

The spirit of classical aesthetics in Chinese classical dance

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ABSTRACT

As a cultural treasure of the Chinese nation, Chinese classical dance carries the essence of thousands of years of history and art, and has evolved into a unique style. At present, the study of Chinese classical dance is diversified. Scholars and artists dig into its historical origin and cultural connotation, pay attention to modern aesthetic reconstruction, absorb the essence of world dance culture, and inject new vitality into it. However, how to find a balance between inheritance and innovation is still an important issue. This paper aims to explore the core value and research status of the classical aesthetic spirit of Chinese classical dance, in order to provide beneficial reference and Enlightenment for the inheritance and innovation of classical dance, and promote the new vitality of Chinese classical dance in modern society.

KEYWORDS

Chinese classical dance; The spirit of classical aesthetics; Inheritance and innovation

1 Introduction

Chinese classical dance, a gem embedded in the bright cultural river of the Chinese nation, has undergone thousands of years of wind and frost baptism, condensing the profound historical accumulation and artistic essence of Chinese civilization. Its roots can be traced back to ancient times, and it has been nourished and carved by many dynasties, and finally blooms its unique artistic style and aesthetic charm. From the magnificent scenery of the palace to the simple life of the people, from the deep integration with the opera art to the inclusive and innovative development from the perspective of modern aesthetics, Chinese classical dance, with its unique charm, has built a cultural bridge across time and space and connecting the inside and outside.

At present, the research and evolution of Chinese classical dance is stepping into a new era of multiple symbiosis. On the one hand, academia and artists go hand in hand to explore their position and role in Chinese traditional culture, which provides a solid theoretical basis for the inheritance and innovation of classical dance. Through the study of ancient literature, murals, sculptures and other art forms, they revealed the origin and development of Chinese classical dance and the internal relationship with other art forms. At the same time, they also pay attention to the value and significance of classical dance in modern society, and believe that classical dance is not only the inheritance of traditional culture, but also the embodiment of confidence in national culture.

On the other hand, contemporary Chinese classical dance, as a kind of dance or discipline, is a contemporary aesthetic reconstruction of traditional classical dance on the basis of the Chinese nation's historical and cultural aesthetics. It shows its unique artistic charm through the creative transformation and innovative development in the two dimensions of time and space. The pioneers of Chinese classical dance, with an open and inclusive attitude, have widely absorbed the essence of

global dance culture and skillfully integrated it into the creation and interpretation of classical dance, injecting vitality and infinite possibilities into its development. They are not only committed to the improvement and breakthrough of dance skills, but also pay more attention to the comprehensive improvement of the ideological depth, artistic expression and ornamental value of dance works, so that classical dance can still shine in contemporary society and bloom its unique charm. However, how to realize the effective connection and integration with modern aesthetics while inheriting the beauty of classicality, how to innovate on the basis of respecting tradition, and how to explore a development path that retains both the classical charm and the sense of the times are still a major issue and challenge for Chinese classical dance researchers and creators. Therefore, this paper aims to deeply explore the core value of the classical aesthetic spirit of Chinese classical dance, and comprehensively examine its contemporary research and development status, in order to provide valuable reference and Enlightenment for the inheritance and innovation of classical dance.^[1]

2 Aesthetic core value in Chinese classical dance

2.1 Form and spirit: the soul cornerstone of classical dance art

The concept of "both form and spirit" is like a bright pearl embedded in the palace of classical dance art, shining brightly and becoming its indispensable cornerstone. Here, the "form" and "spirit" do not exist in isolation, but are interdependent and mutual penetration, and jointly build the unique charm and profound connotation of classical dance art.

"Form" is the external form of the dancer's body, and it is the precision and beauty of dance movements. On the stage of classical dance, every action is carefully designed and repeatedly polished to achieve the ultimate accuracy and elegance. The dancer's body seems to be endowed with magic, and can jump, rotate and slide with the rhythm and melody of the music, showing amazing dance skills and body control ability. These external forms are not only the appearance of the dance, but also the carrier of the dancer's inner feelings and thoughts, and the bridge between the dancer and the audience.

And "God" is the expression of the dancer's inner feelings and spiritual transmission. In classical dance, dancers integrate their inner feelings and thoughts into every movement through the rhythm of the body, making the dance not only the movement of the body, but also the expression of emotion and the transmission of spirit. This kind of emotional expression, often beyond the boundaries of words and words, hits directly into the hearts of the audience, causing resonance and moving. For example, in the Mid Autumn Festival wonderful tour program broadcast by Henan satellite TV in 2023, the rainbow and feather dance, led by young dancer and national first-class actor Tang Shiyi, attracted countless audiences and made a hot search on "beauty" that night. This dance work not only shows the dancer's exquisite dance skills and elegant body shape, but also makes the audience feel the sincerity and enthusiasm of the dancer's heart through delicate emotional expression and profound theme presentation. In the dance, Tang Shiyi danced in gorgeous costumes, and every move was full of charm and emotion. Through the rhythm of her body and the change of her expression, she expressed her inner feelings of joy, sadness and missing incisively and vividly, making the audience feel as if they were in the court of the prosperous Tang Dynasty, and experienced that glorious and romantic history with the dancers.

This combination of form and spirit makes classical dance a vibrant art form. It not only shows the beauty of the dancer's body and the essence of his skills, but also allows the audience to feel the sincerity and enthusiasm of the dancer's heart while enjoying the dance through emotional expression and spiritual transmission, so as to arouse resonance and understanding. It is this perfect

combination of form and spirit that makes the art of classical dance shine through the years.

2.2 Vivid charm: exploring the harmonious realm of life rhythm and emotional resonance

The charm is vivid, emphasizing the harmony and unity of dance movements and breathing. Through the flexibility of the dancer's body and the expression of internal emotions, it shows a kind of aesthetic feeling beyond the form. On the stage of Chinese classical dance, "vivid charm" is not only a severe test of the dancers' exquisite skills, but also a deep excavation and display of their internal cultivation and emotional expression ability. The dancers skillfully integrate the inherent vitality and rich emotions into each dance movement through accurate breath control and smooth connection with the movement, making the whole dance work like a flowing picture, full of natural, smooth and vivid beauty. This aesthetic feeling goes beyond simple body movements and touches the essence of Art - the resonance of life and emotion.

Specifically, the "vivid charm" of Chinese classical dance is vividly reflected in the dancer's precise control of body language. The dancers' delicate breathing adjustment makes the movements of all parts of the body show unparalleled beautiful lines and gestures in a high degree of coordination and unity. This coordination is not only the embodiment of external formal beauty, but also the natural outpouring of internal emotion and vitality. When the dancers integrate their personal emotions with the dance, each movement seems to be endowed with a soul. They are no longer simple body movements, but emotional carriers and spiritual dialogues, which can deeply touch the heartstrings of the audience and trigger strong resonance and emotional resonance. For example, in the classic work fan dance *Danqing* performed by Wang Yabin, the first prize of the 7th taoli cup Chinese classical dance young women's group, we can see the unique charm of vivid charm. The dancers integrate the inherent vitality and rich emotions into every dance movement through accurate breath control and smooth connection with the movement. The fans in their hands, like paintbrushes, draw vivid pictures on the stage. Every turn and every swing of the fan are as natural as flowing clouds and water, full of natural, smooth and vivid beauty.

In addition, in fan dance *Danqing*, Wang Yabin weaves a symphony of body and emotion through her delicate breathing adjustment. Each of her movements is a masterpiece of high coordination and unity, showing unparalleled smooth lines and elegant posture, just like the soul leaping in the ancient style painting. These movements transcend the limitations of the body, become the direct expression of emotion, are the true reflection of the dancer's inner world, and are also the silent but profound spiritual dialogue with the audience. This vivid way of expression not only makes the audience enjoy the beauty visually, but also deeply touches the soul. It allows dance works to transcend simple body movements and touch the essence of Art - the resonance of life and emotion. In Chinese classical dance, vivid charm is not only a test of the dancers' skills, but also a deep excavation and display of their internal cultivation and emotional expression ability. It makes dance become an artistic force that can touch people's hearts, so that every audience can feel the rhythm of life and emotional resonance.^[2]

2.3 Profound artistic conception: the artistic soul of Chinese classical dance

Artistic conception, the core concept of Chinese traditional aesthetics, is like a bright pearl, shining a unique light in Chinese classical dance. It is not only an artistic expression, but also a poetic and emotional realm, leading the audience into a dreamlike world. Profound artistic conception is the artistic soul of Chinese classical dance. It creates a poetic realm beyond reality by means of blending feelings and scenes, cultural connotation and emotional expression, so that the

audience can appreciate the breadth and depth of Chinese culture and the infinite charm of art while enjoying the dance.

In Chinese classical dance, the creation of artistic conception is inseparable from the ingenious technique of blending feelings and scenes. The dancers bring the audience into a surreal poetic space through the careful design of dance movements and scene layout. In Mr. daailian's flying to heaven, the dancers dressed in gorgeous costumes descended to earth like fairies, creating a dreamlike fairyland through light and elegant dancing and unpredictable formation. They flipped and jumped in the air, as if they were really flying, bringing the audience into a world full of mystery and romance. This way of expression of blending feelings and scenes not only makes the audience enjoy the beauty visually, but also deeply touches the soul.

In addition to blending feelings and scenes, the profound artistic conception of Chinese classical dance is also reflected in its rich cultural connotation. Dance works often incorporate a large number of traditional Chinese cultural elements, such as poetry, painting, music, etc., so that the audience can appreciate the breadth and depth of Chinese culture while enjoying the dance. In the dance drama "nine years of Yonghe", which was released in the Spring Festival of 2024, the choreographer and director vividly presented the calligraphy treasure of Wang Xizhi's "preface to the Orchid Pavilion" to the audience through the ingenious combination of dance movements and stage settings. Through delicate movements and affectionate interpretation, they perfectly convey the artistic conception and emotion in the preface to the Orchid Pavilion to the audience, so that the audience can feel the unique charm and cultural heritage of Chinese calligraphy while enjoying the dance.

It is worth mentioning that when creating artistic conception, Chinese classical dance also pays special attention to emotional expression and spiritual communication. Through exquisite skills and profound emotional expression, dancers integrate personal emotions with dance, making every move full of vitality and appeal. In the ninth taoli cup classical dance group dance "Autumn Moon in the Han Palace", the students of Northeast Normal University vividly displayed the sadness and yearning of ancient palace maids through delicate dance language and affectionate interpretation. Each of their movements seems to tell the story of their hearts, so that the audience can feel the joys and sorrows of the ancient palace maids and the shock of their hearts while enjoying the dance.

2.4 Harmony between man and nature: the supreme realm of Chinese classical dance

On the fertile soil of traditional Chinese aesthetics, the philosophy of the unity of heaven and man is like a clear spring, gurgling and nourishing the spiritual oasis of artists of all dynasties. This is not only the wisdom core of ancient philosophy, but also the essential essence of traditional Chinese aesthetics. It extols the harmony between man and nature, regards nature as the source and object of aesthetics, and pursues the distant resonance between man and the universe. Chinese classical dance is the brilliant bloom of this concept, and the ingenious "Ta Ge" by Professor Sunying of Beijing Dance Academy has pushed the realm of harmony between man and nature to a new artistic peak.

"Ta Ge", a dance poem full of poetry and beauty, takes the ancient Chinese folk Ta Ge as the soul, with graceful dance and melodious music, leading the audience to shuttle through a vibrant and vibrant natural picture. Professor Sunying skillfully weaves the unique language of Chinese classical dance, making the beautiful picture of harmonious coexistence between man and nature leap onto the stage. Dressed in gauze, the dancers dance like Forest Elves. They seem to be integrated with the surrounding natural scenery. Every rotation and every jump are permeated with flexibility and elegance, just like the wind, water and cloud in nature, dancing freely and uninhibited in the palace of art.

What is particularly commendable is that "Ta Ge" not only profoundly interprets the philosophy of the unity of heaven and man, but also highlights the artistic essence of Chinese classical dance. With superb skills and affectionate interpretation, the dancers vividly interpret the joy and freedom of ancient folk stepping songs. The dance movement is smooth and full of rhythm, which not only shows the soft lines of the human body, but also profoundly conveys the deep emotional and spiritual connotation of the dance, which is amazing.

To sum up, "Ta Ge" is not only a bright pearl in the field of Chinese classical dance, but also the brilliant bloom of the concept of harmony between man and nature in the field of dance art. It not only makes us deeply understand the true meaning of the harmonious coexistence between man and nature, but also makes us admire the unique charm and profound connotation of Chinese classical dance. In the melody and dance of "Ta Ge", we can understand the essence of Chinese traditional aesthetics more deeply, and cherish and protect the precious harmony and balance between us and nature.

3 The movement aesthetics of Chinese classical dance

3.1 Fluency and rhythm of movement

The movement aesthetics of Chinese classical dance is first reflected in the fluency and rhythm of movement. The continuity and rhythm of dance movements are important characteristics of classical dance. Classical dance emphasizes "both form and spirit, internal and external unity", requiring dancers to be coherent and fluent in movements, and each movement should have its beginning and end, rise and fall, forming a complete movement chain. This continuity is not only reflected in a single action, but also in the connection between actions, making the whole dance like a flowing picture, showing endless charm.

In terms of rhythm, classical dance pays attention to the coordination of music and movement, and enriches the expressive force of dance through the change of rhythm. Dancers need to adjust the speed and strength of their movements according to the rhythm of music, so that dance and music complement each other and form a harmonious and unified whole. This sense of rhythm not only enhances the appeal of the dance, but also makes the dance more vivid and interesting.

In the movement form, classical dance pays attention to the use of "circle" and "song". Circle is one of the basic forms of Chinese classical dance, which embodies the softness and harmony of Oriental culture. Many movements in classical dance are based on circles, such as "cloud shoulder wears waist" and "wind fire wheel". These movements form various circular motion tracks through the rotation, twisting and swinging of the body, showing the softness and flexibility of classical dance. At the same time, classical dance also pays attention to the use of curves. Through the bending, folding and twisting of the body, various beautiful curve forms are formed, such as "three bends", "rebound Pipa", etc. These curve forms not only enhance the visual effect of the dance, but also reflect the unique charm of classical dance.

3.2 Body control and expression

The essence of the movement aesthetics of Chinese classical dance lies in the dancer's ultimate control of the body, highlighting a supreme state of "physical and mental integration". In this artistic form, breathing is not only the source power of dancing, but also the delicate stroke of emotional flow. The dancer skillfully adjusts the breath, making it an invisible link between movement and emotion, so that every dance moves with natural and harmonious rhythm, like flowing clouds and flowing water, at ease.

When it comes to the beauty of strength, classical dance stresses the philosophy of "combining hardness with softness". In the performance, the dancer seems to weave a picture of strength and beauty, blending tenderness with rigidity and strength without losing strength with softness. For example, "swallows walk through the forest", the dancers subtly capture the dancing posture of swallows with the gentle swing of their arms and the flexible rotation of their bodies, showing lightness and elegance; At the moment of "green dragon probing its claw", it incarnates as the embodiment of strength. The strength of the arm and the straightness of the body together outline the majesty and momentum of the dragon, which is shocking.

As for the control of speed, classical dance pursues the artistic effect of "appropriate speed". Like a brilliant painter, the dancer flexibly adjusts the rhythm of movements according to the ups and downs of dance emotions and the profound artistic conception. In the joyful and warm scene, the dancers push the vitality and passion of the dance to a climax with the speed of wind and electricity; When it comes to sadness and meditation, it is slowly unfolded, and each action is as delicate as a slow motion lens, which resonates with people, so that the emotional depth of the dance can be maximized and touched people's hearts.^[3]

4 Musical aesthetics of Chinese classical dance

4.1 Melody and rhythm of music

4.1.1 Harmonious coexistence of music melody and dance movement

In Chinese classical dance, there is a natural tacit understanding and harmony between music melody and dance movement. The melody of music is melodious and varied, sometimes as passionate as a river, sometimes as gentle as a stream. The ups and downs of this melody are just in harmony with the ups and downs of dance movements, and they work together to weave moving art pictures. Take "flying" as an example, this classic dance work shows the harmonious coexistence of music and dance incisively and vividly. The dancers jump and rotate lightly with the ups and downs of the music melody, like fairies flying freely in the air, and the melodious melody of the music adds a bit of mystery and fantasy to this scene. The perfect integration of music melody and dance action makes the whole dance work full of poetry and romance, and brings great visual and auditory enjoyment to the audience.^[4]

At the same time, the rhythm of music is also an important support for dance movements. The speed and strength of the rhythm directly affect the speed and strength of the dance movement. In sword dance, the dancers' movements become more powerful with the acceleration of the music rhythm. The sword tip draws beautiful arcs in the air, just like a dragon swimming out to sea. The strength and weakness of the music rhythm makes the dance movements more layered and tense, and vividly demonstrates the combination of hardness and softness and the appropriateness of movement and stillness in sword dance.^[5]

4.1.2 The unique role of music in the emotional expression and artistic conception of dance

Music not only coordinates with dance movements, but also plays an important role in emotional expression and artistic conception creation. In Chinese classical dance, music can often create a specific atmosphere, making dance more popular in the transmission of emotion.

In the dream scene of the classical dance "water sleeve dance", the dancers wear elegant water sleeve clothes and dance leisurely with the soft and delicate melody of the music. Every arc of the

sleeves in the air is like a fairy waving her sleeves and sprinkling a little starlight, creating an extraordinary poetic and romantic style. The melodious music adds a touch of tenderness and sadness to the scene, profoundly revealing the delicate emotions of the dancers' hearts and moving the audience.^[6]

4.2 Emotion and artistic conception of music

In the beautiful picture of Chinese classical dance, music is not only the accompanist of dance melody, but also the dreamer of emotional pilot lights and artistic conception construction. The melodious melody, the ups and downs of rhythm and the unique charm of timbre deeply excavate and delicately present every trace of emotion and artistic conception contained in the dance, making the dance works leap into emotional lyrics. Taking the dance "charm of the Han and Tang Dynasties" as an example, the dance is like a scroll through time and space, spreading the glory and elegance of the prosperous era of the Han and Tang Dynasties, while the music, with its simple and elegant rhyme of the Han and Tang Dynasties, as an emotional link, leads the audience into the depths of the heart of that glorious history and resonates in the profound cultural heritage and unique artistic charm.

Music and dance, on the stage of Chinese classical dance, work together to weave symphonies of emotional resonance. The dancers use the body as the pen and the emotion as the ink to outline the magnificent inner world; Music, like the catalyst of emotion, further ferments the depth and delicacy, making it stir up ripples in the hearts of the audience. In the dance song of eternal sorrow, the dancers subtly delineated the sad image of concubine Yang with exquisite dance movements, and each movement seemed to be the true expression of her emotions. The melody of the music, just like the whisper in her heart, turns the endless sadness and helplessness into notes and flows in the hearts of every audience. This profound resonance of music and dance in emotional expression makes the song of everlasting regret not only a visual feast, but also a touch of the soul, which makes people feel the emotional power across time and space in the ocean of art.

5 Conclusion

Chinese classical dance, as an artistic treasure with thousands of years of cultural heritage, is not only a bright pearl of Chinese traditional culture, but also the core value of classical aesthetics in contemporary times. With an unparalleled dance language, it weaves the essence of classical aesthetics such as "both form and spirit", "vivid charm", "profound artistic conception" and "the unity of heaven and man" into a soul stirring art scroll. Immersed in the dance feast, the audience seems to have crossed the boundaries of time and space, experienced the ancient cultural corridor, and deeply experienced the unique charm and immortal charm of classical aesthetics.

On the road of inheritance and innovation of Chinese classical aesthetics, Chinese classical dance is not only a firm watcher, but also a brave pioneer. It not only faithfully inherits the essence of ancient dance art, but also endows classical aesthetics with new vitality and era value from the perspective of modern aesthetics. Through the international exchange and display of Chinese classical dance, we have shown the world the breadth and depth of Chinese culture and the unique charm of classical aesthetics, promoted mutual understanding and respect of global culture, and added bright cultural color to the grand vision of building a community with a shared future for mankind. In this process, Chinese classical dance is not only a bridge, connecting the cultural context of ancient and modern China and foreign countries; It is also an envoy, conveying the beautiful vision of harmony, tolerance and symbiosis.

About the Author

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