried on Basui Mountain (Daming Mountain) by her domesticated snake “Tejue” (a bald-tailed dragon) with a tornado, which became the protector of the Luoyue people. Later, Han people called her Dragon Mother Goddess, the most influential deity in Guangxi and Guangdong.

C. Walking out of Zushan Mountain. After the ancient Luoyue Kingdom became strong, it produced the most advanced double-hulled dragon boats and built a large fleet led by Luodong (General), who went out of Daming Mountain one after another along the ancient Luoyue river and explored the home revealed after the sea ingression. The Luoyue people held a grand ceremony to bid farewell to the ancestral mountains and invited the gods of King Ya to inspect troops. Moreover, for each piece of land they developed, they would build a temple of King Ya (Lao Pu). Many places with Mother Dragon Temple and Dawang Temple used to be the scope of activities for ancient Luoyue people at that time. Many cities at the estuaries of Pearl River are called “Troop-inspection Site” by the traditional geomancy circle, which are key heritages of Luoyue religious culture.

D. Creating glory. During the Warring States period, the ancient Luoyue Kingdom reached its heyday when the Luoyue people opened up the waterways of the Zuojiang and Youjiang Rivers, Yue River, and Xi River and the sea transportation routes from Hepu to the sea

transportation routes from Hepu to Southeast Asia. They also built large settlements and cities in the Pearl River Basin, Hainan Island and the Red River Basin. Important cities include Bushan (the present Guigang), Hepu, Linpu (the present Binyang), Guluo (the present Hanoi), Cangwu (the present Wuzhou), Xuwen, Qiongya (the present Haikou), and Zengshi (the present Tiandong).

E. Killing Qin Shuai. After the unification of the six kingdoms, Qin Shi Huang (The First Emperor of Qin) “took advantage of the rhinoceros horn, elephant teeth, and emerald of Yue”, sent 500,000 soldiers to conquer Luoyue, and arrogantly named the leader of the army as Yu Tusui, meaning the general slaughtering Luoyue Zushan Mountain (The Luoyue Zushan Mountain or Daming Mountain was called Basui or Bashi). After entering Lingnan (south of the Five Ridges), the Qin army attacked fiercely and arrogantly, soon occupied Nanhai (the present Guangzhou), defeated the army of Xi’ou, and killed the Xi’ou King Yi Yusong. However, after entering the land of Luoyue, they encountered strong resistance from the Luoyue army. The army of Luoyue “all went into the bush and lived with the beasts, and were not willing to be captured by Qin. They asked Jie Jun to be their general and attacked Qin at night, greatly defeating them. They killed Yu Tusui, bleeding and killing tens of thousands of people” (*Huai Nan Zi – In the World of Man*). According to experts, the bush where Luoyue retreated to is the present Daming Mountain. The battle of Zushan became the most heroic chapter in the history of Luoyue, and countless Luoyue people died in this battle. Nowadays, the traditional July Ghost Festival is dedicated to the spirits of the deceased. “Troop Inspection for Evoking Spirits”, one of the important elements of the Luodong ritual dance popular in Daming Mountain, is also performed to mourn the dead.

F. Going far away. After the destruction of hundreds of thousands of soldiers led by Yu Tusui, Qin Shi Huang sent an additional 200,000 soldiers to conquer Luoyue. Luoyue “Lang Soldiers” (meaning the soldiers of Luoyue King) strategically shifted when the enemy was overwhelming. They bade farewell to Zushan Mountain and retreated to Guluo (near the present Hanoi) through Zuojiang. Then, they further migrated to the west to the present Laos and Thailand, merging with local tribes and forming ancestors of the Zhuang-Thai-speaking people of Southeast Asia. Nowadays, many elderly people of the Zhuang-Thai language group have the popular ritual of “returning their souls to Basui”, which is a distant memory of Zushan Mountain.

4.3.2 Script Design

The script is designed according to the following five acts: Inviting spirits by Luodong, Meiniang dresses up, the resurrection of King Ya, troop inspection by Dragon Mother, and sailing away on the boat.

A. Inviting spirits by Luodong. “Zushan Mountain is towering into the sky, and ancestral gods live there. The fairy mirror turns into a rainbow, and good fortune fills the earth.” In the early morning, the Grand Master Gonglang and all Luodong dancers started to brand their sound sticks and performed the traditional *Trail-blazing Dance*. The Grand Master Gonglang led the crowd to the Temple of King Ya to hold a grand ritual for King Ya and beg for the arrival of the spirits of King Ya. The Grand Master Gonglang climbed onto the cliff, rang the brass bell and sang in a high voice in a Luoyue mountain song tune: “Let’s welcome King Ya!” Gonglang kept murmuring the ancient scriptures, and Meiniang slowly lay down under Gong Lang’s incantations and finally fell asleep. The voice echoed through the mountains and

amidst the calls of the crowd. Luodong lifted the sleeping Meiniang onto the stage. The crowd shouted excitedly: “King Ya is back! Laopu is back!”

B. Meiniang dresses up. In front of the temple of King Ya, the crowd sang and danced to welcome King Ya to earth. The crowd of Luodong had already carried Meiniang onto the stage, and the Grand Master Gonglang went around Mei Niang, chanting and doing the soul invocation puja. In the deep song of *Pilgrimage Song*, King Ya possessed herself to the female Wu Meiniang and slowly stood up. The Luo immortals changed her clothes into a dragon suit with jade and helped with her make-up. Then, a glowing King Ya appeared in front of people.

C. Resurrection of King Ya. With the call of the “Heron Fairy”, King Ya “came back to life” and danced the exciting dance of King Ya. Zushan boiled and Luoyue soldiers and people sang and danced all the way to invite King Ya to the troop-inspection platform.

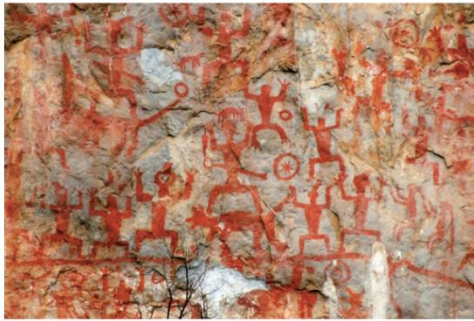
D. Troop inspection by Dragon Mother. Program content: Luodong carried “King Ya” to the troop-inspection platform. Luodong sang the old Luoyue military song. “King Ya” started to inspect the troops by waving the banner. Luodong changed Nuo face mask in turn, and danced traditional horse dancing and troop inspection dance, accepting the inspection of “King Ya”. The Luoyue army formally became the “Lang Soldiers (meaning the King’s troops)” with the divine military soul and authority. They were so delightful and inspired with high morale, thereby never losing any battle.

E. Sailing away on the boat. Performance content: At the end of the ceremony for leaving the mountain, all Luodong people waved the totem flags of 12 Dong with flags flying on the stage and the “Yue drums” sending out exciting sounds, making a spectacular scene. The Luoyue army changed its formation to form a dragon boat fleet. The bronze drums roared as Luodong formed a dragon boat formation, paddling hard raising their oars and carrying King Ya to the distance. The “dragon boat” carried King Ya, who was under the protection of Luo immortals, and the crowd sang the *Faraway Song*.

4.3.3 Design of dance performance formation and combination form

It is generally believed in academia that the images of the Huashan dance figures accurately reflect the production, life and rituals of the Luoyue people at that time (Chen,1897). The Zuojiang rock painting dancers reflect the unique style of ancient Luoyue folk dance with its ancient, rugged shape and majestic momentum, reflecting that the art of Luoyue dance has developed to a certain extent that influences the dance art of later generations as well. For example, in the Zhuang Shigong performance, Shigong artists are known to bend their knees and crouch and lean forward with their chests. Also, the flexion and extension of the knees are obvious dynamic features in almost all Shigong dance movements. For example, in Wuming Zhuang Shigong Dance, Shanglin Shigong Dance and Laibin Shigong Dance, knee flexion and extension are obvious, while the upper body and head sway slightly, all indicating that the Zhuang Shigong Dance, featuring leg flexion and extension, has inherited the tradition of its ancestors, the Luoyue dance. Some scholars have pointed out that the staccato step and pas de cheval in the Hechi Shigong Dance are similar to the stance of the side dancer in the rock painting. The jumping step in the Wuming Shigong Dance also resembles the stepping step in the rock painting (Chen,1987).

Therefore, the dance formations and combination forms in this study are designed based on the distribution and arrangement of Huashan dance figures according to the requirement of the plot. An overview of the distribution and arrangement of the images of the dancing figures on the rock paintings in the Zuojiang River valley shows that there are four types of dance combinations: horizontal formation, vertical formation, circle formation, and solo dance.



宁明花山岩画横向舞蹈队形



宁明花山岩画横向舞蹈队形图

Figure 1 Horizontal dance formation in a Ningming Flower Mountain rock paintings

Figure 2 Figure for the horizontal dance formation in a Ningming Flower Mountain Rock Painting

A. Horizontal formation. This is the most common dance formation that has been adopted most frequently, which can be seen in the rock paintings in Longzhou County in the upper reaches of Zuojiang River, both banks of Mingjiang River of Ningming County, Jiangzhou District in the middle reaches, and in Fusui County in the lower reaches. It is characterized by the parallel arrangement of a horizontal row of a varying number of front or side dancers, with either a taller front dancer as the leader and shorter front or side dancers arranged in an orderly manner on the left and right. This combination form is akin to the style of “stars holding the moon”, but the difference is that the former image is arranged in horizontal rows, while the latter is arranged in a circular pattern.

B. Vertical formation. The vertical dance formation is also common in the rock paintings of the Zuojiang River valley. Perhaps it is because at that time painting on the cliff wall could only express two-dimensional spatial relationships, so the vertically arranged form presented on the rock paintings could only be a relationship of up and down and could not express the front and back arrangement form. These images are arranged in a vertical or vertical column from the bottom up, with the same figure and attire, and no tall central figure. The spacing varies, and some are in the form of pyramids. The combination of such images is mostly seen in images of smaller areas and with fewer types of categories and numbers.



Figure 3 Ningming High Mountain Karst Circle Dance Figure Combinations



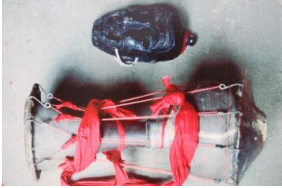
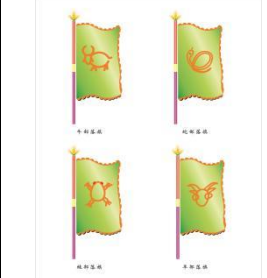






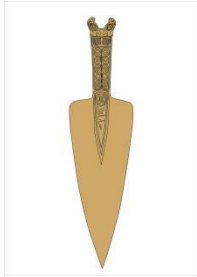


Figure 4 Fusui County Laishan Dance Combination Image

Figure 5 Image of a solo dancing figure on the rock painting of Chenxiangjiao in Longzhou

C. Circle Formation. Round dance combination form is usually seen on a larger scale with more dancers in the painting, including the Flower Mountain and High Mountain beside Mingjiang River of Ningming County, Mianjiang Flower Mountain and Triangle Rock in Longzhou County, Big Silver Urn Mountain and 10,000 People Cave Mountain in Jiangzhou District, as well as Balai Mountain and Tunping Mountain in Fusui County, and Hua Mountain in Daxin County. For example, the first painting of Balai Mountain in Fusui County is 4.5 meters wide and 15 meters high, consisting of altogether 8 images. At the center, a tall man has a long ringed blade hanging from his waist and a sword in his left hand, a bird on his head, a canine image at his feet, and two slightly shorter figures on the left and right, and a bronze drum with a hexagram inside at the feet of one person on the left. The whole picture has a compact layout, strict structure and clear priorities. The second painting at the third site of the second place of High Mountain of Ningming County is roughly 10 meters wide and 5 meters high with over 80 various identifiable images. In the center of the painting is a tall figure holding a sword-shaped object in his right hand and a bronze drum with a pentagram in his left hand, with a running dog at his feet, surrounded by a large number of densely arranged, short, dynamic and consistent front and side figures. This kind of combination form, which is flexible according to the size of the picture, not only makes the layout of the picture achieve a balanced and coordinated artistic effect, but also can fully reflect what has been depicted in the picture. Thus, this style of “stars holding the moon” with a distinctive central figure is the most representative combination form of Huashan rock painting. The central figure in the circle is the supreme one. This combination fully reflects the ancestor worship of ancient Luoyue and will be used in the choreography of the plot troop inspection by Dragon Mother in *Walking Out of Zushan Mountain*.

D. Solo dance. This is based on the judgment of the images that appear on the screen alone or at a distance from the combined dancer images. In many images, there are roughly three types of solo dances: Firstly, in some rock painting spots, there is only one dancer image on the screen. Secondly, although there are several images on a wide screen, each image is alone in a corner, far away from each other, and there seems to be no direct relationship between them. Thirdly, some individual images are on the same screen with a larger number of images that form a certain combination, but their images are alone in a corner, far away from the combination. There seems to be no direct relationship with their combination.

4.3.4 Stage prop layout design

Inviting spirits by Luodong	Bee drum		Sacrifice rings and stave	
				
Meiniang dresses up.	Bee drum	Tribe flags		Comb
				
The resurrection of King Ya	Holding pomander in hands	Sacrificial offerings	Signal flags	Battlesuit for Dragon Mother
				
Troop inspection by Dragon Mother	Signal flag	Signal sword	Tribe golden flag	Sacrifice stave
				
Sailing away on	Copper drum		Nuo face mask	Flower Mountain mural symbol



5. Conclusion and suggestions

The dance drama "Walking Out of Zu Shan" further deepens people's cognition of the luoyue culture vertically and horizontally, expands the cultural influence of the dances such as Luodong Dance, Tong Drum dance, Mahua Guai dance and huashan rock painting, and provides a beneficial attempt and fresh material for the "new" expression of the ancient dance.

Although Luoyue dance culture has unique artistic characteristics, in order to ensure its sustainable development, the author puts forward four countermeasures and suggestions for its protection. First, do a good job in the classification of Luoyue dance culture. Second, the government should take the lead in formulating protection policies. Thirdly, strengthen the legislative protection of Luoyue dance culture. Fourth, handle the relationship with local Luoyue descendants.

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