

A Study of the Relationship between the Expressions of Folk Dance Language Art and Culture

Lijuan Dong

Ningxia Art Vocational College, Yinchuan, Ningxia, China

Keywords: Folk dance; Language art; National traditional culture; Research

Abstract: Dance is an intangible culture and an integral part of a nation and the country's overall culture. As an important part of the development of Chinese national culture, folk dance has important value for carrying forward the national dance. It not only has the function of language and characters, but also is not restricted by language and characters. It can accumulate ancient culture and inherit the national aesthetic psychology. It can sublimate social life into art form and continuously incorporate the aesthetic taste of the spirit of the times. This paper mainly expounds the connotation and classification of folk dance culture, and analyzes the development status and existing problems of folk dance language art and culture. In analyzing the inheritance value of Chinese folk dance, the inheritance value of Chinese folk dance is described by diverse living environment, diverse culture and complex ideological. Folk dance is the mainstream of Chinese stage dance art, and diverse cultures present such jewels. Therefore, exploring the inheritance and development of folk dance is not only the study of the essence of Chinese dance culture, but also reflects the traditional cultural value of folk dance.

1. Introduction

The root of folk dance is the Chinese culture that is deeply and continuously sublimated along with the development of Chinese society[1]. Throughout the thousands of years, constantly changing and influencing other forms of art, it is this tenacious vitality that has made folk dances stand the test and live endlessly. Song and dance, an art form that uses body gestures to express, express emotions, and convey production skills and information behaviors[2]. It is not divided into regions, national boundaries, races, and ethnic groups. It is the common language and heart inspiration of human beings[3]. Different ethnic groups, due to differences in living environment, production methods and religious culture, have tens of thousands of national folk dances ranging from content to form, rhythm to style, and eye-catching national folk dances[4]. No art can be like the folk dance, the most direct, most vivid, most infectious, and most intuitive expression of the people's spirit, temperament, lifestyle, essential spirit, material culture, living conditions and even religious beliefs[5]. Waiting for everything. Therefore, folk dance has become an indispensable part of the traditional Chinese culture[6]. This paper will analyze and reflect on the language art expressions of folk dances and the inheritance and development of culture, and have positive significance for the endless life of Yong song culture carriers.

2. An Overview of Chinese Folk Dance Culture

2.1 Basic concept of folk dance

Folk dance, as the name implies, is derived from folk dance. It is one of the oldest forms of art. It is the source of many forms of dance art. It is born in the daily production and labor process of people[7]. It is directly created by the working people. It has distinct humanistic customs and strong local characteristics, reflecting a certain history. Under the conditions of the social situation, and with the continuous development of the society, the new form of dance into the form, expressing people's most real, most simple emotions, and has a unique dance style and local characteristics. It is a traditional dance form that is sourced by the broadest masses of the people and passed down by

the broadest masses of the people[8]. It is an art that is both old and young, but also ancient and modern. It is a dance industry. "living fossil".

Folk dance as a cultural product of the collective spirit of the people is a cultural symbol composed of special language media[9]. Due to the different historical development backgrounds and social customs of different ethnic groups, different ways of expressing emotions are formed, which requires performing folk dances. The process is fully and properly expressed, and its actions contain rich and complex cultural remains[10]. Through the analysis of the dance movements, we can decipher the inner meanings of the secrets, realize the diversification of styles, and accommodate the cultural information of the natural, social, historical and other aspects unique to different periods and different nationalities, expressing the accuracy of emotions. A strong national spirit and a different value orientation help us to further understand the national culture and its spiritual characteristics.

2.2 Classification and characteristics of folk dance culture

2.2.1 Classification of folk dance culture

Chinese folk dances are divided into two categories: Han folk dances and ethnic folk dances. Ethnic folk dances; if functionally divided, they can be divided into sacrificial dances, self-entertainment dances, ceremonial dances, and production. Labor dance and other types; from the form of performance, it is generally divided into self-entertainment and performance national folk dance, dance and singing unified national folk dance.

2.2.2 Characteristics of folk dance culture

1) Characteristics of non-verbal culture. As the saying goes, the learning and inheritance of any culture needs to be completed through "speaking through words and deeds". However, the inheritance of Chinese folk dances is not the case. Instead, people directly learn to dance through imitation, and through many exercises, gradually master the artistic expression of dance skills. In this non-verbal dance inheritance, people continue to infiltrate the nation. culture. For example, "Dong Ba Dance" is a dance of the goddess performed by the Dong Ba Wizards in various of religious activities. The dance is expressed in the form of artistic simulation according to the character and image characteristics of the various gods. The dance spectrum of Dong Ba Dance records various dance requirements through pictorial writing. These images are imitated and learned to shape different images of human beings, animals and animals.

2) The culture of a particular culture. The creation of Chinese folk dances is not made out of thin air, nor is it the idea of the dancers' subjective ideas, but the dance activities performed by specific participants in a civil-specific environment. The basic characteristics of folk dance are simple, refined, easy to learn and master. The folk dances that are now circulating have a strong self-entertainment, and this is also the cultural characteristic of national dance. The so-called specific participants, that is, the performers, refer to the people and the masses of the people. The specific environment refers to the cultural atmosphere. Whether it is court culture, sacrificial culture, labor culture, etc., the dance styles of different ethnic groups can show their own culture. Characteristics of life and spiritual outlook.

3) National culture of traditional culture

Chinese folk dance is one of the symbols of various nationalities. The most important of these is that Chinese folk dances have national characteristics. Many ethnic dances in China are bound by regional and natural environments, so a form of dance will be popular in certain environments and regions. Such ethnic groups and dances can better reflect the local characteristics and show the connotation and characteristics of the dance culture in the region, so that people can appreciate the cultural atmosphere and regional customs in the dance. The Chinese folk dances of farming culture and temperament present a serene and beautiful rhythmic style; the Chinese folk dances of the grassland culture temperament present a broad and magnificent vitality style; the Chinese folk dances of the agricultural and pastoral culture temperament show the rough style of the mountains and the Dynasty. and many more. Folk dances and dances contain a large amount of cultural

information. People pass on the culture of national dances from generation to generation by means of words and deeds, and preserve the most precious national spirit of the national traditional culture, so that the world can feel the ancestors dancing. The spirit and culture contained in it(see in Figure 1).

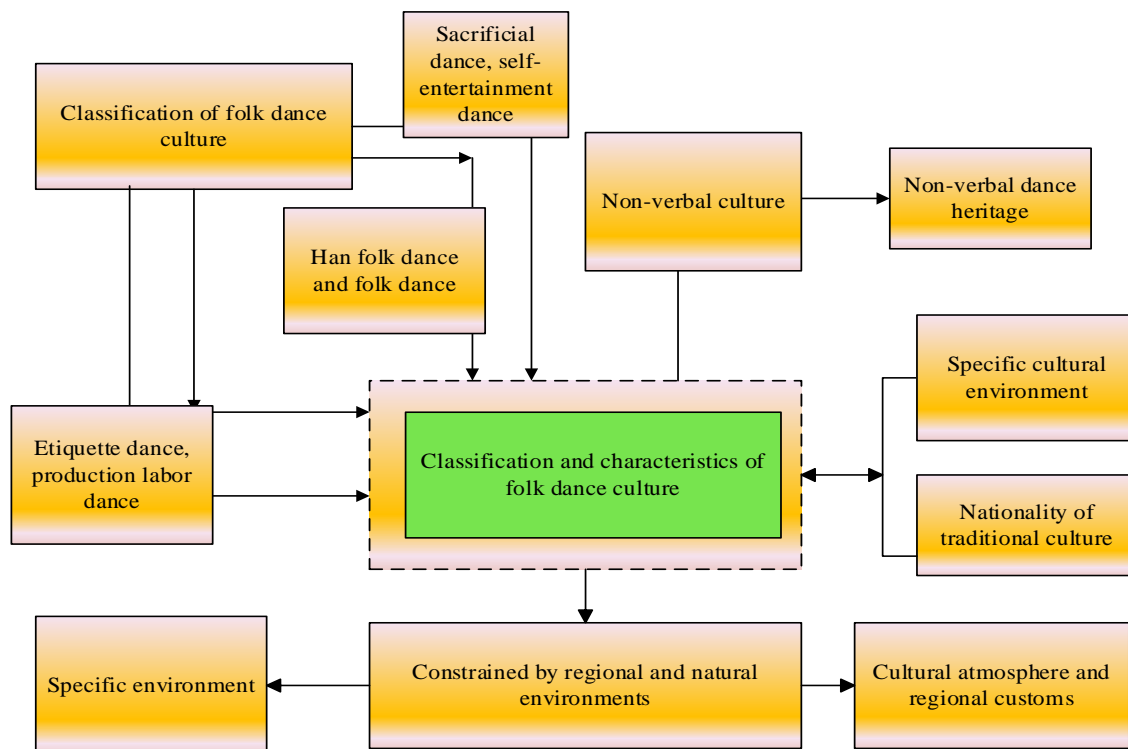


Figure 1 Classification and characteristics of folk dance culture

2.3 Folk dance language art expression

Since folk dance is a comprehensive art of human beings expressing the highest level of emotion, it is called the visualization of music, a continuous modeling picture, and a silent drama. The folk dance language, body language, is the essence of dance art. In the stage performance art such as musicals, dramas, and dramas, the story is mainly expressed by language. In the art of dance, there is almost no participation in language art. These are the links or layers that cannot be replaced by language. The reason why dance is competent for the expression of complex emotions is largely due to its unique expression. Folk dance uses the body as a medium to express its emotions by mobilizing the audience's kinesthetic or internal imitation ability. The way folk dances convey information is reproducible. It doesn't need to tell you anything, but it pulls you into its environment, allowing you to feel the emotions directly in the "immersive" and "feeling" styles. The expressive expression is more complete and accurate. The language arts of folk dance basically have the following manifestations:

1) The form of song and dance and song dance. The form of singing and dancing is a dance that is based on the lyrics and is based on the melody, style and lyrics of the song. The language is here in the form of lyrics. The lyrics and the wings of the music make the song the most expressive and charming in all the music. The use of singing as the accompaniment of dance is the most natural and harmonious. The form of choreography with songs is extremely common and is one of the most popular art forms of the broad masses of the people. The songs and dances are mainly performed in the form of singing and dance. This form is mainly seen in various evening parties. The main function is to set off the atmosphere and the dance movement is relatively simple. Some songs with beautiful melodies and strong dances have become the main target. The melody and lyrics are familiar to everyone. It is easier for the audience to understand the content of the dance and thus resonate. In the actual performance, the audience is mainly enhanced. However, choreographing with songs has certain limitations in the freedom and play of creation, because the editor can only

conceive and design the dance movements according to the content of the lyrics and the rhythm of the music. Then it is very easy to “assimilate” such programs. This requires editors to make their own personality as creative and tactical as possible when composing songs and dances. In fact, works like songs and dances seem to be relatively simple, and they really want to create a good applause. The work is also very challenging.

2) Sound dance poetry and painting. Music and dance are scenes and explanations that serve together in a whole. A large number of Chinese classics are represented by sound and dance poetry and painting. Several artistic expressions are combined, using narration to introduce the background, through the plot, without losing elegance and making viewers Easy to understand. It is impossible to know that a dance work is only a few minutes, and it is impossible for the dancer to convey a lot of concepts and connotations to the audience in a short period of time. Those that are suitable for language expression can be left to the language by simply not doing the dance alone. If necessary, even through the introduction, narration, moderator, etc. to assist in the completion. Some content is more expressive than dance, and the function of language here is to provide information about time, place, age, people and their purpose. It is said that dance art is longer than lyricism and scorned in narratives, so there is no need to comment on the content of emotions in the commentary, leaving the performance of the feelings to dance to play.

Table 1 Folk dance language art expressions

Folk dance language art expression	Song and dance	Song dance form	Sound dance poetry
	Lyrics meaning choreography	Singing and dance	Scene and commentary common service
	The melody and style of the song	Various parties	The classics of Chinese learning are represented by the sound and dance poetry and painting
	The mood of the lyrics	Beautifully melodic and danceable songs	Introduction,narration, moderator, etc.
	Rich in expression and charm	Melody, lyrics are familiar	Longer than lyricism, succumbing to narrative

3. The current situation and problems of folk dance culture development

3.1 The status quo of folk dance culture development

Folk dance culture is impacted by diverse cultures. Under the influence of economic, social and political development, global culture has gradually presented a diversified development trend, and various cultures have blended with each other. The development of new culture has affected the traditional folk dance culture of our country. For example, a national folk dance has been circulated in the northeastern part of China. It is famous in the local area, but it has suffered a survival crisis in recent years. It can only be seen in some remote villages. The reason is that under the impact of modern multiculturalism, people prefer foreign cultures, forgetting these cultural forms with national characteristics, leading to the gradual fading out of the people's vision. When people turn around, they discover the culture that truly belongs to them. have nothing left.

3.2 Problems in the development of folk dance culture

Folk dance is severely affected by the assimilation of a strong culture. In recent years, China has gradually become in line with international standards, and cultural forms have also been greatly influenced by the international community. The economic cultures of different ethnic groups have developed and exchanged with each other, and exchanges have become more frequent. However, there are some more intense cultural collisions in the process of blending different cultures. There is a distinction between strong culture and weak culture between cultural exchanges and integration. Under normal circumstances, strong culture will gradually assimilate the weak culture. Nowadays, Chinese folk dance culture has gradually been invaded by the strong culture of some western

countries. For example, the water inspired by some ethnic minorities in China has gradually lost its original characteristics under the impact of the strong culture of the Han nationality. This cultural assimilation and shock phenomenon has already Not a case, many folk folk dances with local characteristics are facing this embarrassing situation. Chinese folk dance culture is a product of the five thousand years of cultural history in China, and it has been developed by the influence of the life, economy and culture of all ethnic groups. The spread of dance culture includes interpersonal communication, dance communication and learning communication. Primary communication is generally spread in mutual communication and communication. At present, under the development of world economic integration, the form of Chinese folk dance culture has been impacted. In addition, the communication channels are relatively simple. Only relying on interpersonal communication can not meet the increasingly rich needs of world cultural development, leading to the gradual decline and disappearance of Chinese traditional culture.

As an art, Chinese folk dance culture is the crystallization of the common wisdom of the working people of all ethnic groups. From the dance, we can see the customs and material and cultural characteristics of the people of all ethnic groups. With the development of history, folk dances have also undergone major changes. The folk dances are expressed in the form of dance performances of the people's self-entertainment. They are eclectic in their performances. This original dance is the result of the collective creation of the people. Its works preserve many ancient life images. The precipitation of history and culture. Folk dance is a valuable wealth created by the broad masses of the people. As an integral part of folk customs, behind its aesthetic function, it has deeper social and cultural functions and is the carrier of national culture and national spirit.

4. The Development and Innovation Strategy of Folk Dance Language Art Form and Culture

4.1 Pay Attention to the National Culture in Folk Dance

National culture is the essence of folk dance. Without the support of national culture, there is no folk dance with distinctive characteristics. Therefore, in the process of organic fusion of language art elements to folk dance, the study and understanding of the unique national culture possessed by folk dance should be strengthened. Different ethnic groups have different national dances and cultural characteristics, and their national dance characteristics will be different, but they are all reflections of the real life of local ethnic cultures and have unique connotations. Therefore, in the process of arranging ethnic dances, it is necessary to fully understand the spirit and cultural atmosphere of national dances. The local nationalities have the national character, folk customs and other language and art forms combined with national dances, so that the audience has more feelings of being inside. Better present the beauty of dance art.

4.2 According to the actual situation of the development of folk dance era, the inheritance of national culture

The inheritance of folk dance plays an important role in the inheritance of the current dance culture, and the inheritance process represents the whole inheritance. At the same time, it is necessary to adjust and adapt to the inheritance ideas and methods of current development according to the actual development of the current social economy, and to expand ethnic folk dances and movements. Starting from people's aesthetic concepts and concepts, we try our best to satisfy people's emotional needs, fully integrate the national atmosphere and the atmosphere of the times, and derive from life and creation. Starting from the folk dance, through the language and art expressions to convey more information, to absorb more of the national spirit of the dance enthusiasts and the pursuit of emotions, thus showing the emotional resonance of contemporary dance culture, and thus better inherit the national culture.

4.3 Focus on the development and innovation of folk dance

“Cultural self-confidence is a more basic, deeper and more lasting force in the development of a country and a nation.” This is a sentence that all literary and art workers are excited about in the

report of the 19th National Congress. Cultural self-confidence is inseparable from the promotion of traditional culture. Our folk dance must focus on promoting socialist core values and persist in creative development and innovative transformation. Improve the level of public cultural services for ethnic folk dances and provide better quality food for the masses. 'Innovation is the soul of a nation'. Any kind of art form, if blindly “old”, does not actively adapt to the development of the social situation, and eventually eliminates the society. Although folk dance has a broad mass base, there are many Young people worship foreigners. With the impact of the era of big data, the younger generation has produced a fatigue of the language and art expressions of folk dances, and the innovation of folk dances is an urgent problem to be solved (see in Figure 2). It is to develop in the cultural heritage and sublimate in absorption. Folk dance must conform to the trend of historical development and create a regional folk dance culture that is deeply loved by the people, in order to effectively promote the prosperity and development of folk dance culture.

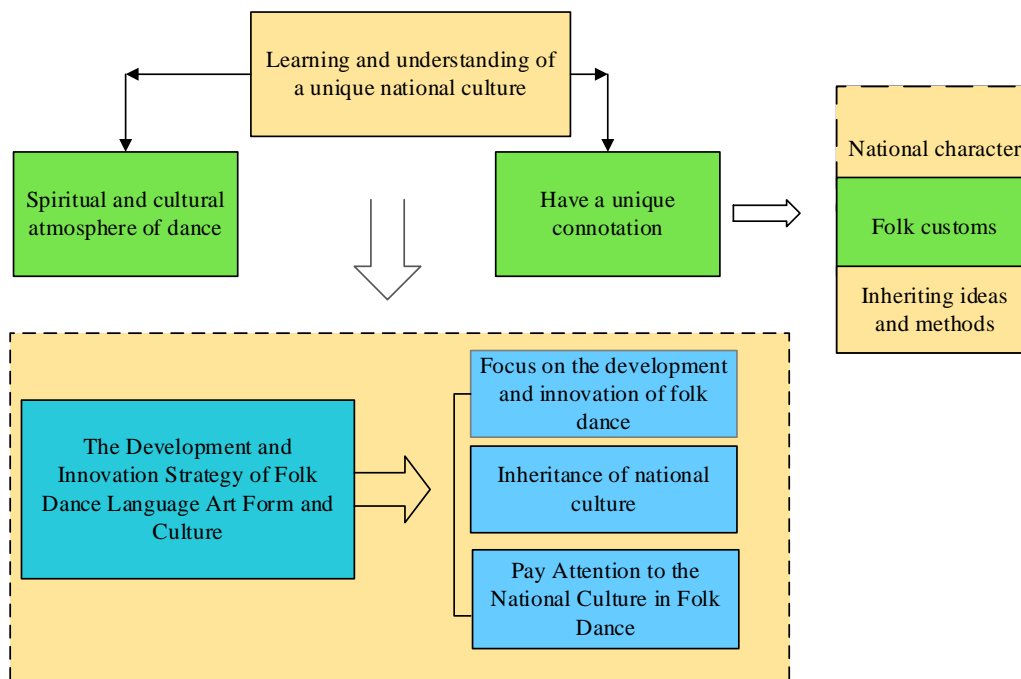


Figure 2 The Development and Innovation Strategy of Folk Dance Language Art Form and Culture

5. Conclusions

To sum up, China's national dance language art and culture is also faced with a question of how to advance with the times on the basis of adhering to and developing excellent national traditional culture, facing modernization, facing the world, and facing the future. Folk dance should have national characteristics, the connotation of the nation and the aesthetic taste of the family. Our folk dance language art should be beating along with the rhythm of socialist modernization and be closely linked to contemporary social life. In order to carry forward the national spirit, folk dances spread the history and culture of the nation and adapt to the masses. It is necessary to inherit the excellent traditions and draw on the experience of other nations and countries in the world to create and develop excellent culture and art to enrich the creative ability of folk dances in order to keep developing and keep pace with the times. As a gem in the field of dance art, folk folk dance has the obligation to unite the wisdom of all dancers in the promotion of traditional culture to contribute to the power of dance art.

References

- [1] Metz D. The Scientific Instruments of Charles Wheatstone and the Blending of Science, Art, and Culture. *Interchange*, 2015, 46(1):19-29.

- [2] Jeong, Ok-Hee. An Autoethnographical Study of Culture, Power, Identity and Art Education in Post-Colonial South Korea. *International Journal of Art & Design Education*, 2017, 36(1):9-20.
- [3] Hodgson D J. Victor A. Ginsburgh and David Throsby (eds.): Handbook of the economics of art and culture, volume . *Journal of Cultural Economics*, 2016, 40(4):1-5.
- [4] Dekker E. Two approaches to study the value of art and culture, and the emergence of a third. *Journal of Cultural Economics*, 2015, 39(4):309-326.
- [5] Bavli B. An Outsider View: The Perceptions of Visiting International Students on Teaching, Language and Culture. *Universal Journal of Educational Research*, 2017, 5(2):261-269.
- [6] Usuyama T. The assimilation process of Russian immigrants and preservation of the Russian language and culture in Australia. 2015, 7(2):229-235.
- [7] Hajovsky P. Sacred Consumption: Food and Ritual in Aztec Art and Culture - by Morán, Elizabeth *Bulletin of Latin American Research*, 2018, 37(4):501-503.
- [8] Banerji A, Kedhar A, Mitra R, et al. Postcolonial Pedagogies: Recasting the Guru–Shishya Parampara. *Theatre Topics*, 2017, 27(3):221-230.
- [9] Sokol D M. Framing the Audience: Art and the Politics of Culture in the United States, 1929-1945 Isadora Anderson Helfgott. Temple University Press, 2015. *Journal of American Culture*, 2017, 40(1):83-84.
- [10] Chen C Y, Chen C I, Squires J, et al. Adapting a Developmental Screening Measure: Exploring the Effects of Language and Culture on a Parent-Completed Social–Emotional Screening Test. *Infants & Young Children*, 2017, 30(2):111-123.