

The Aesthetic Characteristics of Vocabularies for Movements in Typical Details of Dance*

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Abstract—Typical details have strong representativeness and artistic vitality that can play tenfold role in works and receive artistic effect "knowing the whole leopard by peeping at a spot, and spreading the spirit at a glance". The typical details in dance works are created to reveal the essential meaning and ideological connotation of things after the details of life are extracted according to the needs of content and expression, which are the concrete carrier of dance soul and the essence of creation of dance choreographers. based on the typical details of dance, this paper selected the representative works of different kinds of dance, such as folk dance, ballet, modern dance, and so on, deeply interpreted the vocabulary expression of typical details in dance works, explored its spiritual implication and artistic value, and thus dialyzed the aesthetic characteristics of typical details of dance.

Keywords—typical detail; vocabulary for movements; aesthetic characteristics

I. INTRODUCTION

The artistic details in the works are no way made by random stacking of the details of life, nor by simple simulation of the trivial details of life, while they are typified details that are created to reveal the essential meaning and ideological connotation of things after the details of life are extracted according to the needs of content and expression. These typical details have representativeness and artistic vitality that can play tenfold role in works and receive artistic effect "knowing the whole leopard by peeping at a spot, and spreading the spirit at a glance".¹ Based on the typical details of dance, this paper selected the representative works of different kinds of dance, such as folk dance, ballet, modern dance, and so on, deeply interpreted the vocabulary

expression of typical details in dance works, explored its spiritual implication and artistic value, and thus dialyzed the aesthetic characteristics of typical details of dance.

II. BEAUTY OF ABUNDANT EMOTION

The typical details in the works come from the passion for life, "as the condensation of water vaporized by warm emotion, so it can fully show the latent beauty."² In the famous ballet opera "The Wayward Daughter", a typical detail has been deeply imprinted in the author's mind, that is the daughter with calf love has her whole mind to meet her lover outside the door, while her mother who knows this but pretends not to notice, in order to cut off the love between her daughter and the lover, has come up with many ways to keep her daughter; on the one hand is the anxious daughter, and on the other hand is the mother of "fiercely loving daughter", then both sides launched a fierce "secret fight"; the daughter sat on the stool as her mother required, accepting her mother's chatter. Just this simple scene in ordinary life, shows the charm incomparable for other arts through creation of the director; simple dance movements convey endless mind. The choreographer arranged to make the daughter support hands on the stool stiffly, with her buttocks on the position of one-half of the stool, her body leaning forward and her feet overlapping on the ground; such dance movements strongly convey body-language information that she is absent-minded, anxious to leave, so that the daughter's inner world is vividly depicted. While for the nagging image of the mother, the choreographer arranged subtler and more exaggerated dancing movements, that is the daughter sat while the mother stood, face to face with the daughter who always raised her head; the mother stood with her arms akimbo, her lowered head wavering from side to side, and her body moved from her daughter's left to right. The mother's body is back to the audience, so people cannot see her facial expression, but the semi-circular movement route, and the mother's constantly wavering head, formed a strong visual impact, disseminating rich emotions, which make the strong family affection between mother and

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¹ Ren Yaoyun. On the Typicality of Artistic Details [J]. Journal of Liaocheng Normal University (Philosophy and Social Science Edition), 1988 (07):1.

² Wen Lipeng. Collected Works of Wen Lipeng [M]. Jinan: Shandong Pictorial Publishing House, 2005:220.

daughter and the fervent love between men and women fully expressed.

For this, it can be seen that art is the expression of true feelings and disposition. Therefore, the typical details are more worthy of "flowers produced after physical or mental injury that are cultivated with blood and tears", ³ and are "the feelings of the poets in their minds, and they won't release readily even when fermented, until the heat expands to make a natural burst. The stone breaks forth from extreme fire, and rain comes from extreme cloud, like volcanoes - only in this way can a soul-stirring works be created."⁴ Therefore, in the creation of typical details of dance, emotion is not only the starting point, motive force, but also an important factor for constituting the typical details.

III. BEAUTY OF PROFOUND THOUGHT

"Not all thoughts are emotional, but all moving thoughts of artists are always emotional. The moving thoughts of artists are based on the emotional images, and the thought and emotion in artistic image are interdependent"⁵. Thought and emotion depend on each other in artistic image. Emotion is dominant and thought is the basis. This is the inevitable result.

In the typical details, art and emotion are interdependent, full of deep ideology. In Pina Bausch's famous work "Cafe Muller", there is also a typical detail that deeply taps into people's souls. A couple on the stage numbly and emptily embraced each other in their own way without any communication or feeling. A man came out of the darkness behind them, stubbornly and domineeringly changed their embracing posture, manipulated the soft and powerless arm of the woman, moved her poor and helpless head, making the numb and helpless man to embrace the woman like an inanimate object in the way he requested. But the woman could not control the slide to the ground. The woman got up from the ground and still embraced her partner in her own way. But the man who came in from the darkness behind her still stubbornly controlled them in the way he wanted, once, twice, three times, four times... Rebellion and change again and again, the couple was forced to change in the man's control, according to the man's way, mechanically and numbly repeated the inertia-driven action over and over again... The unresolved emotional entanglement between the couple and their despair and fear of inability to change their life gradually developed into a breakdown and eventual collapse as the rhythm accelerated over and over again... The loss of real life and harmonious life is bound to be the loss of artistic harmony, in which art loses its "sacred" mission and falls into "the present entanglement". After two world wars, people in Europe witnessed the cruelty of war and felt that the threat to human life was not caused by life, but by human

itself. Human beings kill each other, self-destruct. There is a serious crisis in the future of human beings, and life is in a confused and difficult state. Hemingway's so-called "Lost Generation" and Pina Bausch's "Cafe Muller" are deep portrayals of life in a state of disharmony. So people fell into an unbreakable web weaved by self-confusion, pain, anxiety, depression, grief, anger, distress, loneliness, loneliness, sadness and other emotions, and life was firmly besieged. After the emergence of human self-consciousness, the balance of life has been broken, and art has devoted almost all its ability to save and seek life. But different times have different ways of seeking because of their different cultural and social backgrounds. For example, in Shakespeare's time, human life was liberated from the rule of religious theology, and therefore the spirit of the times of human rationality was highlighted. Therefore, Shakespeare's works are full of humanistic caring spirit, calling that human life should be handed over to their own hand and human beings are the greatest creatures in the world. It can be seen that the typical details of dance contain profound thoughts.

IV. BEAUTY OF LOFTY LIFE

From its aesthetic point of view, lofty life should be interpreted from two aspects: one is the life, the other is the nobility. All art is the result of living activities. So the interpretation of life should come first. "Art is life's self-examination and self-care, which is an existence beyond the object. That is to say, it is the world of self-relevance that life faces to life"⁶. "Art is the highest mission of life. Art, in the final analysis, is not a repetition and reproduction of facts, but a reminder of human feelings and physics, a record of psychology, feelings, and thoughts, and also a recasting and creation of life, soul, and spirit"⁷. Life is the person himself in the typical details of dance.

In ancient Rome, western Longinus thought that nobility sprang from great thoughts, and strong and exciting emotions. German aesthetics believes that nobility is the infinity of aesthetic object form. It is expressed as infinite size and quantity, and incomparably strong power. Its contact with the aesthetic subject is, first of all, a negation to the subject's life and emotions, so as to evoke a stronger power to overcome the infinity of the object. As a result, a strong spiritual and life force has been generated. It was the beauty of what Confucius called "bigness". Because of its unique features, nobility is distinguished from gracefulness, nobility, with its huge appearance, galloping momentum and unrestrained movement state, forms an exciting dynamic beauty in its sharp conflict, evoking viewer's sense of pride and victory that is very pleasing"⁸.

"It is even more so in the special art viewing style. We can see that the expressiveness of things is the main medium that artists rely on to convey meanings. Artists always keep a

³ Wen Lipeng. *Collected Works of Wen Lipeng* [M]. Jinan: Shandong Pictorial Publishing House, 2005:220.

⁴ Duan Xiaolei. Rooted in the Earth, Immersed in Poetic Habitation — On Poet Qiqiaoshengyan's Poems [J]. *Journal of Hunan University of Technology (Social Science Edition)*, 2014 (06):15.

⁵ Wang Chaowen. *On Aesthetics* [M]. Beijing: People's Publishing House, 1984: 296.

⁶ Lei Tipei. Chao Yue. The Value and Significance of Art [J]. *Southern Cultural Forum*, 2001 (10): 15.

⁷ Ding Yaping. *Culture Theory of Art* [M]. Beijing: Culture Arts Press, 2005: 124.

⁸ Li Lie. On Gracefulness, Magnificence, and Its Aesthetic Education [J]. *Yunnan Academy of Social Sciences* 2000 (12):13.

close watch on these properties, and understand and explain their own experience through these properties, and ultimately determine the form of works they want to create through them"⁹. It is impossible for artists to succeed in expressing the life of things without first understanding characters in their typical details and conducting an ideological and spiritual dialogue with characters. In the dancing works of A Yangko Dancer, the old artist squint his eyes, raises his eyebrows, moved his toes and taps his knees with his fingers. These simple movements show rich emotions from laziness and comfort to heart intoxication, and from body sensation to infiltration of soul, which are naturally expressed. In the works of Mother, Zhang Jigang shows an unforgettable posture that a woman leans forward 90° to the ground to depict the personality of the character. This is the most typical and wonderful posture in the works, and also a motivation of the works. The archetypal figure shows a mother who is hunched over, trembling, and bent by the burden of life and the vicissitudes of time. The image of the mother has nothing concern with youth, uprightness and tallness, and beauty. But her bent body, craggy face and untidy hair radiate with incomparable beauty, which is the contribution and responsibility to her family and deep love and care for her children. This kind of beauty is the highest praise of life and maternal love. Just as Wen Yiduo said, "life does not last more than a hundred years, but it can indefinitely develop into profound and beautiful circumstance in the quality, and the artistry of life is the only way for life to reach its depth and beauty."¹⁰

It is precisely because the director has a deep understanding of the mother's nobility that he can choose such a gesture to express this kind of greatness and understand the rich significance of the gesture. It is the short height that reflects her noble heart. The contrast is so powerful that the image of the mother also shows noble life and strong appeal. Her devotion and virtues are all contained in it. The image of the old mother, who is bent over, is the director's most emotional praise and love to all mothers.

The dance itself expresses life state, belonging to perception noumenon and life noumenon. As an existence, life is first of all the existence of individuality. The free expression of vitality means the expression and satisfaction of individual imagination, emotion, and will. Humanism has been highlighted and promoted by means of artistic activities. The free vitality always points to a criticism of the existing culture and a rebuilding of a better living environment. The free vitality is also an extension and expression of individual spirituality, so it has noble property of life.

V. CONCLUSION

"Every typical detail created by the choreographer is permeated with an individual performance, which contains group aesthetic consciousness and the concepts and feelings

of the times, society, nation and class"¹¹. Therefore, typical details of dance express some "hidden" thoughts, feelings, wishes and ideals in an "explicit" art form, which is the reflection of reality in the choreographer's mind, and the presentation of directness or indirectness of his mind. Typical details are the art works created by the subject of artistic creation under the guidance of aesthetics, which are both powerful in artistic quality and full of meaning. They can reflect the rich and colorful social history and real life. This kind of works contain the infinite with the finitude, just like that "the sun and the moon are hidden in the pot".

This paper takes excellent modern dance works with different characteristics as practical case, such as folk dance "Spirit of Peacock", ballet Raise the "Red Lantern" and "The Wayward Daughter", modern dance "Cafe Muller", "A Yangko Dancer" and "Mother", etc. Through a thorough and meticulous analysis of the typical details in the works, this paper reveals the artistic connotation hidden in the typical details of dance, and then dialyzes aesthetic characteristics of the typical details of dance including the distinctive uniqueness, rich emotions, profound thoughts and lofty life property, thus generating a powerful infectious effect and making the art works convey a profound influence.

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⁹ Liu Jianping. On Expressiveness of Artistic Perception [J]. Journal Of Minjiang University, 2003 (06):25.

¹⁰ Wen Lipeng. Collected Works of Wen Lipeng [M]. Jinan: Shandong Pictorial Publishing House, 2005: 216.

¹¹ Na Shoudi. Aesthetics Appreciation: Part III [M]. Yinchuan: Ningxia People's Publishing House, 2006:1.