

The Construction of Time Space Interlocking Creative Techniques and Emotional Translation: Taking the Original Group Dance "Nian" as an Example

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ABSTRACT

The intertwining structure of time and space is an important technique in modern dance creation. By breaking the linear narrative logic and interweaving the past, present, and future on the same stage, it injects more levels of emotional expression and aesthetic tension into the work. This article takes the original group dance "Nian" as the research object, and deeply explores the construction method and emotional translation process of the spatiotemporal intertwining creative technique in dance art. By analyzing the cutting and reorganization of time dimensions, the multidimensional interweaving of spatial levels, and the emotional expression logic under the interaction between the two in dance, this study reveals how the spatiotemporal intertwining creative technique concretizes abstract emotions into dance language, providing new perspectives and ideas for dance creation and theoretical research, and helping to enhance the emotional appeal and artistic expression of dance art.

KEYWORDS

Spatiotemporal intertwining creative technique; Emotional translation; Original group dance 'Nian'; Dance art

1 Introduction

Dance, as an art form centered on body language, conveys rich emotions and ideological connotations through the dancer's body movements, rhythm and melody, and the use of stage space. Against the backdrop of continuous innovation and development in contemporary dance creation, the technique of intertwining time and space has gradually become an important means for creators to explore the depth and breadth of emotional expression. It breaks the constraints of traditional linear narrative and organically integrates elements from different temporal and spatial dimensions, bringing audiences a new visual experience and emotional resonance. This technique not only expands the scope of dance themes, but also deepens the emotional resonance between the characters' inner world and the audience through subjective temporal and spatial organization. The original group dance "Nian" stands out among numerous dance works due to its unique temporal and spatial construction and delicate emotional expression. In depth research on the construction and emotional translation of the spatiotemporal intertwining creative technique in this work not only helps to analyze the artistic charm of "Nian", but also provides valuable experience for contemporary dance creation, promoting further development of dance art in terms of creative techniques and emotional communication.

2 The theoretical basis of the spatiotemporal intertwining creative technique

The technique of intertwining time and space in artistic creation refers to breaking the conventional linear order of time and a single dimension of space, rearranging and combining elements from different time periods and spatial scenes to form a multidimensional interwoven narrative structure and expression form. The Cosmic Synchronization Structure originates from the influence of modern drama and stream of consciousness literature, and its core lies in breaking the traditional linear narrative mode through subjective recombination of time and space, presenting the fluidity and jumping of character consciousness activities. In the art of dance, this technique utilizes the choreography of dancers' movements, stage scheduling, and the coordination of stage elements such as lighting and music to achieve temporal jumps, backtracking, spatial transformations, and superposition, presenting dance works with a more layered and complex artistic effect. Its role in dance includes expanding the dimensions of emotional expression and integrating emotional fragments from different time and space; Enhance artistic expression, provide unique viewing experiences, and stimulate audience imagination; Deepen the presentation of the theme, highlight the complexity and multidimensionality of the work through temporal and spatial comparison, and guide the audience to deeply understand the connotation.

3 The construction of time space interlocking creative techniques in the original group dance "Nian"

3.1 Construction of time dimension

Cutting and reassembly of time segments: In the group dance "Nian", the creator divides the dance time into multiple representative segments, each representing different emotional nodes and memory moments. At the beginning of the dance, the dancer uses stagnant body language to outline the weight of longing - the back of a slight camel, slowly

lowered arms, and gradually sinking body posture, like an island swallowed by the tide of memories. When the light suddenly turns to warm tones and the rhythm accelerates, the dancers' movements instantly stretch out, showcasing the vibrant youth with large rotations and jumps: flying hair, stretched limbs, and dynamic lines full of tension, rendering the past warmth and joy vividly. As the music fades away, the dancers lightly touch their faces with trembling fingertips, using soothing steps and gentle body contractions to fall back into the melancholy of real-life longing. These time segments break the conventional chronological order and construct a unique temporal narrative logic through clever connections in breathing rhythms and natural transitions in movement intensity.

The application of temporal rhythm changes: In the group dance "Nian", temporal rhythm becomes an important means to promote the interweaving of time and space. When depicting the graduation carnival scene in memories, dancers form a flowing formation, using fast kicks, sharp high fives, and drum beats to create a passionate atmosphere with a frequency of 3-4 body movements per second. The high-frequency flashing of stage lights creates a lively and exciting atmosphere; When the scene switches to the reality of the dancer standing alone under the spotlight, every lift and turn is accompanied by a long pause, and the duration of the movement is extended to 5-8 seconds. Coupled with the deep cello notes in the music, the heaviness of longing is concretized into perceptible time particles. This rhythm design of alternating fast and slow not only enhances the sense of hierarchy in the dance, but also allows the audience to intuitively feel the emotional gap caused by the transformation of time and space through the temporal expression of the body.

The metaphorical expression of time symbols: The work uses some symbolic time symbols to enhance the effect of time and space interweaving. The hourglass prop held by the dancer is specially designed with etched annual ring patterns on the glass surface. When sand pours down, the dancer slowly rotates in a kneeling position, creating a spiral trajectory on the ground, symbolizing the irreversibility of time and the accumulation of memories. The LED screen in the stage background is constructed with dynamic light and shadow to create a virtual clock. Its hands move in a non-uniform manner, sometimes rapidly spinning and sometimes reversing, in coordination with the interaction between dancers and light and shadow - such as reaching out to grasp the fleeting light spot, blocking the movement of light and shadow with the body, transforming the concept of time in the abstract into a tangible visual image, deepening the audience's perception of the intertwining of time and space.

3.2 Construction of spatial dimensions

Regional division and utilization of stage space: "Nian" has conducted detailed regional division of stage space, with different regions representing different spatial scenes. On the left side of the stage, a warm dormitory scene is created through the use of wooden flooring and old photo lightbox backgrounds. Dancers use lifelike movements to recreate the laughter and playfulness among roommates. The center of the stage features cool toned lighting and mirrored flooring, complemented by a spacious backdrop that highlights the protagonist's loneliness and confusion in reality; On the right side, dry ice is used to create a hazy mist, and a semi transparent sheer curtain is hung. As dancers shuttle through it, the elusive body contours and light and shadow reflections make the illusory feeling of the inner world concrete. Dancers achieve a natural transition of spatial scenes through specific entry routes, such as flipping the gauze curtain from the left into the central area or slowly emerging from the mist on the right, creating a visual narrative montage effect.

The creation and superposition of spatial hierarchy: Through the positioning of dancers, the height of their movements, and the use of stage props, the group dance "Nian" creates a multidimensional spatial hierarchy. In the scene of collective memory, the three-layer spatial structure unfolds synchronously: the lower level dancers simulate the sleeping old time in a crawling posture, the middle level dancers squat to form wavy dynamic lines, and the top level dancers break through spatial constraints in a jumping posture. The movements of the three-layer dancers echo each other to form a highly immersive three-dimensional picture. At the same time, a movable screen device is installed in front of the stage. When the screen is lowered, the dancer projects a blurry shadow behind it, creating a contrast between reality and illusion with the foreground physical movements; When the veil rises, the old photo images played on the LED screen behind are overlaid with the dancer's movements, creating a temporal and spatial fold that interweaves the past and present, enhancing the narrative thickness of the space.

Dynamic design of spatial scheduling: The spatial scheduling in dance is full of dynamic changes, and dancers constantly shuttle through the stage space through movements such as movement, rotation, and jumping, forming rich and diverse spatial trajectories. In the emotional outburst stage, dancers use scheduling methods such as diagonal sprinting, circular trajectory group dancing, and radial dispersion, combined with the circular scanning of stage lighting, to create a chaotic and tense visual vortex; In the lyrical section, dancers use delicate movement trajectories such as S-shaped slow steps and concentric circle contractions, combined with the fixed-point illumination of chasing lights, to compress the space into a private emotional container. Dancers construct temporary spatial support points in the air through body contact such as lifting and wrapping, breaking the limitations of two-dimensional planes and making spatial scheduling both fluid and sculptural.

3.3 Integration and interaction of time and space

In the group dance 'Nian', time and space are closely integrated and interact with each other. When the dance returns from the past memories to the present reality, the stage space shifts from the warm dormitory scene on the left to the cold mirror area in the center, and the LED background image switches from the yellowed old photo to the constantly jumping digital clock. At the same time, the rhythm of time shifted from cheerful four and three beats to slow four and four beats, and the dancers' movements changed from wide open and wide closed movements to restrained and subtle tremors. The sound of breathing was amplified by amplification equipment to become a concrete expression of the passage of time. Through the synchronous transformation of time and space, the audience can not only perceive changes through visual and auditory senses, but also experience the dual oppression of longing in the dimension of time and space through physical empathy. When dancers try to catch fleeting light points in the virtual clock's light and shadow, but fail due to spatial barriers, the interactive relationship between time and space is sublimated into a philosophical questioning of memory and reality, forming an organic emotional narrative whole in the dance work.

4 Emotional translation of the intertwining technique of time and space in "Nian"

4.1 Dancing expression of emotional symbols

Emotional symbols in action language: In the choreography of the group dance "Nian", the creator deeply embeds emotions into every detail of body language. When dancers tremble in a curled up fetal posture, the tremors in their bones and muscles are not only a concrete manifestation of loneliness, but also imply the primitive instinct of humans to seek self-protection in difficult situations; Stretching to the limit with a taut instep and extending to the sky with arms, the desired image is transformed into dynamic sculpture through the tension of geometric lines. The design of body entanglement and separation in the duet is highly metaphorical - the moment when the dancer's fingertips touch but gradually detach is like an emotional fragment that is difficult to retain in reality, interpreting the eternal proposition of love but not allowed in the confrontation between gravity and centrifugal force.

The emotional transmission of facial expressions and gaze: Dancers' facial micro expressions constitute the second text of emotional narrative. In the fragments of reminiscing about youth memories, the natural stretching of the orbicularis oculi muscle and the faintly visible pear vortex at the corner of the mouth freeze the shyness and sweetness of the young girl's spring in every frozen frame; When the light suddenly turns cold blue, the dancer's pupils alternate in focus and out of focus, accompanied by slightly trembling nasal wings, concretizing the confusion in real situations into a perceptible emotional magnetic field. During the climax of the solo dance, the dancer continuously gazes at a certain point in the audience for eight beats. This eye dialogue that transcends the boundaries of the stage breaks through the fourth wall and forces the audience to confront the emotional folds deep inside.

Emotional implications of props and costumes: The hourglass prop undergoes three transformations in form in the work - the complete hourglass at the beginning symbolizes the integrity of time, the shattered hourglass in the middle suggests the shattering of memory, and the reconstructed hourglass in the final chapter points to the rebirth of emotions. The choice of clothing materials also has hidden mysteries: the silk fabric used in the memory scene has a pearl luster flowing under the chasing light, and the parabolic movement of the large skirt creates a visual effect of amber in time; The leather bodysuits in real scenes, with their rugged silhouette and twisted limbs of dancers, create a tension confrontation, symbolizing the tearing between ideals and reality.

4.2 Emotional narrative under the interweaving of time and space

Interweaving and Advancement of Emotional Clues: The work constructs a three-dimensional emotional coordinate system - connecting childhood, youth, and the present through a vertical timeline, unfolding memory scenes such as classrooms, stations, and hospitals through a horizontal spatial axis, and injecting multiple propositions such as family, love, and self-identity through a spiraling emotional axis. In the montage style scene switching, the dancers' repeated "origami airplane" movements become emotional anchors: the light throwing in childhood, the hesitant wandering in youth, and the solemn gaze in adulthood. The interpretation of the same action in different temporal and spatial dimensions outlines the trajectory of emotional cognition transformation.

The progression and sublimation of emotional levels: from linear narrative to the construction of three-dimensional emotional space, dance achieves the gradient advancement of emotions through the coordination of light, shadow, and music. The first act uses monochromatic cool light and piano solo to render the initial concentration of loneliness; As the frequency of time and space intertwines increases, the lights gradually collide fiercely into red and blue blocks, and string tearing glissando is added to the symphony, pushing the contradictions and conflicts to their peak; In the final chapter, the main tone is moonlight and white, accompanied by human humming. The dancers achieve emotional transcendence through movements full of suspended feeling, realizing a philosophical sublimation from "obsession" to "release".

4.3 The triggering and resonance of audience emotions

The narrative strategy of intertwining time and space creates multiple emotional projection windows. When dancers imitate the note passing movements of their student days in classroom scenes, audiences born in the 1970s and 1980s may associate them with the yellowed desk culture, while audiences born in the 1990s and 2000s may immerse themselves in youthful whispers on social media; The mechanical repetition of overtime actions in real-life scenarios not only resonates with the survival of professionals, but also becomes a collective mirror of urban loneliness syndrome. The specially designed 'blank moments' in the work - the sudden stillness of dance scenes and the abrupt cessation of music create a psychological vacuum, forcing the audience to fill in their personal life experiences. This participatory emotional construction transforms the theater space into a fermentation pool of collective memory, where each audience member becomes an unsigned co creator.

5 The innovation and limitations of the spatiotemporal intertwining creative technique in "Nian"

The group dance work 'Nian' cleverly integrates the technique of intertwining time and space with dance art, showcasing innovative concepts of cutting and reassembling in the temporal dimension and constructing multidimensional structures in the spatial dimension in a unique way. The work cleverly combines various elements such as action language, facial expressions, eye contact, props and costumes, making the effect of time and space interweaving more vivid and rich, providing new ideas and methods for dance creation. Through the delicate arrangement of dancers' movements and precise control of their expressions, key elements such as emotional expression are further deepened, revealing the complexity of emotions to the fullest, allowing the audience to deeply feel the emotional connotation conveyed by dance, and enhancing the emotional expression of dance art. However, this creative technique also has some limitations. Due to its disruption of traditional linear narrative logic, the audience may need to expend more effort in understanding the work, thereby increasing the difficulty of comprehension. Some viewers may not be able to accurately grasp the theme and emotional clues of the work due to their inability to keep up with the pace of time and space transitions, which can affect their viewing experience. Moreover, this creative technique places high demands on creators in terms of conception and layout, as well as dancers in terms of expression and comprehension of the work. Creators need to possess strong innovative thinking and artistic control abilities, and be able to cleverly construct structures and emotional narratives that intertwine time and space; Dancers need to have superb dance skills and rich performance experience, able to accurately interpret emotional states in different temporal and spatial scenes. These requirements pose certain difficulties and to some extent limit the widespread application of this technique.

6 Conclusion

The original group dance "Nian" cleverly uses the technique of intertwining time and space to construct a unique temporal and spatial structure, achieving effective translation and profound expression of emotions. The application of this technique in dance not only expands the forms and emotional dimensions of dance art, but also provides valuable experience and inspiration for contemporary dance creation. Although the technique of intertwining time and space in "Nian" has certain limitations, with the continuous development and innovation of dance art, further exploration and practice are expected to overcome these limitations and play a greater role in dance creation, bringing more excellent dance works to the audience and promoting the development of dance art to a higher level.

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