

The Artistic Spirit of Chinese and Western Dance Culture

Guo Jianbing

School of Dance, Yunnan Arts University, Kunming, Yunnan Province, China

Keywords: Chinese and Western Dance, Dance Culture, Artistic Spirit

Abstract: Dance is a kind of art, it is composed of a variety of beautiful movements, it can not only highlight the national cultural characteristics, but also a human body language. Dance styles vary among different ethnic groups at the regional and national levels. Dances of different styles reflect different ethnic characteristics and cultural spirits. Through a detailed analysis of the style and characteristics of Chinese and western dance culture drama art, this paper aims to explore the connotation and cultural essence contained in the art of dance, spread the traditional dance, draw lessons from the excellent dance forms of other countries, and constantly improve the spirit of dance art.

1. Introduction

Dance is the key form of human body language, which is the spiritual treasure created by people in the history of development. Dance itself has diversified social significance and influence, mainly including sports, socializing, courtship and etiquette. Before the origin of human civilization, dance was very important in many aspects such as ritual and etiquette. And dance existed in our country thousands of years ago. The following part will mainly analyze the artistic styles and characteristics of Chinese and western dances from the aspects of basic movement vocabulary, formation adjustment, structure pattern and cultural background, so that people can feel the cultural spirit of Chinese and western dances.

2. Action Vocabulary is the Prerequisite for the Formation of Dance Style and Artistic Spirit

Just like the words in literature, the language in drama, the singing in vocal music and the color in painting, action vocabulary is also very important in dance. Dance is a unique form of language, which mainly depends on the artistic characteristics of dance. For choreographers, they should use their eyes to observe life carefully, feel the whole world with their hearts, and show the observed and felt contents with more vivid and vivid body movements. Only on this basis can they use colorful dance movements to show the beauty and achieve the ultimate goal of expressing feelings and experiencing life. Due to the differences in cultural environment, religious belief and social factors, people's understanding and perception of dance movements have gradually printed the national notes in their practical life and dance art practice. Due to the differences in ethnic groups, dance and movement also have a variety of artistic characteristics, and all have unique artistic spirit.

2.1 There Are Distinct Differences between East and West in Artistic Symbols of Dance Movements.

On implicit emotion expression, such as traditional DaYangGe dance show in the our country movement is give priority to in order to contain, closed, twist, integral action in the body the trunk as the swimmer, the law of the upper part of the body mainly through the exhibition to contain and performance, shoulders and arms at this time the motion law of convergence is in the form of outside-in. But for the western ballet dance, more is to the body movement and put, the convergence of the shoulders and arms is not as big as the Chinese yangko span. Compared with passionate movements, yangko dance is mainly performed in the form of including, folding and twisting, while the extensibility and span of body movements used in western ballet are larger than that of yangko dance.

2.2 Both Chinese and Western Dances Pay More Attention to the Influence of Body Movements in the Dance.

The content, emotion and style of the dance are mainly presented by the landscape body movements, which are different from each other. The orientation and range can present a variety of different contents, emotions and styles, which will form different characteristics when integrated into dance works. For example, the movements of classical dance in our country are mainly based on the law of “before desire, before left, before right”, which fully summarizes the basic principles of Chinese classical dance. The principle of “before desire, before desire” is to pay more attention to the rhymes of body movements and the presentation of rhythm. In other words, when you want to move forward, you should first move your body and arms backwards to achieve the ultimate goal. This way is mainly to increase the overall rhythm and artistic effect of dance movements, with a strong effect of modification. The principle of “meeting the left and beholding the right” pays more attention to the movement back method, which has great similarity with the Chinese traditional calligraphy back front, and is also the most basic movement concept in Chinese classical dance. And after several hundred years of precipitation, western ballet movements also has a branch, with a complete and systematic theory foundation, pay more attention to the open, tension, straight, vertical movement for the guidelines, which show ego and the emotion express, in the middle of the action is more pay attention to the body upright and tall, requires the dancers slender trunk lines, extension, legs stretched straight and open. For the dance movement, the western and Chinese dance cultural spirit can be summed up as the beauty of rhythm, form and expression presented by Chinese dance. But the western dance is to pay attention to the movement between the formal beauty and color beauty.

3. Formation Scheduling is a Form of Showing Dance Style and Coefficient Spirit

In dance, there is another basic form of presentation, that is, formation scheduling. At the same time, formation scheduling is the most important way to form dance. The so-called formation scheduling refers to the vocabulary and visual language of dance formation movement accumulated and constructed by dancers in constant practice. It is a more complete and simple manifestation of people's understanding and presentation of natural forms and emotions in dance, which mainly exists in the overall dance action room. Dancers use formation scheduling to arrange smooth action lines and situations, showing the shape and beauty of things and emotional changes. After continuous practice and accumulation, people will fully integrate the concept and emotion into the formation scheduling, and contain various cultural connotations. Therefore, there are certain differences in the cultural concept and cultural spirit of different types of dance.

Chinese dance has always attached great importance to the application of formation scheduling. Formation scheduling is regarded as the most critical way to show the plot and emotional progress. Through the scheduling innovation on the stage, there are more changes. Colorful dance formations and lines, and promote the formation of the scheduling with internal vitality and personality characteristics. For example: spiral, taijitu, dragon tail swing and other formations are all dance formations that have been summarized and integrated in our traditional culture. In addition, Chinese Dance formation scheduling also has a very rich emotional color. For example: in “stream, river and sea”, the stream is like a trickle, the river is like flowing fog, and the sea is like flowing for thousands of miles. When the formation scheduling is carried out, the choreographers fully show the softness of the stream, the surging of the river and the excitement of the sea, and create a dance with soul color. Different formations show different emotions, reflecting the strength and achievements of the choreographers in the formation scheduling and dance arrangement. In addition, we also feel the influence and significance of formation scheduling in Chinese dragon dance. However, the diversity and emotional integration of the Western Ballet table are far less than that of China in any aspect, which is directly related to the emotional performance of China and the West. Western countries pay more attention to personalized development and display, people are more enthusiastic and extroverted, and express their inner feelings more directly, which is vividly

displayed in the monotonous “block” formation scheduling in the dance. Through Chinese dance, we can see that Chinese people's feelings are more implicit and detailed, which contains much more flexibility and smooth and rich characteristics Dance in the West.

4. Structure is the Arrangement of the Layout of Dance Works and the Spiritual Framework of the Formation of Dance Style and Artistic Spirit

Structure is the key component of dance works, which is known as “layout” in Chinese traditional drama and has been appraised as “the general need of drama”. Dance structure mainly refers to the organization, distribution and processing of the content to be expressed in the limited stage by the choreographer according to the theme concept and theme requirements of the work through the way of paragraph level, formation scheduling, etc., so as to promote it to form a harmonious and sound structure form and integrate it into a transition and cadence mode and atmosphere displayed in the dance .

After such a structural form setting, each paragraph and formation in the dance is formed into a perfect artistic whole, and finally the core idea and emotional intention of the work are accurately displayed. When setting up the dance structure, apart from some laws of dance art that are interlinked between China and the west, there are certain differences in the style and form of Chinese and Western dance. For example, the traditional dance in western countries, which is mainly ballet, attaches great importance to the scientific nature of dance in the process of training. But a hundred years ago, based on the study of human body anatomy and mechanics, we created a set of more scientific dance training methods and rules, so the Western dance is integrated with more scientific scenes and spatial “block” structure. The “Symphony scene” in reality is applied to the stage. The “Symphony scene” is a dance mood created by choreographers according to the scene in real life. Because the “block” dance structure is relatively simple and stable, the stage space displayed in the dance is relatively rigid and lack of flexibility, which can not provide a broader associative space for the human door. The “block” structure in western countries also has a more positive factor, which can provide people with visual impact, and promote people to experience the real visual feast It fully meets the needs of people in terms of dance authenticity and psychological perception.

There are great differences between Chinese traditional dance and Western dance in the overall structure. Chinese folk dance mainly adheres to the concept of nature and unity of man and nature, breaking through the limitations of “block” dance structure on the audience's vision and association space in the dance structure form and formation distribution. The dance structure will not be constrained by time and space. Choreographers and dancers can According to their own understanding of dance and space, from the perspective of emotion, more flexible use of time and stage space. The most common dance structures are scattered, sporty and linear, which show the multi angle and multi view beauty of level and space for the audience. When setting up the dance structure and formation scheduling, we can sing praises to the stream, convey its soft and gentle feelings, and dance the spectacular rivers. In terms of the overall layout of the dance structure, the structural form of Chinese and Western dance can show the artistic self-cultivation and spirit of choreographers and dancers, and can also feel the different artistic cultures of Chinese and Western countries.

5. The Influence of Cultural Thought and Cultural Background on Chinese and Western Dance Styles and Artistic Spirits

The above has analyzed in detail the differences between the most basic dance movement vocabulary, dance structure forms, and dance formation scheduling in China and the West. The main reasons for these differences are the differences in cultural thinking and cultural background between the Chinese and Western countries. In terms of Italian cultural thought, the concept of beauty of yin and yang and dotted lines existed in China thousands of years ago, because softness, yang is rigid, yin and yang complement each other, and dotted lines complement each other. For

example, the yin and yang faces are presented in Chinese dramas and dances based on the “Meridian Phase”. The so-called Meridian Phase refers to the dancer's body facing the eighth position, hands on the head of the waist and turning to the second position with the line of sight. At this time, the body of the dancer is the male side, while the invisible part is the negative side. There is a distinction between yin and yang in the dance action, which presents different levels of beauty to the audience. Another example: In Chinese drama, classical dance, and martial arts, the most common “pulling the mountain” is when the pull is the overall movement route of the dancer's hand from “pressing the palm” to “shanshan”, and the dancer reaches The “appearance” after the “mountain” is the so-called dot.

The lines should be smooth and long, and the points should be rigid and strong. Only when the dance moves are yin and yang opposite and complement each other, and the points and lines are perfectly blended, can they present a more spectacular beauty. The precipitation of this aesthetic viewpoint is extremely similar to the “brush drawing” method and line of traditional painting in China, which is exactly the same as the standard of calligraphy. This kind of rhythm greatly enhances the functions of conveying the emotional level, such as dance movements and shapes, and is thus linked to the overall intention of dance and the core content. And the dance culture and art of western countries will also be influenced by their own culture, and their national aesthetics will be fully included in dance. For example, ballet is mainly for the beauty of upright, exhibition, long, open, stretched, upright, and upright, which fully demonstrates the beliefs, aspirations, personality, and the inner thoughts of key cultural development in Western countries. Therefore, the gap between cultural ideas and aesthetic images is a key factor in promoting Chinese and Western dance styles and artistic spirit.

From the perspective of Chinese and Western cultures, Western art pays more attention to scientific concepts, and elements such as planing and mechanics are contained in ballet. Since the medieval rise of these sciences, it has promoted a more scientific style for Western dance. Characteristics, Western countries in turn created perfect ballet movement standards and norms, and pay more attention to the authenticity of dance on the stage or during the training process. In our country, cultural and humanistic thoughts do not require too much authenticity in dance. It seems that the gods can do it. The focus is on the artistic mood of dance. Especially in the traditional classical dance in our country, the dancers 'body movements are smooth, and the subjective interest of dancers is taken as the development target, which promotes the aesthetic image of Chinese dance to be different from that of western countries. Western countries pay more attention to form and authenticity, while China's dance focuses on the emotions that dance creators want to convey. After a detailed analysis of the different cultural thoughts, cultural factors, and cultural backgrounds of Chinese and Western countries, we can gain a deeper understanding of the strong national culture in Chinese and Western dances, and then recognize and understand the spirit of Chinese and Western dance culture and art.

6. Conclusion

To sum up, there is a difference between Chinese and western dance culture and art is not only the external form, intrinsic cultural spirit, there are some differences of through analysis and comparison, to a deeper understanding of Chinese and western dance culture art, which will better declare national dance art, research and development the essence of western dance, complement each other, to create a more colorful dance culture and art.

References

- [1] Yu Ping. Chinese dance art [H]. Beijing: People's Music Publishing House, 2016.
- [2] Jacques De Beach, Jean Francois Favre, Trichy Grunerwald, Antonio Philip Pimandale. Translated by Xu Qingping. History of Western Art [H]. Haikou: Hainan Publishing House. 2015.

[3] Yin Jing. Grand View of Chinese Culture [H]. Tianjin: Tianjin Academy of Social Sciences Press, 2016.

[4] Li Zehou. Three Books of Aesthetics [H]. Tianjin: Tianjin Academy of Social Sciences Press, 2017.