

Cross-disciplinary perspectives on Nuo opera: bridging the gap between art, culture, and society in Guizhou

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Abstract: One of the most popular folk operas in China is the Nuo opera. Nuo opera, which is distinguished by its distinct elements such as vicious masks, peculiar clothing and jewelry, peculiar language spoken during performances, and enigmatic scenarios, has been named one of China's intangible cultural legacies. The opera is a religious act that is fundamental to the Chinese folk religion known as Nuoism. Nuo opera is performed to ward off evil spirits, illnesses, and other influences. It also serves as a prayer request to the gods for favors. Nuo opera features singing and dancing, as well as masks and costumes for the performers. This research explores Nuo opera, a traditional performance art form that is deeply established in the cultural and social structure of Guizhou using a cross-disciplinary technique that unites art and culture. Sociocultural influence, the study examines how, in a setting that is changing quickly, Nuo Opera acts as an interface for social unity and cultural continuity. The distinct features that this culture exhibits, together with the numerous benefits that the society's sustained growth has brought subsequent such as cultural, social, and economic values, among other significant elements. This study emphasizes interdisciplinary analysis, and its goals are to improve our understanding of the cultural value of Nuo Opera and provide useful insights for ensuring its persistent presence and significance in Guizhou society.

Keywords: *Art, Culture, Guizhou, Nuo opera, Society.*

1. Introduction

Many different ethnic groups have lived in Guizhou for a very long time, and the traits of these groups coexisting have created a vibrant ethnic culture. For ethnic minorities in Guizhou, singing and dance are the most fundamental forms of pleasure and social interaction. Singing and dancing go hand in hand with rest and labor, love and marriage, and the funeral of ancestors. People use singing and dancing as a means of communicating their thoughts and emotions, which permeate every aspect of their lives [1].

Nuo is a primitive, mysterious, and old ritual. Throughout its lengthy period of existence, dozens of Wu ritual varieties with diverse regional peculiarities continually come into being [2]. Yangtze River basin is an important source of Chinese civilization, in current times, Nuo as a folk sacrificial ceremony in Jiangsu is a division of Chinese Nuo culture. China's most vibrant and ancient intangible cultural legacy is Nuo culture. It has its origins in nature, totem worship, ancestor worship, and deity worship. It is descended from expulsion spells and witchcraft used in prehistoric hunting times to cope with wild animals [3].

The theatrical form known as NuoTang opera, which is also called Nuo opera, Nuo desire opera, and Nuo altar opera in Western Hunan, has its roots in the customary Nuo sacrifice ceremonies. It is a

collection of folk art and religious culture from across history, resulting from the fusion of theater and religion [4]. NuoTang play is an artistic treasure passed down by forebears, and an intangible cultural heritage, as it is the sole extant example of Chinese drama [5].

Nuo culture is made up of signs sacred book texts, Nuo practitioners' chants, written announcements made with an ink brush around the sacred shelter, and various artifacts are considered non-verbal signs [6]. Auspicious thoughts, customs, and folk beliefs are considered intangible signs. Together, these tangible and intangible signs form the distinct spiritual, material, and emotional cultural system of the rural community [7, 8].

Three categories of masks are identified in NuoTang opera from the standpoint of artistic modeling fierce, and secular characters. The character is shown more vividly, though, because the same character's mask is painted in many shades of red, yellow, blue, white, and black simultaneously. The NuoTang opera mask has a rich history and is based on the exaggeration of tattoos, which aesthetically pleases people while also heightening the sense of mystery and deterrent [9, 10].

The study is to investigate the function of Nuo opera in Guizhou's social and cultural context, examining its effects on cultural continuity and community cohesiveness. It analyzes the cultural, social, and economic effects of Nuo opera by taking a cross-disciplinary perspective to look at how it interacts with art and society. Additionally, the study aims to offer practical advice for maintaining and advancing Nuo opera in the face of changing cultural standards.

- The study employs a cross-cultural approach to integrate art and culture to investigate Nuo opera, a traditional performance art form that is ingrained in Guizhou's social and cultural fabric.
- The opera is an essential component of Nuoism, a traditional religion practiced in China. Nuo opera is performed as a defense against diseases, bad luck, and other forces.
- The study's sociocultural impact looks at how Nuo Opera serves as a bridge between social cohesion and cultural continuity in a rapidly evolving environment.

Guizhou's intangible cultural legacy is incomplete without Nuo Opera, a theatrical art that serves both religious and social purposes. It has elaborate costumes, colorful masks, and a unique style of acting. A customary art form having Nuoist roots, it is both a cultural exercise with significant social ramifications and a rite to fend off bad spirits. Examining how Nuo Opera promotes social cohesion and cultural continuity in a setting that is changing quickly, the goal of this study is to close the gap in culture and art, every societal effect through a cross-disciplinary viewpoint. To provide light on Nuo Opera's many cultural, social, and economic values and its role in maintaining and expanding its relevance within Guizhou society today, the research attempts to unpack these complex relationships.

2. Literature Review

This section outlines the research studies that have already been done on Nuo opera from a cross-disciplinary approach to bridge the gap between society, culture, and the arts in Guizhou. Zhang and Natayakulwong [11] examined the evolution and historical development of evaluated the conservation work carried out at the Buyi Opera in Ceheng, Guizhou Province, China. It mixed focus groups, interviews, and document reviews with a qualitative methodology. The period of the Qianlong Emperor was regarded as the pinnacle of Buyi Opera culture. Its roots were unclear, but among senior citizens, it was still an active cultural tradition. The research looks at community- and state-led revival methods under the auspices of Chinese cultural heritage and how they affect power relations, production, and cultural identity.

Zhu and Sunmonta [12] highlighted the proficiency in customary vocal methods and the ongoing significance of Niu Ge Folk Opera in Guangxi's cultural identity, drawing on cultural anthropology, ethnomusicology, and performance studies. Li's talent and the opera's background were revealed through information gathered from field observations, interviews, and document analysis. Information was interpreted with the use of thematic analysis and interpretative phenomenological analysis (IPA). To protect cultural heritage, the results highlight how crucial it is to preserve conventional forms of art

and particular artists. Zonghui [13] investigated how Beijing opera was influenced by European culture, with a particular emphasis on how it was incorporated into Chinese musical tradition. It demonstrated how school songs, which were chosen for Chinese music because of their simplicity and performability, served as a conduit for the introduction of European musical canons. Grey hair Girl, the first legally acknowledged Chinese opera, came after Children Operas, which borrowed melodic structures from European operas but kept the European components. The article emphasized how Western opera compositions and dramatic patterns evolved with the European opera experience. Chinese composers, however, combined local content with Western form while staying true to their national heritage. Fu-Qiang [14] analyzed cultural features and operations and incorporated them with present-day society, it could contribute to revitalizing traditional folk culture and serve as an inspiration for other folk intangible cultural assets. Chizhou Nuo opera was admired for its health, appearance, and cultural purposes in modern society. Its creativity and inheritance could improve visible identity, ensure capital policy, and encourage Nuo culture's entry into public areas in cities. Cheu [15] recognized the Bouyei Opera as an intangible cultural property (ICH). It was a Nuo opera performed by the Bouyei people in Libo County, Guizhou Province. These ICHs could be gathered and categorized with the use of information technology and artificial intelligence. Study employed clustering techniques and an unsupervised learning model based on deep convolutional neural networks (DCNNs) to automatically annotate photos and videos using deep learning. The following six databases were used history, performance, vocal style, masks, cultural continuity, and Nuo opera troupes. JavaScript frameworks were utilized in web page design to improve visual appeal and raise awareness of Nuo operas among the general public. Chen [16] demonstrated the cultural foundations of the Nanfeng Nuo dance and that it initially provided an extensive historical and cultural examination of the dance. It turned into several representative Nuo dances one by one, providing visitors with an overall description of the Nanfeng Nuo dance. The relationship between farming culture, spirituality, reproductive devotion, and sacrificial culture could be summarized to understand the cultural features of the Nanfeng Nuo dance. Yang [17] emphasized Meishan Nuo Opera and then integrated the novel technologies created by contemporary technology, explored security and development methods, and used digital technology to investigate Meishan Nuo Opera's technological art protection and inheritance. The study conducted an experimental digital innovation, developed architecture for digital technology protection and an inheritance innovation, and illustrated how crucial digital technology was to maintaining intangible cultural assets. Wei and Tan [18] explored more logical and learned methods to design a book that could be able to hierarchically describe the features of Gannan Hakka culture, focused on Gannan Hakka culture under folk culture. To emphasize the distinctive performance of the Gannan Hakka through food, customs, garments, and architecture, a conclusion was established using the design concepts and performance approaches in the aesthetic of the book binding. Dancing was a kind of celebration in historical society, and it evolved from the ancient Nuo opera determined by Yang [19]. Dance cultures have developed to full forms and cultural meanings after numerous years. It was important for students to learn about traditional societies and experience the vitality of dance when the traditional culture was incorporated into dance practice.

Yan and Chonpairot [20] examined the primary areas of the article were the historical evolution of Puxian opera music, an analysis of distinctive features, and the function of Puxian opera culture. It was particularly based on its discussion of Puxian opera music from an innovative perspective, focused on the historical development position, characteristics, and cultural significance of Puxian opera, building on the outcomes of previous investigations. Zhao [21] provided an in-depth examination of the Jiacun temple culture and performing arts, emphasizing the devotional practices performed and the dramatic and musical performances offered during the festival. It offered an in-depth analysis of the extremely dynamic and interactive connections between efficacy and recreation between temples and performances. Wei and Phanlukthao [22] examined Chinese folk dance's cultural identity in the context of contemporary China. The primary aim of the research was to investigate the cultural background of Yingge dance. Basic assessments, conversations, focus groups, and searching for documents were the

techniques employed. The research indicated an extensive connection between the Yingge and the Choshan people. Liu et al., [23] addressed the limitations caused by technology and ideological comprehension, the state of Chinese traditional culture's digital protection was limited to the collection and storage of digital material. The results of experimental research indicated that although people could need a considerable amount of time to change and learn an innovative interactive operating system, it could execute basic functions as social software has become prevalent. It created an essential for the digitization of the Nanfeng Nuo mask using augmented reality (AR) technology. Liu and Chen [24] determined the foundation involved in the hierarchical examination of Nanfeng Nuo culture and blind boxing in the context of exploration and research, mainly employing assessments, demand assessment, weighting, and other procedures to identify target consumer groups and finish the innovative integration of Nanfeng Nuo culture and blind box. Design to fit with the modern, aesthetic, and cultural implications of creative and cultural products of Nanfeng Nuo become simpler through the design execution that provided useful and scientific design recommendations. Through the perspective of culture musicology, Cheng and Jimenez [25] investigated that Guizhou's visitors sector integrated was intangible heritage of culture related to music. It suggested approaches that can promote the combined growth of Guizhou's music intangible cultural assets and tourist business, including constitutional assistance, security and inheritance, innovative growth, and social participation. It examined the sustainable development could be maintained and implemented in execution, offering a theoretical basis and useful suggestions for accomplishing various objectives to promote social, cultural, and economic advantages in the Guizhou region.

3. Dong Traditions: Pipa Music and Cultural Practices in QianDongnan Prefecture of Guizhou

China's Guizhou Province is a historically and linguistically significant area. The territory comprises the counties of Liping, Rongjiang, and Congjiang in the Guizhou Province's QianDongnan Miao and Dong Autonomous Prefecture. A member of an ethnic minority in China, the Dong people are renowned for their language, music, and architectural styles. In addition, the area has a long history of traditional medicine and agriculture, and it is home to a wide variety of animal species. The Dong people living in this area, and via an analysis of their pipa music, it delves into their history and culture. Distinguished by its breathtaking landscape, with verdant mountains, meandering rivers, and cascading waterfalls, the region offers an organic context for Dong customs and culture.

3.1. The Role of Entertainment in Dong Pipa

Human progress has traditionally depended heavily on reading and learning. Playing the pipa is only one of the many musical pastimes the Dong people of Guizhou, southern China, have engaged in since ancient times. These customs are not exclusive to the Dong people Chinese people have historically valued many artistic endeavors, including opera, folk art, musical theater, and a plethora of folk songs. The Dong people don't play games and live in remote areas with little access to transportation.

The Dong people utilize playing pipa to amuse the gods at festivals in addition to adding joy to their everyday lives. Drama is typically there when there is a sacrifice. In the Dong culture, individuals do religious acts in addition to offering sacrifices as a better way to express their reverence and regard for the supreme god, *Sa*. Many people congregate outside to observe and discuss the performances following the ritual at the *Sa* altar. They assess the artists' age and look in addition to their singing and playing abilities. They could also make remarks on the women's costumes that they wear to represent the community during the event. The party continues their tour of the hamlet after the *Sa* altar ritual. The magician enters the song hall and takes a central position, with the elder mage guiding the others around the area in a circle.

Considering it appearing solemn and sacred nature, the Dong people's sacrifice ceremony is humorous. Some historians classify activities of witches that are performed for the public, such singing,

modifying the altar, and catering to the crowd, as pure entertainment. Dong Pipa is frequently utilized in a variety of Dong musical styles, with pipa music serving as the typical accompaniment in Dong opera and Nan Dong Dage. Multiple interpretations of Dong Pipa have been commonly blended in everyday performances.

3.2. Dong Pipa's Place in Society

The evolution of civilization is significantly influenced by literacy and education throughout history. A person that is unable of reading, writing, and communicating effectively cannot engage in social, economic, or political life. People from the Dong ethnic group value connections and conduct. Dong people have built a culture centered around communication, which they refer to as the peaceful land and the motherland of manners. Globalization and technology have a greater impact on the globe today, making communication more important than ever. In every sphere of life, including relationships, business, and politics, effective communication is crucial.

The Dong people promote social connection and communication via the playing of unusual traditional instruments, such as the Dong and pipa songs. The social fabric of the Dong community is greatly influenced by Dong music, especially pipa music, which provides a platform for interaction and communication between men and women. When it comes to social gatherings in the village, men who are good at playing the pipa are frequently invited to take part by ladies who want to sing.

3.3. Nuo Opera for Bridging the Gap Between Art

The increasing advancements in social economics and human existence are leading to a greater need for spiritual delight, which in turn is inspiring more artistic pursuits. The nation's 56 ethnic minority groups cherish their customs equally to the material and spiritual wealth. Guizhou, which is a typical minority-concentration area, is known for its vibrant folk art, which includes needlework, batik, and Miao dances.

3.3.1 Guizhou's Minority Folk Art Development Situation

The unique ethnic customs of each minority have enhanced Guizhou's artistic treasures, both materially and spiritually. Furthermore, rich folk-art forms that serve as models for many schools were created by many ethnic communities coming together. A lengthy history of historical accumulation has resulted in the oral transmission of civilizations, which are transformed into art and culture with distinctive ethnic features because a certain minority in Guizhou lacks written languages.

3.3.2. Characteristics of Guizhou's Minority Folk Art

The minority cultures found in Guizhou's folk art are distinct from those found in other areas, drawing their inspiration from the region's mountains and fields. The land and environment in which people live continue to inspire Guizhou folk art, and the people's reverence for the natural world is completely reflected in the diverse folk-art forms that the region produces, even in the face of society's ongoing change and advancement.

3.3.3. Minority Folk Art's Aesthetic Expression Method in Guizhou

- ***The Integration of Vibrant Colors and Deeper Human Emotions***

The use of vivid colors and daring creative expressions to create a strong visual impression is a defining feature of the minority artworks in Guizhou. It implies that all the colors in the artwork should be turned into stark contrast by not utilizing any transition colors.

- ***Works of Art are Shaped by Complete Imagination***

Numerous folk-art forms, such as the previously mentioned batik and embroidery, are produced by minorities in Guizhou. The themes of almost all of these works of art are inspired by nature, but rather than being constrained, they go in the direction of a bolder, more avant-garde post-modern aesthetic. Locals in Guizhou have long lived in rural, outlying areas far from the city, especially in the Miao-

populated area. They remained pure-hearted in their desire to preserve the original artistic style and employ their whole imagination when creating artworks, even in the face of secular chaos and modern technology.

- ***The Particular Style of Water and Mountain Culture***

The majority of Guizhou is surrounded by mountains, hence the landscape there is rather steep. Numerous communities in Guizhou are impoverished because of this and the inadequate transportation, which has cut off the province's economic and other linkages to the outside world. Some inhabitants started studying handicrafts as a means of escaping poverty or finding solace in their spirituality in such living conditions. Precipitation has created an environment in the area that encourages the creation of handicrafts with unique ethnic features.

4. The Visual Qualities of Guizhou's Minority Folk Art

The majority of minority folk art draws inspiration from emotional exchanges and long-term living conditions. The artwork captures the understanding and experience that come from living in nature, which is difficult for city dwellers to acquire. The cohesiveness is just one feature of Guizhou's minority folk art. Since minorities no longer require tricks in their artwork, the primary focus is on how feasible the pieces. This minority has lived in the natural environment for a long time, thus their products will undoubtedly satisfy certain aesthetic requirements. The majority of Guizhou's folk art is created by minorities, and while some types is taught, the supplies needed to create them vary widely. Numerous minority nations are found in Guizhou, where the produce a wide range of artworks by using locally available raw materials and their unique understanding of life.

4.1. Thought Based on the Guizhou Minority Folk Art's Aesthetic Features

The distinctive artistic qualities of Guizhou minority folk art, including fine art, dance art, and batik art notably, are highly praised. Figure 1 illustrates the Guizhou Minority Folk Arts.



Figure 1.
Guizhou minority folk art.

The realm of fine art is exclusive to artists. Since most of the elements that impact modern art paintings are subjective, the artists' arbitrary thoughts always govern the paintings' colors and tones. Excessive self-expression will cause the work to eventually deviate from the ideal. This explains why colors are matched without sufficient brightness and creative ideas lack inventiveness in modern paintings intended for specific ornamental purposes. The use of colors and tonal harmony in paintings made by ethnic minorities who have lived in the outdoors for a long time is primarily inspired by nature. As a result, these works have vibrant hues and a striking contrast between light and dark. A single tone alone can provide a more potent contrast impact.

Minorities in Guizhou have various perspectives on their kinds of dance expression within the context of their cultural style. Miao's dance is a classic example of one of them. Miao's dance, a common dancing style in Guizhou, has its roots in sorcery and has been shaped by sorcery culture for a very long time. But as people's ways of living and mental faculties advance, Miao dance increasingly conveys the spirit of solidarity among the Miao people and reflects their bravery and tenacity in the face of adversity. As a result, important humanist content has been added to modern Miao's dancing art.

Batik art is a unique kind of minority folk art in Guizhou that may be expressed in a variety of ways. Natural items are always shown in batik artworks in a way that isn't limited by their original forms or qualities. Artists successfully fuse their imagination with real items to create new species with exceptional creative qualities. Table 1 offers a succinct summary of the many genres of folk art created by the Guizhou minority, emphasizing its distinctive qualities and cultural significance.

Table 1.

Fine art, dance art, and batik art for cultural significance.

Category	Art form	Description	Cultural significance
Fine art	Paper cutting	Intricate designs are cut from paper, often depicting traditional symbols, nature, or daily life.	Used in festivals, celebrations, and as decorations; symbolizes good fortune and cultural heritage.
	Wood carving	Detailed carvings from wood, often represent deities, animals, or mythical creatures.	Reflects spiritual beliefs and serves as a medium for storytelling and preservation of history.
Dance art	Lusheng dance	A traditional dance performed with the Lusheng, a reed-pipe wind instrument, featuring coordinated movements and vibrant costumes.	Celebrates harvests, weddings, and other communal events; showcases unity and cultural identity.
	Flower dance	A dance that involves rhythmic movements and colorful costumes, often performed by the Miao and Dong ethnic groups.	Symbolizes the beauty of nature and is performed during important festivals and rituals.
Batik art	Wax-resist dyeing	A traditional technique where patterns are drawn with wax on fabric, which is then dyed to create unique designs, typically in indigo.	Integral to traditional clothing, represents cultural identity and is passed down through generations.
	Embroidered textiles	Fabrics are decorated with intricate embroidery, often depicting floral patterns, animals, and traditional symbols.	Used in traditional clothing and ceremonial items; represents craftsmanship and the cultural narrative.

5. The Enchanting and Traditional Active Beauty of Dong

Through the promotion of cultural enterprises and tourism, Nuo Opera not only strengthens local economies but also contributes to the preservation of customs and social cohesion. Its economic benefits also include strengthening community resilience and identity by fostering employment opportunities and cultural heritage preservation.

5.1. The Process of Making a Mask

There are several intricate stages involved in crafting a mask out of Nanmu wood. The Nanmu wood is then cut into small, manageable pieces using a saw. To build the mask, a half piece is chosen. The wood is first carved into a blank, which is then molded and chiseled to create the fundamental

framework of the mask. The wood is meticulously drilled with a concave hole that makes it possible for the mask to rest securely on the face. The mask is first roughly carved to determine its overall shape, and then it is painstakingly detailed with further carving. To guarantee a comfortable fit, the mask's rear is then scraped smooth. To preserve the wood and improve its beauty, the mask is colored and japanned once the carving is finished. Dong masks, which are important to the culture and are utilized in many rites and rituals, are frequently made using this age-old method. Traditional Nanmu wood is used to create the DongDongju mask, which is painstakingly crafted to showcase both skill and cultural legacy.

Material selection: The region's native nanmu wood is a hardy species with fine grains that are valued for both its durability and aesthetic value. Because of its toughness and texture, it is highly regarded.

Wood preparation: To make sure the chosen Nanmu wood is free of moisture and pests, it is first dried and treated. To keep the finished mask from warping and breaking, this step is essential.

Design Sketching: The mask's design is drawn by artisans on the ready wood. Traditional patterns and Dong mask-specific elements are reflected in this design.

Carving: The mask is painstakingly carved from Nanmu wood by skilled artisans using age-old carving techniques. To create the complex features and expressions meant for the mask, this phase demands accuracy and potential.

Sanding and Shaping: The mask is sanded after carving to smooth out sharp edges and improve its contour. This procedure guarantees that the mask is comfortable to wear and has a polished appearance.

Painting and Finishing: The mask is painted using paints or natural colors. The patterns and colors used are frequently significant and follow ethnic customs. To prolong the mask's life and strengthen its resilience, a protective coating is applied.

5.2. The Colorful Beauty of Masks

The primary colors of the masks are yellow, red, black, and white; blue and green are used as secondary colors. Two patterns are distinguished from the color attractiveness of Nuo masks (Figure 2). One is a pure color beauty, like vivid red: Father Nuo and GuangDong are sporting large red faces, along with brows fashioned like swords, long beards, and other accessories that highlight their bravery, integrity, and heroism. The color yellow represents the noble god or people, including the Earth God and some authorities, as shown in Table 2.

Table 2.
The mask color's significance.

Colors	Personality traits	Status symbol	Foil atmosphere
Yellow	Faithful, earnest, diplomatic, calm	Supremacy and dignity	Solemnity, tranquility, and harmony
Red	Loyal and brave, self-discipline and strict, rigorous and strict	Holding power, especially military power	Serious, warm, cheerful, lively
Black	Ferocity, simplicity, frankness or roughness, ferocity, evil, etc.,	Subordination	Conflict and contradiction
White	Simple, kind, quiet, talented or cunning	Distinguished	Cold, clean, or peaceful
Blue	Insidious, rebellious	Powerless	Vagrant and rough
Green	Stubborn, straightforward, chivalrous	Free	Vagrant and rough self-reliance, and harmony



Figure 2.
Opera masks.

The other is compound color, which emphasizes certain aesthetic qualities, such as a dignified elegance of red and yellow, by employing one hue as the primary color and another as an accent, infiltrate, or minor decoration. The mask has some concentrated color that is compound, displaying exquisite beauty. Mask colors vary in aesthetic qualities, including martial, serious, dignified, energetic, joyful, and magnificent. These characteristics also evoke distinct sentiments in people's minds.

6. Cultural of the Dancing Steps

The plum dance, which involves hopping into a closed figure three times, is a traditional Dong dancing move. This behavior originated by mimicking the actions of a bird foraging and pretending to sleep. When pretending to sleep, birds often close or open their eyes and alternate between standing on their left and right feet. Birds leap with both feet as they are looking for food. The actual steps of the Dong are as follows: one left foot (alone), one right foot (alone), one hop with the drum of both feet and finally a unit action. Chinese folk dance sprang from ordinary people's daily life. The genre has been there since the beginning of human history, and it is performed during events like harvests, funerals, happy occasions, and sad occasions. Every ethnic group in China has its dance tradition that enlivens celebrations and fosters comradery.

7. Factors Affecting the Culture of Guizhou

In this section, the factors that affect the Guizhou culture are explored. The factors are demonstrated in Figure 3.

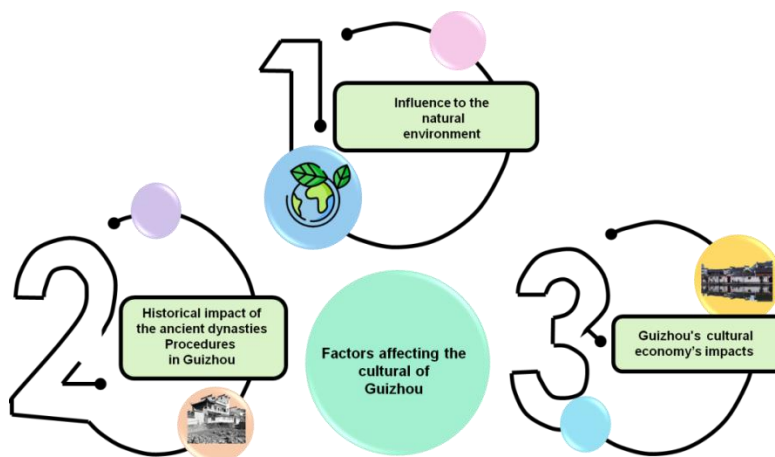


Figure 3.
Factors affecting Guizhou culture.

7.1. Influence on the Natural Environment

The various cultures that emerged in Guizhou depending on the economics of the different cultures in the region are the source of Guizhou culture. It creates an individual regional culture that is severely limited and impacted by the particular geographical position. The culture of the mountains is strongly influenced by this regional culture. Guizhou has minimal interaction with the outside globe and has been divided from it for many years attributed to the mountains' congestion. Communication is complicated by the mountains, and agriculture has certain implications. Since the mountains contain abundant mineral riches, things are circular, which provides further advantages. There are mountains everywhere in Guizhou, making it a typical mountainous region.

Each cultural group in Guizhou is directly impacted by the natural environment in terms of productivity and way of life. The phrase depending on mountains for a living captures, in a dramatic and detailed approach, the relationship that exists between peaks and people's way of life. This relationship is primarily expressed in the material and religious cultures of every cultural group in Guizhou. Based on material culture, Guizhou's culture can be characterized as a mountain economy. Guizhou's development, transportation, agricultural, and handicraft sectors are all directly impacted by this mountain economy. In Guizhou's ancient agricultural society, agriculture in the mountains played a significant influence.

The philosophical ideas, writings, calendars, and medical treatments are the most represented along with the religious culture of cultural experience, aesthetic conceptions, and artistic creations are previously discussed. A written calendar, the Shui calendar of the Shui people, is the typical calendar created by the minorities in Guizhou for long-term production and labor standards. These calendars are mostly natural and do not depend on the sun or moon, as they begin the year with the autumn harvest. The Shui nationality's water books and the calendar are deeply associated. There are requirements to calculate the year and month according to the Ten Heavenly Stems since their shape is similar to Chinese characters and they comprise a significant portion of the water book with the words used to record the five elements, the eight Visualizations, the Ten Heavenly Stems, and Twelve terrestrial Branches, and the 28 lunar mansions.

7.2. Historical Impact of the Ancient Dynasties' Procedures in Guizhou

An ancient dynasty's implementation of internal regulation in Guizhou is another factor influencing its cultural features. It had the power to send and transfer officials at any moment, and all issues about the administration were managed depending on the regulations of the executive branch. With disparate socioeconomic backgrounds, local aborigines are appointed as officials in distant places,

and they have limited influence from federal officials in making decisions. Guizhou had two distinct administrative systems operating there simultaneously since the region was both inside and outside.

7.3. Guizhou's Cultural Economy's Impacts

The diverse cultural and economic backgrounds of Guizhou's cultures have resulted in the maintenance of their cultural traditions. Four fundamental economic and cultural categories can be used to categorize Guizhou's minority cultures, excluding the Han people. Table 3 determines the four fundamental economic and cultural Guizhou's people categories. Guizhou's cultural variety is determined by the various styles and traditions that have developed on this basis.

Table 3.
Fundamental economic and cultural Guizhou's people categories.

Guizhou's people categories	Cultures and Economics
Baiyue people	Plains used to be the habitat of the Baiyue people. Their style of life is known as the nation of rice cultivation, which involved men farming and women weaving in paddy fields and living on the shores frequently.
Yi people	The Yi people belong to the Qiang group, were once migrants who traveled with their animals. With time, they transformed into a farming and herding economic and cultural society that became prominent for their recording, martial arts, and horse breeding practices.
Pu people	Cinnabar processing represents a popular ability of the Pu individuals, who have been farming residents of the area since ancient times. Their distinctive habits involve drinking through the nose, playing with teeth, living in dry-pen homes wearing copper drums, and wearing tube skirts.
Miao Yao's people	Living in the mountains as an alternative to rural areas used to be Miao Yao's decision ¹ . They had superior hunting abilities. They were typical mountain nations, having long performed slash-and-burn farming and leading a lifestyle of consuming food in the mountains.

The long-standing concurrent rule of the land and the stream implemented by the ancient dynasty in Guizhou is another factor that influences the province's cultural traits. On the Chinese mainland, the throne of China could send officials at any time, the population was integrated, the land was raised by measuring, and each of the elections was managed in connection with the directives. Considering the different socioeconomic backgrounds in the outer districts, native individuals appointed officials and they inherited their positions, maintained the land for several generations, and developed their people for generations. Every aspect is decided by local officials and rarely is the federal level involved.

8. Conclusion

The Nuo opera is one of China's most well-known traditional operas. One of China's unique cultural legacies is Nuo opera which is characterized by unique characteristics including peculiar jewelry and clothes, ferocious masks, strange languages used during performances, and mysterious environments. The opera was an essential component of Nuoism, a traditional religion performed in China. Nuo opera was performed as a defense against diseases, bad luck, and other forces. It also functioned as a request for benefits from the gods in prayer. Nuo opera included acting, singing, and costume changes for the actors. The article employed a cross-disciplinary approach to integrate art and culture to investigate Nuo opera, a traditional artistic form that was embedded in Guizhou's social and cultural structure.

Sociocultural influence, the study examined the way Nuo Opera served as a connection between unity in society and cultural continuity in a rapidly changing environment. The distinctive characteristics of the culture, and numerous benefits that the society's continued development has subsequently brought approximately, including social, cultural, and economic values, among the other significant elements. The research involves a significant value on interrelated assessment intended to increase our comprehension of the cultural relevance of Nuo Opera and present practical suggestions for preserving their continued existence in Guizhou society.

8.1. Limitation and Future Scope

Study has some limited emphasis on the comprehensive conceptual framework for the combined technique could lead it to neglect specific details of cultural practices. Further studies could examine Nuo Opera with various regions' cultural performances that provide more quantitative information about the economic effects and investigate into approaches to maintain cultural heritage in the modern influences and technological enhancements.

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