

CHALLENGING STIGMATIZATION THROUGH CULTURAL DANCE: EXPLORING THE ROLE OF FENGYANG FLOWER DRUMS IN SHAPING COLLECTIVE IDENTITY, REVITALIZING TRADITION, AND OVERCOMING SOCIAL PREJUDICE

Desafiando a estigmatização por meio da dança cultural: explorando o papel dos tambores de flores de Fengyang na formação da identidade coletiva, na revitalização da tradição e na superação do preconceito social

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ABSTRACT

As an important form of China's intangible cultural heritage, traditional cultural dances such as the Fengyang Flower Drums have a long history and rich value, but they are currently facing the dilemma of being blocked from dissemination, difficult to pass on, and being "stigmatized". This paper explores the Fengyang Flower Drum as a vehicle to study its positive role in shaping collective identity, revitalizing traditions, and overcoming social prejudice. The development and promotion of the Fengyang Flower Drum have helped disadvantaged groups shape their collective identities and gain emotional comfort and empathy through participation and cooperation. The evolutionary process is crucial to the revitalization of traditional culture, and social values and cultural connotations are interdependent and mutually influential. According to the survey, what attracts people to the Fengyang Flower Drum is mainly its historical connotation (80%) and self-indulgence (65%), which is a product of local history and culture, and the regional cultural influence promotes the development of socio-academic and cultural values. As a traditional Chinese cultural dance, the Fengyang Flower Drum plays a positive role in contributing to the promotion of cultural diversity, social harmony, and the development of traditional cultural heritage by shaping collective identity, revitalizing traditions, and overcoming social prejudices. Therefore, reconceptualizing its value and strengthening its inheritance will enable the Fengyang Flower Drum to effectively avoid stigmatization, thereby promoting the revitalization of traditional cultural dances in contemporary society.

Keywords: Fengyang Flower Drums; Stigmatization; Cultural Dance; Shaping the Collective; Revitalizing Traditions; Social Prejudice

RESUMO

Como uma forma importante do patrimônio cultural imaterial da China, danças culturais tradicionais como os Tambores de Flores Fengyang têm uma longa história e um rico valor, mas atualmente enfrentam o dilema de serem impedidas de divulgação, difíceis de transmitir e serem "estigmatizadas". Este artigo explora o Tambor de Flores Fengyang como um veículo para estudar seu papel positivo na formação da identidade coletiva, revitalização de tradições e superação do preconceito social. O desenvolvimento e a promoção do Tambor de Flor Fengyang ajudaram grupos desfavorecidos a moldar suas identidades coletivas e ganhar conforto emocional e empatia por meio da participação e cooperação. O processo evolutivo é crucial para a revitalização da cultura tradicional, e os valores sociais e as conotações culturais são interdependentes e mutuamente influentes. De acordo com a pesquisa, o que atrai as pessoas para o Tambor de Flores Fengyang é principalmente sua conotação histórica (80%) e autoindulgência (65%), que é um produto da história e cultura locais, e a influência cultural regional promove o desenvolvimento de valores socioacadêmicos e culturais. Como uma dança cultural tradicional chinesa, o Tambor de Flores Fengyang desempenha um papel positivo ao

contribuir para a promoção da diversidade cultural, harmonia social e o desenvolvimento do patrimônio cultural tradicional, moldando a identidade coletiva, revitalizando tradições e superando preconceitos sociais. Portanto, reconceituar seu valor e fortalecer sua herança permitirá que o Tambor de Flores Fengyang efetivamente evite a estigmatização, promovendo assim a revitalização das danças culturais tradicionais na sociedade contemporânea.

Keywords: Tambores de Flores Fengyang; Estigmatização; Dança Cultural; Moldando o Coletivo; Revitalizando Tradições; Preconceito social

1. INTRODUCTION

As a traditional cultural heritage of China, the Fengyang Flower Drums have an extraordinary cultural significance not only to the local people, but also to the whole country, symbolizing the excellent spirit of the Chinese tradition, and holding the hope of life for generations. With the continuous development of the times, the social status of Fengyang Flower Drums has declined sharply, the younger generation is no longer familiar with Fengyang Flower Drums, and there are cognitive deficiencies, and the preservation and transmission of Fengyang Flower Drums are also problematic, and the innovative inheritance of the traditional culture has been challenged as never before, and there is a gradual stigmatization of the theory of the futility of cultural dances. "At the same time, with the improvement of people's lifestyle, the traditional culture has become more and more popular. At the same time, with the improvement of people's lifestyles, social media, and the rapid development of the network, some of the negative news due to the square dance "Fengyang Flower Drum" has also been recklessly speculated. The negative image of its "stigmatization" is also expanding dramatically, which translates into public resistance (Wilbur, 2017; Xia, Y. R., 2016; Ding, S. W., 2020; Zhang, C., & Wu, G. C., 2019; Liu, C. M., & Tao, Y. S., 2017).

Flower Drum Opera, which originated in the Ming Dynasty, is a traditional folk performing art, that concentrates on opera, song, and dance, and also selected as the first batch of intangible cultural heritage, which is an excellent representative of folk art in China. The Flower Drum Opera is the most famous one in Fengyang, Anhui Province. At the beginning of Fengyang Flower Drum Opera, there were only two performers, one beating the drum and the other beating the gong, humming, and singing the tunes. Later, Fengyang Flower Drum Opera gradually developed, and more and more people joined

the performance, and then it formed a group performance of six, eight, or even more people (Gao. J., 2017; Xie, Z. X., 2013; Qiu, X. J., & Yang, J. H., 2010, Wang & Ni, 2023). During the feudal era, the opera content of Fengyang Flower Drum was mostly taken from people's daily lives, and the lyrics were simple and easy to understand, which conformed to the aesthetics and interests of the common people. After the liberation, the government tapped traditional folk culture, and the performance content of Fengyang Flower Drum began to be close to the liberation life, expressing the harmony of the new life and the beauty of the society in the new period, and the content was mostly to sing the praises of the development of the new era, and the Fengyang Flower Drum once entered a period of prosperity. Nowadays, the prosperous period has passed, and only a few inheritors remain to continue the culture of Fengyang Flower Drum. As a traditional folk art, Fengyang Flower Drum has a long history. However, the form and content of Fengyang Flower Drums are still very much the same as before, which makes Fengyang Flower Drums not suitable for the new land. The performances of Fengyang Flower Drums are mostly to show the people's living conditions during the liberation period, and the performance content has a strong historical nature of the era, which is very different from our living conditions today. Therefore, many young people are not interested in the content of Fengyang Flower Drum performances and are unable to produce artistic resonance. In terms of the form of dissemination, Fengyang Flower Drums currently only have one form of performance, and due to the type of theater itself, each performance requires a larger venue, which makes the dissemination more difficult. Nowadays, Fengyang Flower Drum mostly appears as a large-scale performance program on some specific occasions, such as the stage of the evening party, the dissemination way is relatively single. It appears in the form of square songs

in the square dance, mostly middle-aged and old women, the spread of the crowd is more limited, especially the youth, and other groups are more resistant. As a traditional folk art, Fengyang Flower Drums were initially spread among the grassroots working people as their daily recreation and leisure activities, and the way of spreading them was mostly through word of mouth and personal experience. In the former society, people's entertainment projects were less, the information dissemination speed was slow and the range was small, the spread of Fengyang Flower Drums among the working people is enough to continue its vitality, and it can satisfy the spiritual needs of the people at that time. Nowadays, it is the age of information technology, and people's pace of life is accelerating in the context of the new era, more and more ways of entertainment and leisure, people are more focused on cell phones, computers, and other new electronic devices on the content, and seldom go to watch the large-scale live performances. Fengyang Flower Drum does not pay attention to this reality and still maintains the traditional way of mouth and ear communication, which achieves poor results. Due to the traditional way of transmission, fewer and fewer people pay attention to it, learn it, and study it, resulting in blocked transmission and insufficient inheritance (Xu, G. H., 2001; Huang, L. L., 2010).

In addition, in the context of the "stigmatization" of cultural dance, different scholars have elaborated on the concept of stigma. Sociologist Goffman derives the term "stigmatization" as the difference in characteristics between what a person is and what he or she is imagined to be. These differentiating characteristics then do not conform to society's expectations, and society labels them as demeaning and humiliating. Goffman's theory of stigma emphasizes that stigma is a social construction, a special relationship between attributes and stereotypes; Crocker and Kerrigan argue that stigmatized individuals possess (or are believed to possess) certain

attributes, traits, and that the social identities conveyed by these attributes are devalued in certain dispensations, underscoring the fact that stigma itself is a form of social identity; and Rincker and Phelan argue that stigmatization is labels, stereotypes, isolation, status deficit, and discrimination coexist in a state that is an overlay of various stigmatizing elements, and that stigma is created when these elements occur simultaneously; Parker and Egerton see stigma as the struggle between the stigmatized and those who inflict stigma by devaluing the stigmatized, by establishing rules to advance the interests of the dominant group, by creating the notion of hierarchy, and by using institutionalization to rationalize the hierarchy, and by being a struggle and a confrontation (Smith, R., 2020; Johnson, 2018; Lee, K. S., 2019; Martinez, 2017). Since then, theoretical research on stigma has been expanded and deepened, and rich research results have been achieved. Research on the stigma of cultural dance is mainly carried out from the aspects of sociology, anthropology, communication, etc., mostly focusing on the study of the content of stigma of different groups, mainly: some scholars analyze the causes of stigma from the perspective of psychology, explain the stigmatization of public intellectuals from the perspective of the sociology of consumerism, and believe that the dissemination of the current network of new media and the contradiction between consumers of the intellectual class and elites in the field of knowledge production is the cause of their stigmatization. the elite is the factor of their stigmatization (Wang, X., & Li, M., 2019; Zhang, Y., 2023).

At the same time, the Fengyang Flower Drum, as a special form of square dance, has also received both positive and negative feedback. The "hot" phenomenon of square dance not only makes people's lives full of fun, releases the pressure of work, and eases the conflicts of life, but also adds vigor to the development of the city and society (Figure 1).

Figure 1 - Fengyang flower drums add new vitality to cities and neighborhoods



Source: Figures were respectively reprinted from "Traditional healing practices and their relevance in modern healthcare systems" by Gupta, S., & Singh, R., 2018, *Journal of Ethnopharmacology*, 178, 230; "Indigenous language revitalization and its impact on traditional knowledge transmission" by Wilson, A. B., & Thompson, M., 2019, *Language Documentation & Conservation*, 6, 90; "Cultural diversity and social integration: The role of traditional cultural expressions" by Kim, S. J., & Lee, H. J., 2017, *Journal of Intercultural Communication*, 32, 93.

Square dance brings people great spiritual satisfaction at the same time, but also exposes some social problems, how to effectively solve some of the negative problems brought about by square dance, needs to start from all aspects of society, coordination of various mechanisms, to be able to make effective improvement of these problems. Therefore, the causes of conflict and nuisance caused by square dance are also deep concern by people and scholars, and the closest to this study, is the fuse that led to the stigmatization of square dance, the main studies Ni Xiaogou pointed out in the study that for the nuisance noise problem of square dance should be analyzed from multiple perspectives, from the analysis of the loudness factor of square dance, the analysis of the mechanism of the noise conflict of square dance, as well as the characteristics of the square dance itself and the elderly. The analysis of different groups of values and the misplaced and missing social public awareness, proposed to strengthen the cultivation of civic moral consciousness, rational planning of square dance venues, and the volume and time of square dance regulations; Chen Huixuan from the square dance group conflict research, explore the reasons for the conflict between the square dancers and the residents from the competition for public space, the group's different rights, the conceptual differences, Insufficient public activity space, weak awareness of public concepts and unsound management, etc. to study, and proposed to solve the square dance conflict from three perspectives of government management, square dance participants and residents, Liang Qinchao pointed out in his article that the nuisance problem of square dance is not only the problem of loud sound and the subject of the

rights but also the deeper refraction of the public space of sports in the urban community. In media reports and public perceptions, square dancing has almost become synonymous with nuisance and low quality, with all kinds of negative information, such as noise nuisance, occupying public space, etc. In the article, Liang pointed out that the problem of square dancing is not only the problem of loud sound and the subject of rights. Square dancers involved in "Feng Yang Flower Drums", "Feng Yang Flower Drums" and other popular songs have become a group of people equated with "low quality", and they have become a "low quality" audience for all kinds of satirical programs. They have become the "baggage" and the object of ridicule in various satirical programs. When they dance abroad, there is no negative reaction locally, but they have been scolded at home. Square dancing has become a so-called "social nuisance" (Gupta & Singh, 2018; Kim, S. J., Wilson & Thompson, 2019; & Lee, H. J., 2017; Chen, L., & Li, W., 2020; Ramirez & Fernandez, 2018). It is undeniable that in the development of square dancing, a variety of contradictions do appear. Labeling theory is based on the theory of sociologists Lemert and Becker and the formation of a social work theory, this theory believes that everyone has a "primary transgression", but only the primary transgressors are labeled "labeling" may go on to the "transgression career, labeling" of primary transgressors. "Labeling is the process of giving a particular definition to the behavioral characteristics of a group of people, a cognitive distinction made by a social group, to emphasize the significant differences between the labeled person and the rest of the group (Thompson, & Williams, 2019; Chen, J., & Chang, Y., 2018; Brown, & Turner, 2020; Wu, H., & Li,

Y., 2017; Rodriguez & Martinez, 2018). Nowadays, all kinds of words are popular on the network such as big moms, migrant workers, women's rights, school bully, school scum, etc., with the emergence of these words, such as bombardment speed quickly used among certain types of people, but after we carefully examined and found that, the people around the square dance venues may have some grievances, but basically in a controllable range, the public opinion field of the intense conflict described in reality is rarely seen. In reality, there are very few violent conflicts described in the public opinion polls, and there are even many square dance groups that get along well with the neighboring communities. It can be said that the public opinion field has seriously

2. SHAPING COLLECTIVE IDENTITY AND EMOTIONAL RESONANCE

For square dance participants, square dance is not only a means of fitness but also a means of socialization. Behind the square dance is a reflection of the middle-aged and elderly people's loneliness, helplessness, and insecurity, and they need collective warmth and companionship more than anything else. With the continuous development of the urbanization process, housing is in the form of single-family planning, neighbors do not know each other, and communication between people is reduced, in the long run, the psychology of the middle-aged and elderly will produce a sense of emptiness and loneliness. And then due to changes in the state of life of middle-aged and elderly people, from the time when they were young all day out to work hard, to now retired at home or close to retirement, the original karma linked to the gradual detachment of interpersonal relationships, emotional venting space to reduce the generation gap with the younger generation of the family in the thinking and the way of action in the existence of the generation gap, coupled with work and other reasons, the children of the elderly is more material to give the lack of care and companionship of elderly people, communication within the family, the family, the family and the elderly. In addition, due to work and other reasons, children give more material support to the elderly, and lack of care and companionship for the elderly, and the opportunities for communication and chatting within the family are reduced, all of which make these elderly people often have

exaggerated the negative problems of square dancing, making it "stigmatized" more seriously (Lee, D. H., & Kim, J. Y., 2019; Anderson & Green, 2020; Smith, M., & Johnson, L., 2017; Kim, H., & Park, S., 2018; Wang, X., & Li, M., 2019; Zhang, S., & Wu, C., 2023).

The abovementioned Internet "stigmatization" unilaterally emphasizes some of the negative impacts, while ignoring the important cultural and social values played by cultural dances. Therefore, this paper explores the Fengyang Flower Drums as a vehicle to study and discuss the positive role of such cultural dances in shaping collective identity, revitalizing traditions, and overcoming social prejudice.

an inexplicable sense of helplessness and emptiness, and they are eager to seek a way to communicate and exchange ideas. Not only in the city, but also in rural governance, due to the change in the way of living, as well as the traditional public activities (such as temple fairs, fairs) and lifestyle increasingly declining, the divide between people is also increasing, and in the past, a few families gathered in the courtyard for meals, activities have been very few scenes, coupled with a large number of young people in the countryside to go out to work, the elderly "empty nest" phenomenon is serious, and the social interaction is also a serious problem for the elderly. The phenomenon of the "empty nest" is serious, and there is a strong demand for social interaction.

As square dancing is mostly conducted in residential areas and community squares, it is easy to participate and there are a large number of people, who find an occasion for them to confide and vent their feelings. Square dancing has become a platform for carrying the social craving of the middle-aged and the elderly. Participation enhances the feelings between people, increases communication between people, and relieves their loneliness and sense of isolation. By participating in square dancing, they can communicate with different groups, exclude loneliness, and gain social acceptance. More importantly, most square dances are held in neighborhoods or nearby plazas, which are close to their homes and convenient for their children to rest assured that they can talk with their peers in the same neighborhoods, and in the meantime, talk about trivial matters

at home, exchange their experiences in bringing up children, and so on, which can help them to pass the leisure time.

The formation of square dance "circles" is based on the gradual consolidation of relationships among random dancers in a certain public space, for example, in city squares or open spaces in residential neighborhoods, most participants are not very familiar with each other at first, except for some initiators, but they gradually become acquainted with each other and form a "circle" in a long period; some are formed based on karmic relationships, for example, in the public areas of some universities and relatively large enterprises and institutions, most of the dancers are colleagues or were colleagues before retirement or are colleagues. "Circles"; some are formed based on karmic relationships, for example, in the public areas of some colleges and universities, larger enterprises, and public institutions, most of the dancers are colleagues, or colleagues before retirement, or family members of colleagues, and they are more familiar with each other; some are formed based on traditional neighborhood or social relationship, which is more common in the old neighborhoods and villages of the city that have not been renovated. This situation is more common in the unimproved old neighborhoods and villages of the city. For example, the mother of a girl in Chang'an District was initially invited to participate in square dancing by a friend or relative. At that time, there were two square dance groups in the village, both of which extended invitations to her, and because she was on good terms with the inviters of both groups, she agonized over this for a long time before finally choosing a group with an invitee who was related to her.

In addition to dancing, square dance participants will often get together to exchange pleasantries, neighborhood relations, shopping and consumption,

financial means, and parents are their main topics. Due to long-term activities together, they will gradually form a "circle of friends", and the content of their activities has developed from dancing and exchanging pleasantries on the square to "offline" activities in their lives. According to the study, the "offline" activities of square dance participants mainly include: participating in the red and white wedding ceremonies of the dancers, mutual help in shopping, transporting grandchildren to and from school, traveling in groups, celebrating each other's birthdays, etc. This kind of "circle of friends" formed based on participation in square dance is a very important part of their lives. This "circle of friends" formed based on participation in square dancing is a new type of community or neighborhood relationship, the formation of which makes square dancing participants develop from the initial simple fitness considerations into a way to achieve social interaction and gain a sense of belonging. It can be seen that due to the change in social roles and age, middle-aged and old people may feel forgotten and neglected psychologically, and they do not want to be abandoned. The realization of their role and self-presentation in such collective activities as square dancing makes them rediscover a strong sense of existence and a sense of being needed by the organization, a sense of self-confidence, and thus an inexhaustible motivation to participate. In a sense, square dance is a unique product formed by people living in the collectivization era. Most of the main body of the current square dance participants have experienced a high degree of collectivization, and have tasted the sour, sweet, bitter, and spicy collectivization, which is not only embodied in the production work and study, but also in social activities, cultural entertainment, and life have performance in Figure 2 (Chen, L. & Li, W., 2020; Ramirez & Fernandez, 2018; Thompson & Williams, C. J., 2019; Chen, J., & Chang, Y., 2018; Brown & Turner, 2020).

Figure 2 - Summary of the cultural value of Fengyang Flower Drums



3. REVITALIZATION OF TRADITIONAL CULTURE

PHASE I - INTEGRATION OF TRADITIONAL CULTURE AND DEVELOPMENT CHARACTERISTICS

Under the influence of traditional culture, the style characteristics of the dance of the Fengyang Flower Drum have become more and more prominent, and the nourishment of the regional environment has also made it form the personality of flexible movement and passionate and unrestrained. The art form and performance style are the essence when studying every folk dance. The art form not only enhances the local folk culture but also reproduces the development process of folk dance. After one late polishing, inheritance, and practice, Fengyang Flower Drum has gradually possessed its unique form of movement, and the mode of performance has become clearer and clearer. Different character features, special costumes, and props, and different movements and gestures

in the dance show the rich flavor of Fengyang Flower Drums to the fullest.

The development history of the Fengyang Flower Drum has played a vital role in revitalizing both traditional cultures. There are many classifications of dance methods of Fengyang Flower Drum, as shown in Table 1. In the long fusion and development with traditional culture, there are six kinds of core drumming dance methods, which are White Snake Spitting, Seeing the Sun in the Clouds, Calling the Drum Up and Down Sentence, Rhinoceros Looking at the Moon, Tiger Showing its Tail, and Double Dragons Playing with Pearls; there are four kinds of high-quality sentence dance methods, which are Double Wheel of Flowers, Peak and Circuit Turning, Jade Woman Shuttling, and Ancient Tree Roots; and four kinds of high-quality section dance methods, which are Drum Wind and Divine Rhythm, Jade Belt Wrapping Around the Waist, Phoenix Spreading Its Wings, and Eight Faces of Lingfeng.

Table 1 - Schematic Representation of the Classification Section of Feng Yang Flower Drums

Drumming Core Dance Method	Fine Dance Sentence Dance Method	Fine Dance Method
Lit. The white snake spits out its mail	Hypericum	Lit. Drum style and charm (idiom); fig. The rhythm and rhythm of a drum (esp. In poetry or art)
Lit. Dispel the clouds and see the sun (idiom); fig. To restore justice	Things have taken a turn for the better	The jade belt around the waist
Lit. Call the drums up and down (idiom); fig. To chant the words "I'll call you back"	Jade shuttle	Lit. The phoenix spreads its wings
A rhinoceros gazes at the moon	Lit. Ancient trees with disheveled roots (idiom); fig. Old folks with deep roots	Lit. Wind from all sides

The names of these movements are partly borrowed from the Chinese martial arts, but more from the creatures of nature. In China's pre-Qin ancient texts, the word "dance" is used in conjunction with the word "we", reflecting the strength and power of pre-Qin dance movements. "Li Bai, the famous romantic poet of the Tang Dynasty, is regarded by dance historians as a passionate free dancer, and has repeatedly recited his

songs and dances in his poems: rising to dance with the lotus sword, walking to sing with the bright moonbow, three cups whisking the sword to dance with the autumn moon, and occasional high chants of sniveling tears." It is not difficult to see the fusion of dance and martial arts in Chinese Yangge, which increases the artistic expression based on martial arts movements. Wu Xiaobang once said, "Half of Chinese dance is martial

arts." It can be seen that the names of the movements in the Fengyang Flower Drums are also derived from this, and are inextricably linked to both traditional martial arts and nature. Besides, more names are vividly created by observing animal and plant images, which are easier for people to comprehend and understand. For example, Rhinoceros Looking at the Moon, Tiger Showing its Tail, Double Wheeled Flower, Jade Tree Coiling Roots, and so on, all of which are created through the drumming movements of the Fengyang Flower Drums and the movements of the various parts of the body to show the animal forms and express them with similar terms.

Besides, there are more names vividly created by observing the images of animals

and plants in traditional Chinese culture, which are easier for people to comprehend and understand. For example, Rhinoceros Looking at the Moon, Tiger Showing its Tail, Double Wheeled Flower, Jade Tree Coiling Roots, and so on, all express the form of animals through the movements of Fengyang Flower Drum's drumming and the movements of various parts of the body and express them with similar names. Some of the important expressions of the movement names of Fengyang flower drums are shown in Table 2. It lists the common movement names and so on in Fengyang Flower Drums, whose sources and meanings are closely related to traditional martial arts, all things in nature, and traditional Chinese culture, reflecting the fusion and creativity of dance with martial arts and nature.

Table 2 - Some Important Expressions of Fengyang Flower Drum Movement Names

Action Name	Action Meaning	Nature Image
Lit. The white snake spits out its mail	Drawing on the movements of snakes in nature to show flexible, athletic forms	Serpent
Lit. Dispel the clouds and see the sun (idiom);	Taken from the common kung-fu movie scene of clouds and mist and seeing the sun through the clouds and mist	Clouds, sun
Lit. Call the drums up and down (idiom)	Drawing on the drumming movements in traditional opera to express the drum's exciting rhythm	Drums
A rhinoceros gazes at the moon	Imitate a rhinoceros looking up at the sky to show strength and steadiness	Rhinoceros
Jade shuttle	Drawing on the image of fairies in myths and legends, it shows lightness and agility	Fairies
Lit. The phoenix spreads its wings	Drawing on the mythological image of the phoenix spreading its wings and wanting to fly, showing magnificence and auspiciousness	Phoenix

Fengyang Flower Drum is characterized by its exciting rhythms and varied tunes, among which the tunes that most highlight the historical and cultural heritage are shown in Figure.3. The perfect fusion of the rhythm of the dance movements and the colors of the drum spikes, showing the optimistic spiritual connotation, constitutes the most unique charm of the folk dance. The most unique thing about Fengyang Flower Drum is the length of the drum spike, dancing the three-foot-long drum spike and striking the head of the spike accurately to the drum surface, which seems simple but is difficult to manage, which is also different from the flower drum dance in other regions of China. This unique technique has formed the characteristics of

rugged movements, warm emotions, lively rhythms, softness in rigidity, and robustness and exuberance, which have made the Fengyang Flower Drums a reputable work of art. As shown in Figure. 4. It does not have a relatively long history since its creation, and its weight in the development of folk dance and its innovative inheritance of dance development is also slightly insufficient. It is not easy for this traditional folkloric skill to continue to this day through trials and tribulations. Therefore, Fengyang Flower Drum is also the focus of close attention and continuous investigation by dance artists in terms of inheritance and protection, and development.

Figure 3 - Classic tunes in the historical and cultural heritage of Fengyang flower drums



Source: Figures were respectively reprinted from "Traditional festivals as a form of cultural tourism: A comparative study of China and Japan" by Wang, X., & Li, M., 2019, *Tourism and Cultural Heritage Journal*, 28, 240; "Fengyagn hua ge de chuan cheng yu fan zhan yan jiu zong shu [An overview of research on the inheritance and development of the Fengyang flower drum]" by Dong, R., Xu, L. J., & Zhang, R. Q., 2017, *Journal of Hubei Institute of Science and Technology*, 37, 75.

Figure 4 - Revitalization of the Fengyang Flower Drums in traditional culture



Source: Figure was reprinted from "Fengyagn hua ge de chuan cheng yu fan zhan yan jiu zong shu [An overview of research on the inheritance and development of the Fengyang flower drum]" by Dong, R., Xu, L. J., & Zhang, R. Q., 2017, *Journal of Hubei Institute of Science and Technology*, 37, 76.

PHASE II - HISTORICAL VALUE PERFORMANCE

For Fengyang Flower Drums, the two levels of historical and cultural connotation and social value are like mirrors, which are both independent individuals and scrutinize each other. In the process of long-term development and continuous innovation, social value plays a crucial role in the formation of cultural connotations, and they are both interdependent and mutually influential. The influence of the Fengyang Flower Drum in society is not only due to its

cultural connotation but also due to the contemporary flavor of modern society. Its growth is of special significance to the local art and culture, the spiritual life of the common people, and the development of folk dance in Liaonan. The results of the questionnaire survey show that the attraction to Fengyang Flower Drums to 85% of the people is mainly its historical value, and 65% of them think that self-entertainment is the main value of folk dance, and the dance itself is also a form of art with the function of self-entertainment. The folk dance originated from

many aspects of the masses' labor life since ancient times, which is people's expectation for a better life and the comfort of spiritual life. The fact that Fengyang Flower Drum can continue to this day is also because of its unique value of self-indulgence, which makes people like to use it to express their emotions and joy.

Initially, folk flower drums were a form of entertainment used by the folk working people to regulate the body and mind, relieve fatigue, and relax the spirit when they were working in the fields. After that, it was passed down step by step until now, with fewer changes. As shown in Figure. 5. the old-time Fengyang Flower Drums in the museum can be found to be still in the same form as now. Thus proving the good inheritance between folk art and traditional culture. The people have said, "Listening to the loud tunes of the

flower drums and watching their uplifting dances, one can forget about suffering and tiredness." This is a true reflection of their lives. In addition to being used for daily entertainment, during festivals and harvest celebrations, the people also sing and dance, and through the interpretation of physical movements, the self-entertainment value of the flower drums is played to the extreme. Nowadays, in the Spring Festival and the 15th day of the first lunar month, people still dance the Fengyang Flower Drums to the community squares and streets for performances, and the self-entertainment value of the Fengyang Flower Drums has always been passed down to the people. In addition, the dancers' rugged movements, joyful rhythms, intense emotions, and steady steps will make the audience applaud and even cause whistling in response, making the performance lively and lively.

Figure 5 - Traditional Fengyang Flower Drum Culture in Museums



Source: Figure was reprinted from "Fengyagn hua ge de chuan cheng yu fan zhan yan jiu zong shu [An overview of research on the inheritance and development of the Fengyang flower drum]" by Dong, R., Xu, L. J., & Zhang, R. Q., 2017, *Journal of Hubei Institute of Science and Technology*, 37, 78.

The self-entertainment value of the Fengyang Flower Drum adds a lot of colors to people's lives, brings joy and strength, and it is like a kind of seasoning, which gives the originally monotonous life some beauty and expectation. In the past, the laughter when working in the fields and the joyful mood when harvesting were all a kind of belief that

it brought a better life and a full expression of its value.

PHASE III - PERFORMANCE OF SOCIAL VALUES

Most of the folk dances are created from the people's life experiences when they are working, and they are also the product of the local history and cultural accumulation. A

variety of regional cultures have different influences on it, and these influences also reflect the social academic, and cultural

values that it brings in itself, as shown in Figure.6. The literary values are somewhat demonstrated in different characterizations.

Figure 6 - Literary and Artistic Embodiment of the Social Value of Fengyang Flower Drums



Source: Figures were respectively reprinted from "Jin shi nian lai Anhui hua gu deng yan jiu zong shu [an overview of research on Anhui flower-drum lantern in the past ten years]" by Wang, Q., 2015, *Popular Literature and Art*, 36; "Fengyang min ge de yuan liu yan hua ji qi wen hua yi shu jia zhi [The evolution of Fengyang folk songs and their cultural and artistic values]" by Xie, Z. X., 2013, *Journal of Anhui Normal University (Humanities and Social Sciences Edition)*, 41, 6.

The origin and development of Fengyang Flower Drum Art provide historical research material and historical theoretical value for the study of folklore and folk dance in the Liaonan area of China. The distinctive style of its dance art and its passionate, intense action characteristics are the refining soil for the formation of the academic system of folk dance in the Liaonan area. The cheerful tunes and rhythmic drum beats of Fengyang Flower Drums symbolize the tough, straightforward character and strong folk style of the people of Liaonan and even the northeast region of China, which strongly highlights the aesthetic characteristics of the folk music of the Liaonan region. The modern Fengyang Flower Drum Art, with its comprehensive artistic outlook, not only preserves the different cultural characteristics of China's traditional folk art in different historical times and spaces but also provides an important academic value for academia to further explore and study the organic connection and interactive influence between dance art and folklore and folklore.

In the academic exchange performance, Fengyang Flower Drum was invited to visit Mongolia, the Soviet Union, and other countries for performances, which became the link of national cultural exchange and contact at that time, and dance scholars from many countries came to study and learn Fengyang Flower Drum.

In the Sixth World Youth and Student Peace and Friendship Festival held in Moscow in 1957, Fengyang Flower Drum won unanimous praise and a gold medal from all the audience present. It gradually became a necessary program for the governmental organization of cultural exchanges, showing the optimistic spirit of the times, fully carrying forward the profound and broad Chinese culture, and promoting the development of friendly relations between countries and cultural exchanges, which will surely bring more academic value. From the dance itself, it can be found that Fengyang Flower Drums added a lot of new forms and contents in the late stage of its creation, which promoted the

development of folk dances in other regions of Liaonan in terms of physical movements. In terms of expressing the emotion of the movement, Fengyang Flower Drum is different from the previous folk dance teaching methods, it has its unique requirements in style, content form, and regional culture, which emphasizes the expression of real emotions, that better stimulate the senses of the dancers so that the dancers can "express their emotions through dance". In the performance of the Fengyang Flower Drum, the dancers are required to pursue a more spontaneous and

real emotion, which is also a better reference value and typical guiding significance for the teaching concept of folk dance in many professional colleges and universities nowadays.

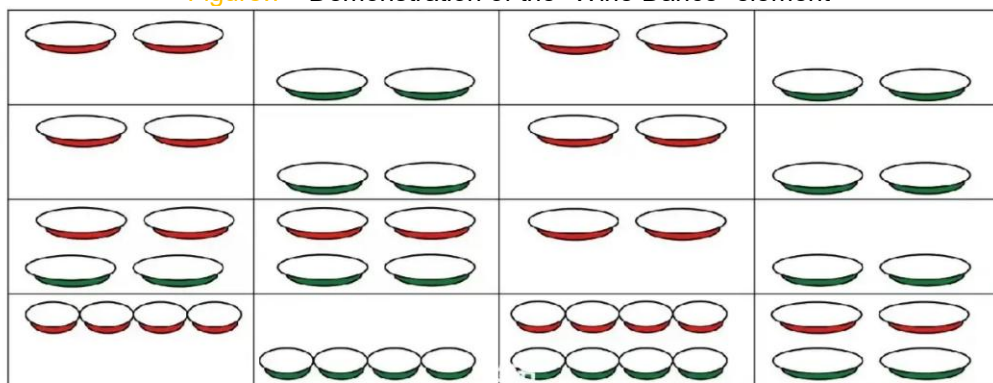
The academic value of Fengyang Flower Drums has a wide impact both in theory and practice, not only providing materials and conditions for the development of folk dances in Liaonan but also promoting academic exchanges of literature and art on more platforms. It is not difficult to see that the academic value of the Fengyang Flower Drum is beyond reproach.

4. OVERCOMING SOCIAL PREJUDICE

"Speaking of etiquette and overcoming social prejudice" has always been one of the guiding principles that the Chinese people believe in when it comes to interpersonal interactions. The Han Dynasty was a period of prosperous development of ancient music and dance in China, "Advocating superiority, Kabuki music is listed in the deep hall", in such an environment, the Han Dynasty aristocrats also joined the ranks of the dance, songs, and dances for self-entertainment became one of the daily activities of the Han Dynasty court and the nobility of the aristocracy. The "dance to dance with each other" was one of the popular dances for self-entertainment in the Han Dynasty, it was a kind of ritual dance with the nature of a game, similar to the game of passing the wine order or poem order in the banquet and drinking party, as shown in Figure. 7, the rhythms of

Fengyang Flower Drums have the epitome of the above mentioned "Wine Dance of the Magnificent Family". It is a dance in which one person dances by himself - a man who is not a man. It is a continuous cycle of dance etiquette and interpersonal relationships in which one person dances for himself and belongs to another person, who then dances in return and belongs to another person. In the Book of the Later Han Dynasty, "When he was drunk, Zhi danced for Yong, but Yong did not report to him. Zhi criticized Yong and said, "You dare to slight me! Yong whisked his clothes away." Visible, "dance to belong to" the purpose is not in the dance itself, but through this dance to examine their strengths and weaknesses in interpersonal relationships. In such interactive dance etiquette activities, individuals can feel a sense of security with the group connection, and establish etiquette, and good and harmonious interpersonal relationships.

Figure.7 - Demonstration of the "Wine Dance" element



Source: Figure was reprinted from "Zou xiang shi jie qi dian--Quan guo hua gu deng yi shu yan tao hui zong shu [the starting point of going to the world -- An overview of the national symposium on the art of flower drum lantern]" by Xie, K. L., 1996, *Dance*, (1), 46.

Dance etiquette as a kind of etiquette, in interpersonal relationships undoubtedly played a lubricant role, so that people can feel the rhythm of life in the dance, but also through the dance to reach the rituals, through the rituals to pass on the feelings, to treat each other as a courtesy with the dance to entertain the people under the common role of promoting interpersonal communication.

There are more than two hundred countries and regions in the world, all with their characteristics of dance etiquette and cultural characteristics. Especially prominent in etiquette is the Western ballet, it is open, taut, and straight, standing for the technical principles, is to shape the individual etiquette image of the physical beauty of the core point; to elegant, harmonious, and smooth as the aesthetic principle, in the ballet is often seen in the elegant etiquette of the body movements, such as the interaction between male and female performances, the beginning of the end of the modeling, etc., these elements are the important embodiment of the Western culture of etiquette. Ballet in Europe across the feudal and capitalist societies in the process, its

noble temperament and the ruling class ritual form and the social consciousness at that time fused, dance etiquette and western culture are intermingled, mutual influence, dance etiquette in the culture can be fully embodied.

Each of China's 56 ethnic groups has a different historical background, and different historical and cultural backgrounds often breed different dance rituals. There are obvious differences between the dance etiquette of the tribal peoples in the southwest and that of the nomadic peoples in the remote north. The Dai dance style is gentle and soft, graceful and graceful, and the representative Peacock Dance fully reflects the character of the ethnic group, which is as soft as water, light and graceful; the Mongolian wrestling dance belongs to the men's dance, which is a symbol of bravery, strength, and honor, and the dance shows their cheerfulness and open-mindedness and boldness and valor to the fullest extent. The promotion of multi-ethnic cultural dances through the use of the Fengyang Flower Drum as a carrier is conducive to the promotion of multi-ethnic integration and the overcoming of social prejudice.

5. CONCLUSION

As an important form of China's intangible cultural heritage, traditional cultural dances, such as the Fengyang Flower Drum, have a long history and rich value, but they are facing the dilemma of being obstructed from spreading, difficult to pass on, and being "stigmatized". However, the network "stigmatization" mentioned above unilaterally emphasizes some of the negative impacts, while ignoring the important cultural and social values of cultural dance. Therefore, this paper explores the Fengyang Flower Drums as a vehicle to study and discuss the positive role of these cultural dances in shaping collective identity, revitalizing traditions, and overcoming social prejudice. Specifically, the development and promotion of the Fengyang Flower Drum have helped disadvantaged groups shape their collective identities and thus gain emotional comfort and resonance through participation and cooperation. The evolution of the Fengyang

Flower Drum has played a crucial role in revitalizing traditional culture. In the process of long-term development and continuous innovation, social values play a crucial and decisive role in the formation of cultural connotations, which are both interdependent and mutually influential. The influence of Fengyang Flower Drums in society is not only its cultural connotation but also a lot of modern society's contemporary flavor. Its growth is of special significance to the local art and culture, the spiritual life of the people, and the development of folk dance in Liaonan. The results of the survey show that the main attraction of the Fengyang Flower Drums to 85% of the people is its historical value, and 65% of them think that self-entertainment is the main value of the folk dance of the Fengyang Flower Drums. In addition, Fengyang Flower Drums are mostly created from the people's life experiences when they are working, and they are also the product of the local history and cultural precipitation. A variety of regional cultures have different

influences on it, and these influences also promote the development of social academic, and cultural values. As a traditional Chinese cultural dance, the Fengyang Flower Drum plays a positive role by shaping collective identity, revitalizing traditions, and overcoming social prejudices. By

reconceptualizing and passing on its values, we can give the Fengyang Flower Drum a new lease of life in contemporary society and contribute to the promotion of cultural diversity, social harmony, and the development of traditional cultural heritage.

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