

An Analysis of the Humanistic Art of Folk Dance

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Abstract: China is a multi-ethnic country with 56 nationalities. Each nation has a unique and splendid history and culture. As the main carrier of cultural expression, dance presents a diverse form in different national cultures. At the same time, the life production activities exhibited by folk dances contain the historical development of the nation, not only become an important cultural component of their respective nationalities, but also the basic medium for the public to understand the aesthetic concept and cultural value of a nation. Under the background of humanistic art embodied in folk dances, with the interweaving and impact of modern multiculturalism, how to protect and inherit the artistic wealth of these folks has become a very valuable research topic.

1. Research Background

1.1 Literature review

The humanistic artistic characteristics of folk dances are manifested through their own forms, contents, movements, and so on. In this regard, the cultural characteristics and national spirit of different ethnic groups will also have a profound influence through folk dance. Fu Xiangyi believes that tea-dancing as a traditional folk dance is not only a product of daily life, but also an extremely important part of the tea culture of the great spirit. The various actions exhibited by tea-picking dances are tea picking. A true portrayal of the historical changes in life (Fu, 2017). Yan Shixu believes that the unique dynamics of the folk dances of the Yi people can not only bring people a unique artistic enjoyment, but also convey a simple and mysterious ancient atmosphere to people. The unique ethnic temperament and living environment of the 佤 nationality promoted the unique dance dynamics, and among them, the most popular one is the “turned leg” (Mou, 2016). Yang Lin specifically introduced the basic movements, basic skills and basic forms of Tibetan national dance from the male and female classes (Yang, 2018).

1.2 Research purpose

Folk dances, as the name suggests, are folk dances originating from different ethnic groups in China. After thousands of years of historical and cultural accumulation, the spiritual culture and social production and life of various nationalities have become the source of folk dance creation (Xiao, 2017). This accumulated spiritual wealth makes folk dances contain the rich essence of traditional culture of all ethnic groups, and it is now a dynamic and visible non-material cultural relic. Due to the study and protection of history and culture, folk dance inheritance has become the consensus of the government and the cultural community. However, judging from the current development and protection of folk dance, the impact of the new media culture, the historical status of folk dance is gradually being replaced, and even the small dances have a fault or die. Therefore, it is necessary to conduct an in-depth study on the protection and development of current folk dances based on the analysis of the humanistic artistic connotations of folk dances, and combine the modern cultural concepts to carry out sustainable protective research and development inheritance of folk dances.

2. Analysis of the Connotation and Characteristics of Folk Dance

The Chinese nation has a long history and cultural origins. The long cultural years have precipitated 56 ethnic groups including Han, Uygur, Mongolian, Tibetan and Bai. Regional culture

has created different dance culture backgrounds for different ethnic groups. In a narrow sense, folk dance is the dance of different ethnic groups in China. Broadly speaking, folk dance refers to the highly expressive mass dances created by the various ethnic groups in the cultural heritage of thousands of years, according to the social production and life of each period. These dances are largely simple, but After giving the spirit of different national cultures, they show great vitality. With the progress of history and social development, the form of dance can be continuously developed and expanded, which will further reflect the social culture of different nationalities (Fu, 2018).

Generally speaking, folk dance is the real understanding and artistic processing of the people's production and life at that time. Therefore, many folk dances are mostly displayed through the collective, and the movements are arbitrary and changeable. The development of folk dance has become an art form in which many peoples are born and instinctive. They use different body language to express emotions and convey life situations. These body language is either graceful or masculine, or begins with sacrifice or love (Tai, 2017). However, regardless of any ethnic group, their differences in religious culture, social history and other aspects have fully demonstrated the long history and profound national cultural heritage through different angles. As far as dance art is concerned, although different folk dances have strong regional characteristics and characteristic culture, they still have the same connection. First, nationality and nationality are the most basic characteristics of folk dance. Any folk dance is spontaneously created on the basis of the cultural spirit, customs, geographical characteristics, national customs and aesthetic culture of a nation. The second is popularization. It is undeniable that folk dances originate from the folk, and art begins with life. Any artistic dance is derived from the endless labor creation of the people. To a certain extent, it reflects the true spiritual outlook and lifestyle of the people, and has important practical significance for the inheritance of national culture. The third is entertainment. Folk dances often reflect the spirit of the people's advocacy of freedom, freedom, and self-entertainment. This is not only the outstanding characteristics of folk dance, but also the national gesture of the people's enthusiasm.

It can be seen that folk dance as a carrier of communication of different national cultures is not only a form of expression, but also an important force for the spread of national culture. Folk dances have been passed down from generation to generation to form a unique performance style. It is no exaggeration that folk dances carry the history of the development of each nation, run through the life of different nationalities, and gradually form their own dance culture characteristics in the development of their respective nationalities. The folk dances run by these cultural characteristics show the unique historical origins, customs and national character of each ethnic group. They are indispensable national historical and cultural treasures in China's multi-ethnic culture. They need everyone to inherit and carry forward.

3. Humanistic Art Analysis in Folk Dance

3.1 Sociality of folk dance

In the continuous development of Chinese folk dance, it has gradually formed a unique social attribute. In this process, the strong vitality of folk dance humanities and art has motivated folk dance not only to truly reflect the characteristics of social behavior, but also to continue to inject vitality into civil society culture. This distinctive social nature of folk dance has spurred folk dance to be the best platform for promoting humanistic thinking in the whole society and all human beings. Folk dances in different regions have their own characteristics and are full of vitality. Most of these dances will bring together local customs, folk customs and culture, which will form a strong humanistic concept. For this reason, the culture of different customs and customs has promoted the folk dance to a long history and has been passed down to the present. It has become an important part of the Chinese dance art, and it contains a strong regional cultural spirit and humanistic thought.

3.2 Humanistic quality of folk dance

Generally speaking, the most basic quality of the dancer's miniature is the humanistic quality. For a long time, the standards for folk dance to cultivate dance talents are also diverse and high-quality talents. Therefore, folk dance has a strong humanistic quality. The folk dance professional talents are not only a skilled talent, but also a high-quality and versatile talent with all-round development. Therefore, the teaching practice of folk dance is not only a simple knowledge and skill type education, but also a kind of traditional culture communication and shaping, as well as a kind of national gas festival edification and advocacy. Folk dances cover the artistic style, historical accumulation, and cultural sentiments of various ethnic groups. That is to say, the folk dances reflect the strong humanistic feelings. As a communicator and promoter of folk dance art, dancers need to have a high level of ideological realm and moral cultivation in addition to professional traditional dance skills. Moreover, the humanistic qualities possessed in folk dance can stimulate the patriotic sentiment and inheritance consciousness of the dancers, which is of great significance for perfecting the dancers' aesthetic concept, self-personality and humanistic thinking.

3.3 Humanistic vision of folk dance

Folk dance is an art and cultural treasure that has been developed for thousands of years. Each dance work is deeply rooted in different national thoughts, emotions and actual living conditions. These folk dances usually also have rich humanities knowledge and the historical development of the nation, religious beliefs, living habits and so on. Therefore, after deep understanding of the dance works, folk dancers will inevitably broaden their cultural vision and understand the humanistic thinking behind the dance. The humanistic thinking of advocating good dancers is limited by word of mouth or written expression. Therefore, it is necessary to further broaden the dancer's first perspective, so as to better understand the cultural spirit of folk dance works, in order to enhance the dancers' national pride and self-confidence. All in all, the humanistic vision in folk dance will enhance the moral culture of folk dancers and give them a rich spiritual support.

4. Humanities and art heritage path of folk dance

4.1 Focus on the combination of ancient and modern dance culture, and realize the modernization of national folk dance

The continuous development of folk dance requires a rational combination of ancient and modern cultures. Modern culture continues to invade strongly, and local traditional culture is bound to collide with it in this process, so the protection and inheritance of traditional folk dance will be affected accordingly. In this process, the inheritance of folk dance is not only the inheritance of ancient culture, but also the continuous satisfaction of the needs of modern society. Therefore, in the face of the impact of modern culture, folk dance needs to be combined with modern dance culture concepts in time, get rid of traditional folk dance forms, preserve the essence of traditional culture, and at the same time meet the demands of modern young people's dance art culture. Regardless of the invasion of modern culture in any way, we should adhere to the principle of inheritance of folk dance culture and ensure that there are no qualitative changes in ethnic regional characteristics and cultural practices. For example, the famous folk dance "Sea Stone Flower" has joined the modern cultural concept on the basis of the original national ecology, but the main theme of the nationality always runs through this dance. This kind of innovation without losing the original ecological style is the pursuit of the modern adaptation of folk dances. It conforms to the modern aesthetic concept and also adheres to the national characteristics.

4.2 Re-creating with modern choreography and looking at folk dances with a developmental perspective

The nationality is the world, and folk dance as a form of time and space art, cultural and inheritance are reflected. Therefore, folk dances need to be rationally re-innovated according to the transformation of time and space to ensure their inheritance. Use the development perspective to

look at folk dances, and combine the essence of folk dance with the concept of modern dance culture. To put it simply, the modern choreography concept re-creation of national folk dances requires the principles of national culture and regional characteristics. For example, when the famous solo dance of the Korean nationality, “Fan Bone”, was re-created, it was reasonably inlaid with the concept and movement of leisure dance, which not only preserved the unique life of the Korean people, but also made the characteristics of the leisure dance in the Korean traditional dance. I have been re-innovated. Therefore, it can be said that the “Face Bone” re-innovation, inheriting the traditional life culture of the Korean people, and also extending the connotation, so that the Korean dance culture has been further expanded.

4.3 Improve the folk dance teaching system and strengthen the inheritance effect of educational activities

In fact, educational activities are the main way to promote the inheritance and development of folk dance culture. The systematic inheritance of dance culture can be realized by using educational and teaching activities, and the understanding and idea dissemination of folk culture can be deepened by the inheritors. In other words, for the inheritance of folk dance culture, education and teaching activities are one of the indispensable means of communication. Therefore, the teaching of folk dance culture should be constantly improved and innovated. Through the systematic teaching system, the inheritance effect of teaching ideas and cultural values should be strengthened, so as to help learners broaden their horizons of folk dance culture. It is necessary not only to pay attention to the training of dance movements and performance skills, but also to strengthen the teaching of folk dance culture, so that learners can grasp the origin and connotation of folk dance, so as to acquire the characteristics and essence of folk dance in an all-round and in-depth way. As for the teaching materials of folk dance, we should integrate the unique cultural connotations of national dance so as to show the value of dance culture and strengthen the inheritance effect of educational activities. In addition, in view of the current single teaching form, teaching organizers can organize dance competitions, cultural exchanges and other teaching activities, using lively and flexible practical activities, to create a harmonious environment for communication, to help learners more deeply feel the charm of folk dance.

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