

The Expression of Subjectivity on Chinese Classical Dance in Cross-cultural Communication

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Abstract: The long history and culture nurtured the brilliant Chinese civilization, and at the same time, it also nurtured many distinct and unique oriental art forms. Chinese classical dance is one of the artistic forms formed by absorbing the nutrition of oriental traditional culture. As a form of cultural dialogue, intercultural communication constitutes the basic norm of human life. In the perspective of globalization, the subjectivity of Chinese classical dance has become the object of world examination. Based on the interpretation of the concept of Chinese classical dance and the study on the subjectivity of Chinese classical dance in cross-cultural communication, this paper analyses the expansion and application of Chinese classical dance in cross-cultural communication. The main purpose of this paper is to analyze the common understanding of the body performance of Eastern and Western classical dance, and then to explore and discover the body of cross-cultural communication, the wholeness, pluralism, interaction and openness of current world culture, which are conducive to achieving the goal of mutual recognition, seeking common ground while reserving differences, “finding beauty of themselves and achieving mutual appreciation and praise”.

1. Background of the study

1.1 Literature review

The construction of national cultural soft power is an extremely urgent task in the development of contemporary China's economy. It is unavoidable that the subjectivity of Chinese culture is a topic of concern in cultural exchanges all over the world, and it is also a manifestation of the image of China. In the process of identifying Eastern and Western cultures, by comparing the cultural subjectivity of the Bible with the Analects of Confucius, Western medicine with traditional Chinese medicine, opera with Peking Opera, oil painting and traditional Chinese painting, western music and Chinese music, we can find that the subjectivity of classical dance is hard to find in the process of world cultural exchange or cross-cultural exchange (Liu and Tang,2017). Liu Qingyi and other scholars believe that although the awareness of human protection of cultural heritage is gradually improving, classical dance is still facing embarrassment and aphasia in the field of cultural exchanges between different ethnic groups. Faced with this situation, the author made corresponding answers to the cultural foundation of his own construction. The core idea is that the “teaching system” is the most remarkable achievement in the reconstruction of Chinese classical dance, and the “teaching method” should be reconstructed through some innovative points(Liu,2014). From the perspective of national art, Zhang Rui and other researchers expounded the similarities and differences between Chinese classical dance and other countries' classical dance in the process of formation and development, and put forward some constructive ideas for the development of Chinese classical dance teaching based on the theoretical basis of Chinese Taoism and psychology(Zhang,2012). Two scholars, Pang Dan and Zhao Jingjing, believe that the great achievements made in the development of Chinese classical dance up to now are inseparable from the continuous improvement of the teaching system, the rich system of discipline construction, the increasing diversity of stage practice and the gradual development of theoretical construction. The real meaning of Chinese classical dance in the 1980s was the development of independent dance. Its main symbol was the appearance of body rhyme of classical dance, which also marked the birth of Chinese classical dance with independent characteristics. Body rhyme is the concentrated

expression of Chinese national aesthetics and ideological thought. It not only inherits Chinese traditional culture, but also expresses the spirit of Chinese traditional culture(Pang and Zhao,2013). By explaining the relationship between Traditional Opera Dance and Chinese classical dance, Yang Xiumen and others have deeply discussed the art of mutual connection and common development between the two(Yang,2013).

1.2 Purpose of research

In the 1950s, Chinese contemporary dancers created the form of “classical dance” in the name of “classical dance”, which is the classical dance we see today(Deng,2012). On the basis of traditional opera and dance, it was established by absorbing a large number of elements of arts such as martial arts and ballet, and undertakes the task of training and training national dancers(Tan,2012). In the 1950s, due to the special historical situation, the limitation of experience and knowledge, the framework of ballet training system was directly applied(Wang,2014). While the textbooks of Chinese classical dance are systematized and scientific, the aesthetic principles tend to be assimilated. The aesthetic of ballet penetrates into the body of Chinese classical dance, which results in the impact on the style and national attributes of Chinese classical dance. Chinese classical dance, which has gone through half a century, is characterized by countless artists who are in the contemporary era, full of ideals and vitality, and has achieved the artistic trend of flourishing today. Based on the analysis of Chinese classical dance works from the perspective of modern consciousness, it is found that classical dance is the focus of multi-cultural exchanges, which is a coexistence trend of globalization. Therefore, it is of great practical significance to study the subjectivity of classical dance in cross-cultural exchanges.

In the era of globalization, cross-cultural research has become a prominent subject, and has become the focus of research in different disciplines. Starting from the actual situation of the development of Chinese classical dance, this paper tries to excavate the subjectivity of cross-cultural communication of Chinese classical dance in theory. Specifically, starting from two different research directions, this paper studies the convergence tendency of eastern and Western classical dance in training and practice, and therefore explores its development in teaching practice. The development and application of this technology.

2. Interpretation of chinese classical dance

2.1 Connotation of Chinese classical dance

Chinese classical dance was founded in the 1950s. It draws aesthetic elements from calligraphy, painting and music. After several generations of in-depth study by professional workers, it is an indispensable part of Chinese dance. Although it is the product of contemporary art, it is deeply rooted in traditional culture and is constantly growing in the soil of traditional art.

After more than sixty years of development, Chinese classical dance has evolved into a systematic dance discipline from the initial hundred wastes awaiting revival to the continuous exploration of staggering solo, and has formed a complete scientific system and unique rhythmic characteristics in its own continuous development. The research and understanding of classical dance in China is getting deeper and deeper. Especially after the establishment of the teaching system of body rhyme in Chinese classical dance, the aesthetic cognition has been clearly established, which lays a solid foundation for the teaching and performance of classical dance. The form of expression of Chinese classical dance has more national style and more national mark on aesthetic taste.

2.2 The implication of Chinese classical dance

Classical dance interprets the philosophy of traditional Chinese aesthetics with body language, and its movement principles are all constructed with the philosophical view of “one Yin and one Yang is the Tao”. The action lines of circular circles interpret the opposition and unity of Yin and Yang in the Eight Diagrams. In the process of restraint and contrast, they show the shape of twisting,

turning and pitching. The feature of state embodies the law of motion of “everything starts from the opposite” in the opposite opposition. In the aesthetic aspect, classical dance pursues the elegant and quiet aesthetic feelings under the harmony of yin and yang, and creates the image of flickering, jumping and dancing, dragon, Phoenix and phoenix dance with the artistic spirit of “blending movement and silence”. Classical dance leads the public into the world of elegant art, which not only makes them enjoy the pleasure of the soul and aesthetic nourishment, but also appreciates the profound traditional art philosophy, and savors the broad and profound Chinese traditional culture in the beautiful and elegant classical dance.

3. The subjectivity of chinese classical dance in cross-cultural communication

For today's China, after the economic rise, the construction of national cultural soft power has become an urgent and serious task. In the inevitable cultural exchanges, Chinese culture gradually highlights its subjectivity and uses it to determine the image of China. In this process of identification, the world can find the cultural differences between opera and Beijing Opera, Bible and Analects of Confucius, Western medicine and Chinese medicine, oil painting and Chinese painting, etc. But when establishing the subjectivity of classical dance in cross-cultural communication, it is very vague. There are two main directions: one is from different cultural individuality - subjectivity. From one culture to another, the most obvious and striking difference lies in the difference between the Western dragon and the Oriental dragon, as well as the difference between the “open and upright” of Western Ballet and the “rotation” of Chinese classical dance. The second is to analyze the commonalities of different cultures from the cultural commonalities, such as the rise of Western Dragon and Oriental Dragon, the “hand-and-foot dance” of Western ballet and Chinese classical dance, rather than the exaggerated expression of modern dance, which is the need to find convergence in different dances.

In the process of seeking convergence, there are two distinct research directions. In the first direction of looking for differences, the cross-cultural classical dance performance of “China-ASEAN (Nanning) Drama Week” is exclusive - excluding western ballet, excluding Indian classical dance in South Asia and Japan in East Asia. In Korean classical dance, it only contains the classical Thai dance Confucian Opera and the Royal Cambodian Ballet (“Khmer Classical Dance”). Cambodia is adjacent to Thailand. Its classical dance has a history of more than 1,000 years, and has been favored by emperors of all dynasties. Despite the decline of war, it was rebuilt and reappeared after breaking away from colonial rule, and then transformed into a vertical inheritance of the world's relics. The dance drama “Rama and Rash” is adapted from Cambodian folklore “Ramazan”, which tells the story of two young princes who wittily confront traitors and protect the country, unlike the story of Rama in Indian epic. As far as dancing is concerned, the reconstruction of Khmer classical dance is mainly based on the cultural background of Angkor Wat frescoes and statues, just like our Dunhuang dance and Chinese painting. Unfortunately, the classical dance of the host does not exist and it is difficult to translate cross-cultural studies into “beauty”. In the second research direction, we find convergence. It has become a common practice in China to create “jasmine” with ballet at the Spring Festival Gala. However, the essence of this approach is not a two-way or multi-direction convergent cross-cultural study, but a one-way “integration” simulation. The difference between Chinese classical dance is beyond the scope of study. The creator of this work is the director of Liaoning Ballet Troupe. Her thoughts and writing methods are directly related to the body and cultural background of aesthetic sports and the dynamic stereotyping impression of aesthetic sports.

In contemporary China, the trend of replacing the main body of Chinese classical dance with classical ballet has become a historical and dominant “existence is reasonable”. Classical ballet is beautiful and powerful, almost becoming the “world language” of dance. Since the 1950s, it has been regarded as the “pearl on the crown of dance” in China. Similar to the ballet “Jasmine Flower”, the ballet “Liang Shanbo and Zhu Yingtai” of Shanghai Ballet Troupe in 2013 is also composed of the ballet noumenon language and Chinese elements. “Liang Zhu” is Chinese. Many Chinese elements are integrated in ballet, such as folding fan and handkerchief. The use of body language

vocabulary has also been adjusted to the Chinese style. Dancers'clothes have been modified in traditional costumes to make them more in line with the expression of ballet vocabulary... We should use world language to tell China's own story and convey China's own culture. It can be seen that in the process of cross-cultural communication, the main body of Chinese classical dance is diverse.

4. The development and application of chinese classical dance in cross-cultural communication

4.1 The Artistic Expressive Power of Classical Dance in Stage Practice

In addition to classroom teaching, classical dance can also enhance students'practical experience and show students' learning results through stage performance. Unlike dance movements or classroom combinations, students will be exposed to classical dance repertoires and performances during rehearsal. During rehearsal, dancers must practice and run in order to form a good degree of coordination until they can perform onstage. After entering the stage, the performance space will be changed from a classroom to a live stage. The performers will be in a beautiful stage environment. Music, clothing and lighting all create a wonderful atmosphere for the performers, which is incomparable with classroom teaching.

4.2 The Common Beauty of Classical Dance in the Lecture

The purpose of teaching is to make students feel a broader artistic world. Therefore, in artistic practice, we should pay special attention to excavating the inherent “cultural gene” of classical dance and build a bridge between culture and art. The reason why Chinese classical dance can show the aesthetic feeling of form, which is both virtual and real, and both physical and spiritual, is inseparable from the rhythm in its artistic expression and the ingenious combination of movement structure, which is similar to the aesthetic characteristics of traditional music, calligraphy, poetry and painting.

4.3 Guided by stimulating learners'interest in learning, it highlights the subjectivity of classical dance in cross-cultural communication

The characteristic performance of Chinese classical dance is the use of group fans. Although the round and compact group fans are unimportant, they are rare dance accessories for the classical dance. Their function is to make the classical dance have a unique charm. And the beauty of this group fan condenses the aesthetic feelings of poets and painters from ancient times to the past dynasties. It is so fascinating to play carefully. In the experience of traditional culture, if the teacher can explain the historical reasons of Tuan Fan for the students in the form of stories and the knowledge of the ancient and modern dictionaries of poetry, then the students can also further stimulate their interest in learning classical dance through the study of Tuan Fan, which can be said to kill two birds with one stone.

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