

Composition and Development of Dance Body Language

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Abstract: Dance is a kind of art that accompanies human origin and development. The main manifestation of human body movements is the presentation of characters, stories, emotions, and ideas to the audience. Human body movement is the material carrier of dance, together with meaning constitute dance language. This paper uses semiotic methods to further decompose "meaning" into "objects and explanations" based on the analysis method of "action-meaning" as the logical starting point, forming a ternary analysis of "actions, objects, and explanations." structure. This essay expounds the composition of dance body language and the principles of dynamic development.

1. Introduction

Dance language is a kind of language. It is Saussure who takes the lead in distinguishing the symbols and meanings of language. He refers to it as the signans and designatum. The signans is a linguistic sign (movement of dance), meaning signification (meaning of dance movement). Saussure believes that the relationship between the signans and the designatum which has an arbitrary character, but this arbitrariness is defined at the beginning of the signifier. Once the signifier is named, the relationship is determined. That is, the relationship between the signifier and the signified is deterministic. Moreover, the understanding of the meaning of a single signifier must be understood in the entire system structure. "Structure is the core concept of linguistics, but it has led to the revolution of real guns in all fields of social science." [François Dos. *The History of Structuralism*[M]. Shi Guangmao, Jincheng Press, 2012, page 5] Achievements in structuralism is flourished. However, Saussure's analysis of the definitive relationship between the signifier and the signified results in a static state of his structure, which makes his linguistics congenitally explain the fluidity of language signs and linguistic meanings, as well as cultural developed more dynamic. This also led to the structuralist trend of thought eventually towards the bottleneck.

Saussure's successor, Roland Barthes, proposed the signans and the designatum of the first system and the second system in order to solve this problem. In his doctrine, he inherited Saussure to divide the language into signifiers and referents. The signans is the language symbol (E), the meaning (C), the signans relationship (R) between the signans and the designatum, or ERC. Roland Barthes proposed that this ERC as the first system can be extended to become a single component in the second system. That is, a group of signans and designatum what can be extended to one of the other groups of signifiers and signifiers. The occurrence of this kind of extension will have two ways of sign shift and pointing displacement.

The designatum, for example, the word language of "comrades", was called between friends in ancient China. Before and after the founding of the People's Republic of China, it was interpreted as "people struggling for common ideals and careers, especially members of the same political party." [Dictionary Office of the Institute of Linguistics, Chinese Academy of Social Sciences. *Modern Chinese Dictionary*] [M], Commercial Printing Libraries, 2006, p. 1368] or "Usually used by people." [Dictionary Room of the Institute of Linguistics, Chinese Academy of Social Sciences. *Modern Chinese Dictionary*] [M], Commercial Press. 2006, p. 1368] And among the young people born after the 1980s, "comrades" are also interpreted as homosexuals. From this we can see that under the signifier of "comrades", there are three meanings at different times, that is, three movements of the signans.

signans		designatum
signans	designatum	

The movement of the signans is in the same sense that the signans sign changes. For example, after the founding of New China, the older generation of dance artists extracted the action elements from ballets, operas, and martial arts and combined them into a set of action systems. This set of action system is the signans, which refers to the traditional dance art with Chinese representativeness and is named “Chinese classical dance”. This movement system, when it entered China in the 1990s, it also absorbed some of the elements and techniques of modern dance. At the same time, under the sign of traditional Chinese dance art, the signans of some dance works were the movement system of ballet, drama, and martial arts is refined and combined. It moves to an action system that is composed of elements of ballet, drama, martial arts, and modern dance.

signans		designatum	
		signans	designatum

Roland Barthes described the shift of signifiers and linguistic meanings through the shift of signifiers and the indicated displacements, and the phenomenon of dynamic trends in cultural development. However, he also left a question: what motivated the occurrence of flow ?

Pierce called the carrier of the linguistic symbol, Saussure the signans , as the representative (Representantmen). Later generations are accustomed to calling it symbolically. Divide the signans into: object and interpretant. Objects are things that are replaced by language symbols. Explanatory term refers to the user's understanding of the language object conveyed by the language symbol. This understanding will result in different understandings based on personal experience of the user of the language symbol and changes in the social background. It will also be formed on the diachronic basis, such as the superposition of explanations, that is, related to past explanations and new interpretations from the past. The explanation of Pierce's decomposition of the reference into explanations and objects is a crucial step in shaping contemporary semiotics.

At the same time, the explanation is realized by the person, the recipient of the symbol. In other words, the realization of symbolic meaning is based on human interpretation, and no one can participate in the symbol can not produce meaning. This is also in line with what Fukang said "no sounds of sadness and joy", and Tang Taizong's "sadness lies in people's hearts, not music". They all affirmed the dominant position of the people in the process of sign. "At the same time, it is precisely because people are involved as interpreters in the explanation. Interpretation activities are inevitably subject to the limitations of the interpreter's individual political, cultural, historical, and purported interests." [Ji Jiuwen. Pierce The interpretation of symbolic interpretation [J], Journal of Southwest University for Nationalities, 2006 (5)] This also solves the problems of language mobility and cultural dynamic development.

The biggest difference between dance and other languages is the carrier. Dance is the use of human body movement as a carrier, as a symbol of dance. The process of generating meaning also requires the participation of people.

If we use the analysis method of the Pierce semiotics to further decompose the meaning of dance movements into “objects” and “interpretations”, it will constitute a three-dimensional structure of dance language, which is an action, object, and interpretation.

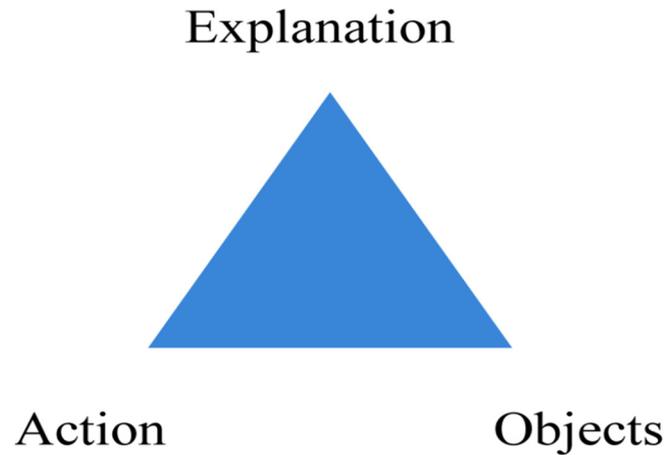


Figure 1. Three-dimensional structure of dance language

2. Action

The artistic image of dance is embodied by movements. The connotation and emotion of dance are expressed through movements. In other words, dance language expresses meaning through dance movements. “The human body itself is a perceptual material for dance, and all the phenomena of dance rise from here.” Tian Yan. Unbelievable, a lifetime interview of Yi Yi and Lu Yisheng [J], *Literature and Art Studies*, 2017(5)] Action is the language of dance symbols, together with objects and explanations, to form a dance language.

3. Objects

The object is the basis for the creation of the dance creator. These include:

First, the sensible matter of matter form. For example, Yang Liping's "The Spirit of Birds" uses peacock creatures as his creation basis. In the first appearance of "The Spirit of the Wing", Yang Liping used a high left hand to simulate the peacock's neck, then kneaded the thumb and index finger, and the other three fingers lifted upward to simulate the crown on the peacock's head. The right hand pointed back to the skirt more than 100 degrees to simulate the peacock spread. This style is Yang Liping, the creator of the dance, based on the form of a peacock, expressed in human movements. Yang Liping herself is not a peacock. She uses the peacock to perform peacock movements with her own body. In this work, the peacock as a creature is the object of the dance of "The Spirit of the Wings."

Second, fictional things. Such things do not exist in real life but are imagined and fabricated by people. It is often expressed that the dance creators use novels, poetry, paintings, and other art forms as the basis. Through their own imagination, they transform the fictional characters and events that exist in other forms of art into the body movements of the human body. Dance works. For example, Zhang Jigang's dance piece A Thousand Hands Guanyin. For atheists, "Avalokitesvara" is a fictional image. For Buddhists, "Avalokitesvara" is a god who exists in heaven. However, neither the atheists nor theists have ever seen the real “Avalokitesvara” with their own eyes. When such an object cannot be seen in real life, the creator can draw on the image of "Avalokitesvara" in other art forms. Such as images in grottoes, texts in religious books, images in film and television works, etc., and the synthesis of the images of "Avalokitesvara" in other art categories, plus the imagination of dance creators themselves on the image of "Avalokitesvara". , put it into the body's body movements and form dance works. In "Avalokitesvara", the "Avalokitesvara" deity, which cannot be seen in real life, becomes the object of dance works.

Third, non-material forms of emotions, ideas, and so on. Such works do not specifically represent a specific character or a specific thing, but use the emotion, temperament, state, and

philosophy of a non-material form as the basis for dance creation. For example, Gao Chengming wrote in the 1990s and his dance piece “Qingguang” premiered by Liu Zhen. The entire work cannot find a specific character image from beginning to end, nor does it describe an event, but rather seizes a “light” character. The movements in the works are flowing and smart, and the occasional force is also used to make contrasts and to better reflect the “lightness”. When I was attached to the middle school at the Beijing Dance Academy, I had the privilege of watching the performance of the work on the salon stage of the school. Although there are many difficult technical tricks and jumping movements in the work, during the entire work process, even when Liu Zhen is doing difficult technical skills and jumping movements, he can well control the sound of the action, except for the sound of music. The actor's movement was truly silent and perfectly interpreted as “light”. In this work, the status of “light” as an intangible form has become the object of dance works.

Or, as in most works by Cunningham, a representative of Western modern dance, he creates dance works according to a concept. Unlike traditional ballet and modern dancers, he opposed the use of dance to express “character” mental activity, opposed the exaggeration of the influence of the dancer's personality on the audience and collaborators, and opposed the arrangement of dance on the basis of musical or dramatic plots. He believes that Cunningham relied excessively on auxiliary tools such as literature, music, and choreography to excessively use dramatic psychological descriptions. Cunningham insisted on the idea that “dance is dancing”. He believes that the beauty of dance lies in the form, and in the English translation of the “Book of Changes”, he comprehended the idea of creating a book. Based on these two points, we invented the “chance of opportunity choreography”. The specific operation method is to divide the size of the dance segment number, position orientation, rhythm pattern, body movement and other issues that need to be selected by the dance creator into several parts, and then number them uniformly, and if necessary, the method of throwing coins may also be used. To further to subdivide into several groups, finally throws / threw coins, to see the number of the number of the number of several coins on the front, select the first part of the action, as to how to move, how many shots, each action to complete a few actions, towards which directional movements and other details, you can throw coins to find one by one. In the scheduling of movements, this method places the entire stage performance area horizontally and vertically on 8 points, and then divides into 64 small squares in order to provide better and more varied choices. [Ou Jianping. *Foreign Dance History and Appreciation of Works* [M]. Beijing: Higher Education Press, 2008.]. The characteristic of creating dance works in this way is that they can break with the motion creator's own movement habits and seek more expectations. In addition to the combination of actions, this method of dance creation was only established when Cunningham insisted on the external form of dance and opposed the idea of giving excessive content of the dance. It is the concept of dance and creation based on this concept. In his work, this idea is always the object.

At the same time, these objects of dance are not completely separated from each other. In the same work, it is possible to express both something that exists in a material form and also expresses a certain non-material form of emotion and philosophy.

4. Explanation

Explanation reflects the relationship between dance moves and objects. Dance movements use a certain aspect of the object to evoke some kind of cognition in the mind of the audience. This kind of evoked cognition is interpretation. The audience is directly faced with the form of dance, which includes dancing beauty, clothing, makeup, music, and so on. The main one is the dance movement, which imagines the objects that the creator may express. However, the imagination of the audience does not match perfectly with the objects that the creators had presupposed in their creation. Therefore, what the audience imagines is only their own explanations evoked by dance movements. The formation of this interpretation depends on the historicity of the audience's understanding.

The so-called historicity of audience comprehension refers to a certain understanding that has

been formed in the audience consciousness. According to this understanding, it explains the manifestation of the dance works encountered at the moment. This understanding, which is the basis of interpretation, is a collection of knowledge of the individual's past experience. Historicalness is the basic fact that human beings cannot live without their existence. In the history of human life, it forms a recognition in the history of time. This understanding will inevitably have historical limitations and become a historical "prejudice." Gadamer believes that "prejudice may not be unreasonable and wrong. In fact, the historicity of my existence creates prejudice. Prejudice truly constitutes the first directness of my entire experience. Prejudice is our The tendency of the world to open." [Gadamer. Truth and Method [M], p. 262] Therefore, "prejudice" is not a negative factor but a positive factor and has "legitimateness". It is formed under the influence of historical and cultural traditions and is the interpreter's choice. When the dance creator explains the dance, what kind of interpretation is chosen is what kind of creative route, artistic route, and even the road of life. How the audience interprets dance works depends on the past experience and knowledge accumulation of the audience. It also means that the audience has chosen what kind of prejudice against the dance works. This "prejudice" is a creative explanation.

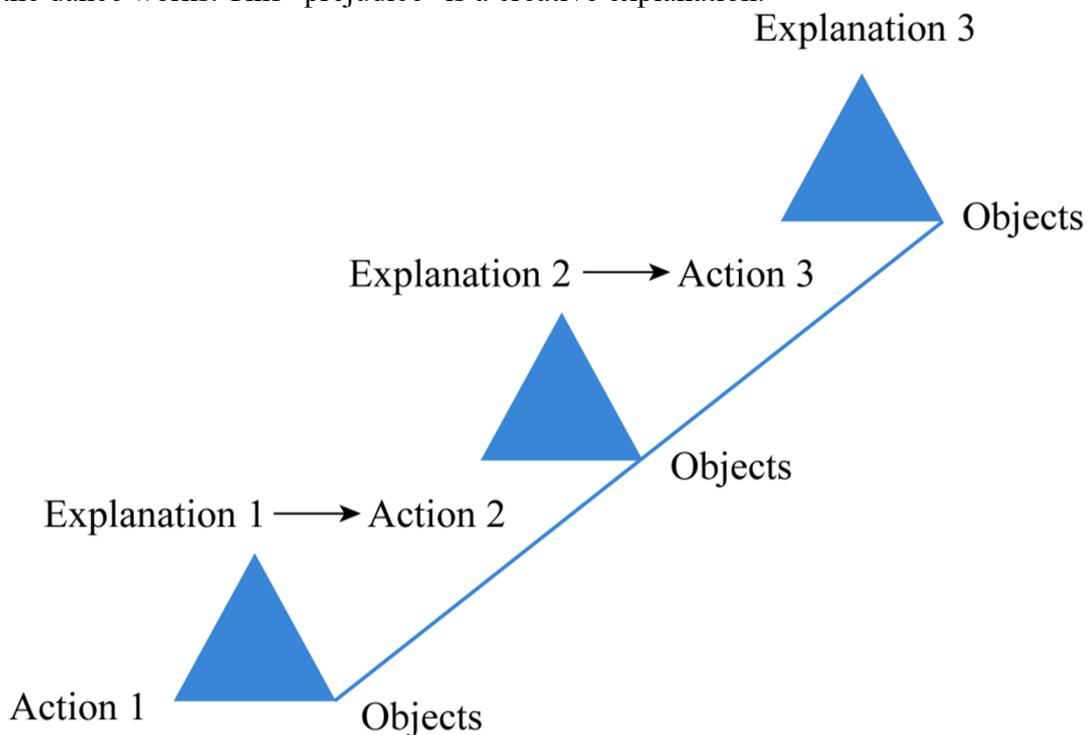


Figure 2. The chain of action generation

The creative explanation is not through the interpretation of the absolute agreement between the dance movement and the object, but through the creative interpretation of the interpreter's own historical knowledge accumulation. Creative explanations generate new actions and form an explanation that can be developed indefinitely—the chain of action generation. For example, under the interpretation of "Chinese classical dance" at the time of the founding of our country, we formed an action system that combines ballet, opera, martial arts, and other elements, and later called the "classical dance of traditional opera". The teacher Sun Ying believes that Chinese classical dance should try to find Chinese classical aesthetic charm as much as possible, and should abandon the action elements in foreign dances such as ballet in the "Classical Dance of Traditional Opera School". Under such an interpretation, a unique style of "Han-Tang classical dance" movement system was formed. The current Chinese classical dance, after absorbing the explanation of Sun Ying, formed a new movement system of Chinese classical dance that simultaneously accommodates the essence of both classical dances. This creative interpretation contributed to the evolution of dance.

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