

# Analysis of Body and Emotion in Dance Performance

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## ABSTRACT

Dance is an art that combines body and emotion. Body and emotion are the soul of dance and the joint force between them forms the unique artistic charm of dance. The expression of body and emotion gives the dance vitality, revealing the endless rhythm of life. The blend of body and emotion is a sign of the maturity of dance performance art, a bridge connecting the audience and the dance art, and a concentrated expression of art leading to the window to the world. "Body" dynamics have a strong "emotional" factor in dance performances. Emotions are formed by body movements and the two are complementary to give expression to each other in dance performances. Dance is also an art that expresses emotions based on human body images and movements. The emotion of dance is conveyed to the audience through the softness and pose of the human body, giving the audience a powerful audiovisual impact. Dance is a kind of beauty in form. The performers bring out the deepest call of the soul in beautiful dance, carrying the aesthetic consciousness of human beings and embodying the emotions in people's minds. This article mainly introduces the relationship between body and emotion expressed in dance performance and briefly analyzes the expression of body and emotion and related factors in dance performance, hoping that it will be helpful to the field of dance performance.

**Keywords:** Dance performance, Body and emotion, Function, Relationship, Link.

## 1. INTRODUCTION

It is often said that "dance is music seen and music is dance heard". What is it to connect dance and emotion? The answer is emotion. Duncan, the mother of modern dance, believes that "creative activities that use body movements to express thoughts and feelings all belong to dance art". Ouyang Yuqian, a modern Chinese dramatist, believes: "Dance uses movements alone to convey emotions. What it shows is... a high degree of emotional concentration". Dance is the emotional expression of dancers using their own body language. Music is the product of emotional externalization. Dance and music are the products of emotions. When dance and musical emotion collide, there will be common emotions and different emotions. Therefore, body language and music in dance works share common emotions, and body language has the musical emotional non-imaginary content. This paper will discuss the emotions of body language and music in dance works. There are many papers discussing the

relationship between music and dance, but most of them only talk about the importance of emotions. Comments on the relationship between dance and musical emotion are still relatively vacant. And a good dance performance relies on the combination of body and emotion, so that the dance performance can be further sublimated and vitalized.

## 2. THE FUNCTION OF BODY AND EMOTION IN DANCE PERFORMANCE

### 2.1 The Function of Body in Dance Performance

Dance body is the human body that has been refined, processed, shaped and beautified through art. The dance body comes from life, imitating, tempering and processing the natural movement form. The functions of dance body are not only embodied in conveying emotions, but also a comprehensive form of expression of various parts of dance art. The function of dance body is that

dancers use stage performances to present various forms of dance text, mainly with the help of their own body, and to reflect the dance thoughts and the physical artistic expression of the soul through creative artistic processing and re-creation. Therefore, dance physical art is the art of dance body. In contemporary times, dance body has become the main body of dance art and a key research object in the field of dance art, as if a dazzling star shining brightly in the sky of the dance circle.

## **2.2 The Function of Emotion in Dance Performance**

The emotional function of dance is to receive the dance body and the dancer's emotional experience through the audience's visual experience, namely, the emotion of dance. Through the dancer's physical state and mental state, the audience can experience the emotions contained therein, which can reflect the changes in the dancer's mental state and ideological activities. It can be seen that the appeal of the emotional function of dance can arouse the emotional resonance of the audience and cause the soul to produce a trembling effect. It is the link of emotional communication between the audience and the dance art. Dance performance is an emotional art, which is an externalized form of the human body triggered by the control of the human's inner emotional impact. This externalized structure and scale of the human body has experienced the development process and development form of human civilization. So far, dance performance has the artistic elements that express people's rich emotions and its strong emotional expression has reached the peak of artistic performance. [1]

## **3. THE RELATIONSHIP BETWEEN BODY AND EMOTIONAL EXPRESSION IN DANCE PERFORMANCE**

### **3.1 Inner Emotions Dominate Body Movements**

Generally speaking, dance is composed of dance's body elements. But if the dancing body is just a simple body lacking emotion, it will weaken the expressive force of the dance. Therefore, dance must have the value of meaning and emotional orientation in order to produce a living dance. [2] Every dance body performed by the dancer resorts

to thought and emotional factors. Dance is born out of emotion and explodes not without reason. Therefore, when dancers dance, emotional factors full of life tension determine their body orientation. [3] For example, in the process of dancing, the Mongolian people dance with a strong and weak shaking of the shoulders, to show the Mongolian nomads' lifestyle of horse galloping or roaming comfortably. This all stems from the dancer's deep affection and deep attachment to the grassland, and the dancer's rich emotional experience is resorted to the body. The body is the result of emotional expression and the expression of artistic aesthetics is produced by using the body to interpret emotions. Only the body and posture shown in dance can produce the feeling and consciousness of beauty. And only then can the art of dance run a long history and become a timeless art form. When the emotions are fully integrated into the beautiful body of dance and the connotation of the dance is expressed through the dance body, the dance will radiate the immortal rhythm and passion of life, carrying a foreshadowing of expressing the colorful life.

### **3.2 Body Movements Carry Inner Emotions**

Every glittery moment as well as vivid and rich emotional expression in dance needs to be done with the help of the body. Body movements can accurately convey to the audience the information and meaning that the work wants to express. Only when the external body carries the emotional elements can the intoxicating dance be produced. Reflecting emotional elements in the process of dance performance requires body support. First of all, one must figure out the emotional form and orientation to be expressed in the dance and have a deep understanding and mastery of each body structure. Therefore, the huge capacity and role of dance body to carry emotions cannot be ignored.

### **3.3 Body and Emotion in Dance Performance**

The expression of emotion needs to rely on the body, and under the guidance of the actual body, the emotion in the dance can be displayed and confirmed in a more abundant form. These positive and negative emotions such as the vicissitudes of life, pleasure, anger, sorrow, joy, and major events and thematic awareness of the characters in the stage performances are all expressed in the dance body. [4] In actual dance performances, the

nuanced expression of details is required. Following the exploration of the character's body behavior, emotions naturally reveal with the body of the stage, so as to realize the mutual penetration and close connection between the actors and the characters. Although dance performance is not the dancer's real experience and is largely derived from imitation, it won't affect the mutual penetration of body and emotion in dance performance. Dancers need to make appropriate body movement through the emotions of the characters, and by doing so, they will complete the process of perfect harmony in the interaction of the body and emotions, just like a beautiful symphony. Emotion and body arouse the audience's artistic aesthetic consciousness in the unity of spirit and body, and the artistic appeal of the stage, just like the encounter of lightning and flint in motion and emotion, begins here.

The body and inner emotions in the dance performance are an indispensable part of the dance performance. The two complement each other and are indispensable. Therefore, in dance performances, it is necessary to achieve a perfect unity between body movements and inner emotions, which is specifically manifested in the following aspects:

First, dance body movements and inner emotions are the internal needs of dance art. Dance belongs to the body art, which cannot be realized by complicated and difficult body, nor can it be successful only by relying on emotional rendering. A dance without emotion is like the water without a source and a tree without roots. Simple and lack of literary adornment, poetry works will be boring, without soul and thought. A dance with only ample emotions and lacks body skills, will merely have the soul, lack essence, and be a tangible object, which cannot be called a perfect dance art. Therefore, the best form of dance art needs a combination of body and inner emotions, which not only allows the audience to appreciate the pleasure brought by the exquisite dance skills, but also allows them to appreciate the spiritual foundation contained therein, achieving the full unity of the two. Only by expressing emotion in the body and embodying the body in emotion can dance art be transformed into a first-class work of art. [5] In the process of dance interpretation, dancers should integrate the feelings of the text into the body, so that the audience can get spiritual enlightenment and sublimation of the soul and the unique dance art can be transformed into a body art with soul. In every moment of their dance, dancers are

conveying emotions and writing their souls. For example, the body of the tercel soaring to great heights in Mongolian dance is a symbol of grassland civilization, which lays down the cultural color of the grassland, reflects the unique totemism form of the grassland nationalities, engraves the original life trajectory of the ancient grassland nationalities, and contains the cultural origin of the Mongolian people. Emotion achieves unique body behavior, and the body promotes the expression form of emotion.

Second, the perfect unity of the body and inner emotions is where the audience's concentrated demand for dance art lies. The audience appreciates dance because dance contains artistic aesthetic value, from which one can gain artistic enjoyment and appeal. It is a feast of body art. If in the dance process, the dancer blindly pleases the audience with pure body skills and neglects the expression of emotion and spirit, then in the eyes of the audience, the dance becomes a magic or acrobatic performance. The soul of dance is difficult to express and the audience cannot get the inspiration of soul and emotional resonance in the dance. If the entire dance only stays at the expression of emotions and conveys the emotional appeals in the text to the audience, and ignores the creation and development of body skills, this kind of dance will become a mere formality and it is far inferior to enjoying a drama performance. Therefore, dance performance is a game of body and soul, a process in which body and soul shape the art of dance through mutual penetration, and a cusp that pushes dance, the body art, into the field of artistic aesthetics, displaying its unique charm and witnessing its immortal artistic value.

#### **4. THE IMPORTANCE OF BODY AND EMOTION IN DANCE PERFORMANCE**

##### **4.1 *The Body Is the Link Between the Dance Performance and the Audience***

Body movement can be said to be a kind of silent language, which plays an important role in the process of information exchange and dissemination. Musical dance itself has the beauty of body, and different movements can convey different emotions and feelings. Only by paying attention to the use of body language can a better performance result be presented. For dance

performers, body movement is an important artistic expression method, which always runs through the dance performance process. Dance performers use their body movements to express the pleasure, anger, sorrow and joy of the dance artistic image. At the same time, it is also the focus of the entire dance artistic image's movement beauty. [6] Only the dance that integrates the two can arouse the resonance of the audience, enable the audience to truly feel the connotation and artistic conception that the dance conveys, and connect the minds of the dancers and the audience. It can thus be seen that dance performers must have an in-depth understanding of the dance that needs to be performed and experience the emotions in the dance performance in person, so that they can better show the emotions to the audience through body movements and let the audience enter the emotional world of dance and be shocked by it. For this purpose, dance artists have integrated their own emotions into every body movement and even every cell of the body, thereby receiving a strong reaction and winning praise from the public. For instance, in Yang Liping's performance of "Spirit of Peacock", every movement of her body perfectly demonstrated the beauty, sanctity, arrogance and elegance of the peacock, and every body movement was full of emotions, reaching the perfect state where the soul and the body were merged into one, allowing the audience to resonate.

#### **4.2 The Emotion Is to Enhance the Emotional Experience of the Audience**

Emotional performance is the highest state of stage art performance and it is also the manifestation of the comprehensive professional ability of dance performers. For dance performers, only with the good dance quality, a solid dance foundation, superb dance skills, and rich emotions can they be good at expressing emotions. Emotional transmission is the key to the success or failure of dance. The presentation of an infectious dance work should at least be the result of the dancer's interpretation of emotions in the body, complemented by superb dance skills, combining external body dance movements with internal psychological emotions to bring out the dance language in a rhythmic way. This allows the audience to enjoy the aesthetics of stage art while also experiencing a strong shock of soul and appeal, producing emotional resonance. Pleasure, anger, sorrow, joy, hope and despair are all highly set off

by contrast with the performance of the dance movements, and from this, it also shortens the distance between the performers and the audience, and enhances the emotional experience of the audience.

### **5. CONCLUSION**

Dance is not only the presentation of the performers' dance abilities and dance skills, they will also show the charm of dance through their own emotions, and it's needed for them to express their emotions attentively in order to express emotions with dance. Dance is also an art form that fully expresses emotions and themes with body language. It is an art of appreciation that is widely praised by modern people. Emotional expression and body control are the core of dance. The emotional expression and positioning of dance mainly rely on body movements to realize. The success of dance performance requires professional dance skill, strong language perception and movement perception. And on this basis, what is needed more is the emotions of the dance performers and the body movements are the sustenance of the dancers' emotions. Therefore, for a dance performance to be successful, it can only show its true charm if the dance performer integrates his or her emotions into the body movements.

### **AUTHORS' CONTRIBUTIONS**

This paper is independently completed by Yuhan Lu.

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