

# An Analysis of the Artistic Conception Beauty of Chinese Classical Dance Based on Du Fu Hainer's Aesthetics

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**Abstract:** Dufu Heiner puts forward an aesthetic discussion on dance art from different perspectives: based on the connection between dance performers and dance; the original characteristics of dance; the connection between the dance performer and the audience watching the dance, he analyzes the characteristics of dance from different perspectives, combined with many other aspects. This article analyzes the aesthetic characteristics of Chinese classical dance and the beauty of its realm from the perspective of Dufu Heiner's aesthetic observation. Based on the realm and cultural meaning of Chinese classical dance, it puts forward the imitation meaning of abstract thinking for Chinese dance art in the current new era, so as to deeply explore the profound artistic significance of the sustained development of Chinese classical dance in the contemporary environment, and reflect the aesthetic concept of contemporary people.

**Keywords:** Du Fu Heiner's aesthetic, Chinese classical dance, artistic conception

## 1. Dufheimer's understanding of dance

Mikel Dufrenne (1910-1995) is a French aesthetic and art theorist. He graduated from the École Normale Supérieure in Paris and has been deeply influenced by Husserl's phenomenological thoughts, a famous German philosopher. Additionally, he is deeply influenced by Husserl's theory of related intentionality, and he is very active in accepting it. Therefore, he has a lot of energy to study the aesthetic goals and aesthetic experience. When discussing the aesthetic goals and aesthetic experience period, he emphasizes the importance of human appreciation. He pointed out that the ability of dance appreciators to reflect the integrity of dance works is a necessary condition to promote the evolution of artworks into aesthetic goals, that is, to show that there are differences between the aesthetic goals and the side art works formed on the scene, and the intentions of the viewers sexual activity must exist. In academic research, the book "Phenomenology of Aesthetic Experience" is usually used to describe and evaluate Dufhainer's understanding of abstract thoughts on dance, and to reflect all his aesthetic realms from this aspect.

### 1.1 The relationship between dancers and dance

Dufheiner personally holds the view that dancers and dance are inextricably linked, and this view has been recognized and supported by academia. We can use skills to make things dance, such as Chaplin's action in the Gold Rush to encourage the bun to dance, but this is called dance within the limited angle when the public imagine a performer (the bread shows his legs here). Furthermore, it can be considered that the dance does not need to show other things, it is just a gift and praise of the human body, a song that praises the greatness of life. Duf Heiner views dance and life together. So he just compares the aesthetic goals and life goals to discuss the existence of dance. Duf Heiner has made a clear distinction between aesthetic goals and life goals, defining that aesthetic goals exist as concrete reality, but that life goals have true qualities, that is, one aspect of the state of reality. Between the aesthetic goal and the life goal, Dufheimer proposed a life aesthetic goal, which is an aesthetic goal, but it is also closely related to the life goal, yet it is not absolutely the goal of life. This is what Dufhaina must do to distinguish. However, dance belongs to the aesthetic goal of life. Duf Heiner pointed out that the goal that appears in front of me is not only composed of living organisms, but also displayed as the concrete and bright image of life. It can be seen from this aspect that Dufrenne not only explained the relationship between dancers and dances from a general perspective, but also compared the

aesthetic goals and life goals from the perspective of the overall aesthetic structure. Connection and difference are the important meanings of his theory, which is also the specific reason why he is different from the public.

### ***1.2 The authenticity of dance***

The authenticity that Dufheimer wants to express when talking about dance is not the real existence of dance. Dance is real, of course, and there is no doubt about this, but what he wants to express is more than that. Duf Heiner recognizes that dance really exists, that is to say, through dance, you can become a real dance performer, which is actually an aesthetic goal. The true existence characteristic of dance is an unrestricted demand of dance. However, the actual existence characteristic of dance is a successful realization of authenticity. Dance will continue to be performed when it exists so that the characteristics of dance will gradually appear. In this stage of presentation, various combinations of ordinary performances of different types become a history of dance performance. Dance art works will continue their own life in this history of dance performance, and will be continuously improved, praised or abandoned, so as to achieve the true characteristics contained in it. It should be noted that the real characteristics of dance pointed out by Dufheimer are not beyond the real characteristics that have not changed over history. Instead, it is accompanied by changes in the true characteristics of the dance performer. Duf Heiner's views are corresponded to the real situation. The dance art culture has always been carried forward, and dance performers have changed and improved with the change of the times. Moreover, the meanings of dance art works must also be changed accordingly.

### ***1.3 The relationship between dance performances and viewers***

First, Dufheimer believes that while performing dance performances, audiences must be coordinated and cooperated. Dance performers must be appreciated by audience so that audience must be present during dance performances. If the dancers do not have the audience to appreciate when they perform, then the dance performance does not have any meanings and existential values. So, the audience and the dance performer are inseparable. It is hard to imagine what it would be like to perform a dance performance alone without any audience. According to Dufheimer's analysis, a dance performance without audience cannot be named as art. At the same time, he also discusses the relationship between rehearsal and performance. In the rehearsal of a dance performance, an actor does not need to face the audience all the time. As long as the actor thinks about the role he or she performs and how to play this role well, the actor has been training until he or she reaches proficiency. On the other hand, Dufheimer's recognition that the audience is a dance performance, which means dance is the important meaning of the existence of aesthetic goals. He believes that dance performance is actually just a work of art, not an aesthetic goal. Even without dance, there can be no aesthetic goal. The most important thing is that the other aspect of dance performance is to accept the importance of existence. According to Dufheimer's idea, a work of art is actually a preparation subject. It itself has a deep meaning and is not bestowed by the author. However, this meaning and the artistic conception must be guided and brought out by the dance audience. All types of art works are in this situation so that there will be no special circumstances for dance art works. Dufheimer's idea and concept are actually very closed to reality. Dance performances must be judged by the audience's feelings and reactions to determine the level of performance. Therefore, it can be seen that the audience is an important and crucial part of the dance performance.

## **2. The artistic characteristics of Chinese classical dance**

Chinese classical dance is based on opera dance and Chinese martial arts as important foundations, and it has gradually developed by attracting and combining many different elements and training methods in the same period. The classical dance we appreciate nowadays absorbs various elements. For example, classical dance incorporates the dance elements of Chinese drama and Chinese martial arts, and at the same time some training methods of Western ballet are also incorporated. Thus the Chinese classical dance is produced with unique elements of Chinese classical art characteristics. Chinese classical dance emphasizes the combination of classical beauty and perceptual life force. The system of posture and rhythm is the foundation of the particularity of Chinese classical art. Basic movements and musical rhythms constitute the internal laws of dance's movement connection and combination. The aesthetic particularity of Chinese classical dance is the combination of dynamic and static, contrast and reflection, form and demeanor, and the vivid and flexible temperament and rhythm. And the vivid and

flexible artistic conception of temperament is the highest standard for classical dance.

### ***2.1 Round rhyme characteristics***

Among the artistic characteristics of Chinese classical dance, the first point raised is the round rhyme. The center of the Chinese classical dance movement and the action melody contained in it is circle, and the circular rhythm is contained in it. The dance steps are basically drawing the rhythm of the circle. The body follows the rhythm of the circular dance, and the whole movement follows the circle. All changes cannot leave the circle, from the head to body parts including legs, feet, and hands. It is easy to see the circular movement form in all parts of the Chinese classical dance and a variety of circular rhythms in Chinese classical dance, including flat circle, running circle into circle, straight circle, horoscope-shaped circle, and three-dimensional circles, etc. All of these circles form the unique artistic characteristics of Chinese classical dance.

### ***2.2 Rigid and flexible features***

Chinese classical dance often gives people a beautiful feeling beyond the ordinary. The dance sleeves are a great example in Chinese classical dance actually combine rigidity and softness. On the surface, it looks like the long and soft dance sleeves performers' arms and exerts a special and beautiful feeling like running clouds and flowing water under strong motion, which expresses a high spirit and a magnificent, different artistic experience to audience the dance movements of Chinese classical dance are undulating, dynamic and static. It is Chinese classical dance that can lead people into a wonderful sensory experience. The dance movement plan and choreography rehearsal that combine softness and rigidity with each other, dynamic and static combination, give people a feeling of enjoyment for both dance movement feeling and beautiful feeling, while at the same time, quiet and soft dance moves, which sometimes suddenly appear rigid and strong, bring the audience a kind of movement path beyond the ordinary form of thinking. Therefore, such planning and rehearsal compilation are the core of the long-lasting prosperity of Chinese classical dance.

### ***2.3 The characteristics of spirit and spirit***

As we all know, classical dance has very high requirements for demeanor. You must maintain your demeanor before you move your body. This means that before the body starts to move, the demeanor has followed the dance music to enter the state, and after the body has stopped moving in the end, the demeanor still has to be maintained well. During the dancer's performance, his or her demeanor and body charm must be combined and performed together. To achieve the state in place, the expression changes with the body shape, and the body shape changes with the expression. The two are inseparable and reach the state where God is with the body. In a performance, the attitude of a dancer also represents his inner thoughts. If you want to interpret the soul of the dance, firstly, you need to look at the actor's facial expressions and state; secondly, look at the expression from the various movements shown by the body own emotions. Generally speaking, dancers will first convey their thoughts with their eyes and some micro movements of the facial features, so that the audience can feel the soul of the dance through the dancers' expressions.

## **3. Du Fu Hainer's aesthetic analysis of the artistic conception of Chinese classical dance**

### ***3.1 The beauty of the unity of mind and body sought inward***

Through the interpretation of the previous article, Duf Heiner tried to use dance to interpret life, so that dance and life are closely intertwined. In fact, this way of expression is very similar to the unity of body and mind in Chinese classical dance. It is also dance. People use dance to interpret life. In fact, many movements in Chinese classical dance are cut from reality and gradually imitated after observing things in reality. But now Chinese classical dance is not just imitating, the most important part is to grasp some from imitating reality, and get more inspiration from it, so as to create more body language of your own. Experience it with your heart, and express it with your body, so as to achieve the state of unity of body and mind. There is such a saying in Chinese aesthetics that art does not necessarily have to be spoken, it is more about feeling with your heart, thinking and filling with your brain. From the perspective of the creator, the creator seems to have built a bridge that can communicate with the viewer. From the perspective of the viewer, they walk over the bridge built by the creator and are able

to see a newly-developed world. The new world can directly hit the soul of the viewer, which is exactly what is advocated by Dufhaina's dance aesthetics.

In the whole process of appreciating a dance music, the most important thing is to concentrate and use the visual beauty to trigger imagination, so as to experience the true beauty of a dance. Take a female group dance "Lotus Fu" as an example. The whole dance feels very refreshing. The performers really seem to be blossoming white lotus, and the stage really seems to be a pool of clear water, with blossoming white lotus standing proudly in the pool. The dancers just use simple "stage step", but it makes people really see a pool of white lotus. But a simple "cloud hand" allows the audience to see the white lotus swaying in the gentle breeze. With the composition on the stage, it can weave a dream for the audience, in which there is water, flowers and wind. In fact, this just requires the audience to make some imagination based on the visual basis. The imaginary white lotus is a fresh and refined, elegant and pure white image. At the same time, it can also show a quiet and fresh picture. Just using very simple colors and very simple body movements, combined with the stage composition and songs, is enough to make the audience weave the picture in their minds, while at the same time the actors express their own emotions, and add a strong color to the picture. This is a very important link in the dance process, which embodies the beauty of the artistic conception of the unity of body and mind.

### ***3.2 The beauty of dynamic and static images***

As we all know, the ideas of "Faner" and "Appearance" in classical dance are very important. Generally speaking, they will be displayed before the action is about to end or before the action begins. "Appearance" appears when the performer finishes a movement or the end of a dance performance. Doing a classic action will give people an unsatisfactory feeling in terms of character creation, and "Qifaner" is also a very traditional classic action. For the beginning of a dance movement, it will give people a bright feeling, and meanwhile it will give the body power at the beginning of a movement. The combination of the two is to give the audience a signal to start as well as some unfinished reaction time. The audience will feel the soul of the dance as the action starts, and will feel the shock of the dance as the action ends, and they will be inspired. It will resonate with the dance psychologically, which will make the audience have a deeper understanding of dance. It will also cause a great impact on the vision during the appreciation process, which will shock the audience. Take "Dunhuang Colored Sculptures" as an example. In this dance, the characteristics of "combination of movement and stillness" are fully expressed, although all expressions from the beginning of the movement to the end of the movement are very regular. The performer's posture during the performance is very elegant. Quiet like a virgin, and brisk like a rabbit. There are pauses and dynamics in the smooth dance movements, which perfectly express the feelings that the whole dance wants to express. It presents an image of a character who exists in the human world, yearning for an ordinary life, cherishing the sufferings of the world, giving care and sympathy to people, and at the same time wanting to share the joys and sorrows of the world, hand in hand but powerless. Such a way of presentation will not put too much pressure on the martial artist and the audience, and the space left for some imagination and thinking is also very sufficient. The entire dance music has a sense of regular rhythm, which makes the beauty of the entire dance music to the extreme. Classical dance has always used this method in its presentation, creating beautiful dance images one after another.

When the performer receives the encouragement of the appreciator, it can be seen that the performer's artistic work has been fully recognized, and the performer will be encouraged and become more and more wonderful in their performance. This is the Dufhaina's aesthetic thinking. But performance is not just a one-man show by the actor. It can allow the stage, props, background, music and the performer to drive the atmosphere. When the performer interacts with the audience, the whole atmosphere is directly filled, allowing both the performer and the audience to interact. This shortens the distance between people. Chinese classical dance is a combination of movement and stillness, and the outline of the dance movement has both form and spirit, making it impossible to extricate yourself from appreciation.

### ***3.3 The unity of appearance and spirit***

The implication of having both form and spirit is not only a form of beauty, but also a charm, sometimes for nothing. The reality is born in the void, and the void is born in the reality. There seems to be something generated from nothing, and nothing generated from everything. Just like Xiangge can get jewelry, the two cannot be separated. It turns out that in this combination of reality and blank. It is not only what the eyes see, but also the beating of objective objects and thinking. In general, the

combination of form and spirit is actually a kind of cognition of beauty. Among them, the shape of Chinese classical dance has the charm, the origin of life, the feeling of unity of mind and spirit, and the "god" connecting the heart and the spirit. These are not inherent and they need to be practiced and explored by dancers. The core of Chinese dance is to rely on "rhyme." When the body can match the rhythm of the music, the movements will be more harmonious, so the movements and the charm will be more coordinated, so that the Chinese dance can be more perfectly reflected, and the charm of the dance can be used. The movement of the waist and the movement of the body are highly unified.

Dufheiner believes that themes, dance moves, and music are the three major elements that form the atmosphere. This idea shows the essence of dance. Dufheiner also discussed the situation of pure dance. Although sometimes there is no clear theme, dance is still presenting a theme. In this case, the theme is generally "elegant, personable, relaxed and happy." Chinese classical dance has a clear center, "take the waist as the axis, run to the ribs, walk on the shoulders, and follow the arms", so that the charm can be perfectly presented. Just like what Duf Heiner said. If there is no form and spirit, Chinese dance cannot reflect its most perfect perspective.

#### 4. Conclusion

Chinese classical dance is not only a form of dance, but also an exemplary expression of art and unique ingenuity. Classical dance has dance techniques and procedural meanings that you want to express, and it has a unique interpretation and an explanation of beauty. There is a very important reason why Chinese classical dance can become a unique style. Combining Dufheimer's aesthetic analysis of the realm of Chinese classical dance and thinking about the artistic realm of Chinese classical dance can help classical dance to be better interpreted and expressed.

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