

On the Role of English Dance Literature in the Study of Dance Theory

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Abstract: with the expanding perspective of international theoretical research on choreography theory and the increasingly close relationship between the development and practice of world dance under globalization, Chinese choreography researchers have paid more attention to the historical and current western dance literature. On the one hand, historical data were obtained from the past western dance literature to produce research on dance historical data; On the other hand, through the self-report of dancers with certain research significance or the inductive analysis of dance researchers, we can obtain the cognitive and judgment results of dance thoughts and artistic laws at that time, that is, the research on dance thoughts and laws; And through the re study of dance theory, we can obtain the reference and reflection of research experience, that is, the re study of dance research.

Due to multiple reasons, such as the early research fields and research objects of choreography scholars tend to be domestic folk dances, the level of English translation and the lack of access to English literature, the possession and research of Western dance and Western dance literature show: less data possession, shallow research depth, more translated research texts of others, and less systematic and rational re research, As well as the lack of attention to the current western dance research papers, that is, the study of Western dance. Although in recent years, more attention has been paid to the documentary evidence of English dance in the research of dance theory, it should be continuously thought and deeply excavated in the future research. The following is a brief classification and discussion of the role of Western dance literature in dance theory research.

1. The Value of Real Historical Data under the Triple Evidence and Double Evidence Law

WangGuowei advocated that "we were born today. Fortunately, we can use new materials underground in addition to the materials on paper. From this kind of materials, we can supplement

and correct the materials on paper, and also prove that some parts of ancient books are factual records, that is, the words of a hundred schools of thought are not without the fact of one side. This dual evidence method can only be applied today." Using "new underground materials" - cultural relics and ancient documents to confirm each other, consider and study the imprint and development of history and culture. From the perspective of anthropology, the triple evidence method includes: literature, cultural relics, living state. Through the research methods of ethnography and other means of anthropology, the research and interview analysis of the living behavior activities of the research object in the current and development process under the other position.

Both the double evidence method proposed by Wang Guowei and the triple evidence method advocated by anthropology affirm and attach importance to the possession and in-depth mining of literature. The Queen's ballet, which was performed in 1581, is recognized as the first ballet in the dance industry because it has historical significance and research value and is supported by detailed historical data. The careful recording and interpretation of the literary stage books, as well as the dynamic reproduction of the performance scenes by the court painters, have made it the first pearl that has always shone in the history of Western Ballet after becoming the stars of the Palace Banquet dance of the Queen's ballet.

The most important thing is the record of the artistic characteristics of the dance drama in the Queen's comedy ballet, which refers to the first western "dance drama" worthy of the name, including its music and dance integrated performance form, the "deified" narrative adaptation of mythological materials, the complex aesthetic guidance of the ruling class, and the living art space for dance creation. Beaujoyeux described the specific arrangements he made in the Bourbon hall. At one end, he built a low platform for the king, Queen, Prince and princess to sit on. On both sides of the podium are areas belonging to ambassadors and noble ladies. The others sat in the two corridors surrounding the hall. To the king's right is the grove of the forest goddess Pan. Directly opposite is a gilded dome, called the "Golden House", where music is played. On the ceiling between the forest and the dome is a boundless cloud from which Mercury and Jupiter will fall. The Queen's comedy ballet has a large number of descriptions of dance performance space, audience appreciation mode, gorgeous stage settings and characters as mentioned above. The exquisite, smooth, gorgeous and poetic style of the first dance drama accurately shows the "extravagance and perfection" in the artistic proposition and the successful attempt and exploration of the Myth theme in the narrative of the dance drama to serve politics.

2. Writers' Works as Materials for Studying the Evolution of Dance Form History

The study of dance theory is always inseparable from the analysis of basic dance works. First of all, the theory comes from history. Secondly, the history of dance is fundamentally the history of writers' works, especially the classic choreographer and choreographer, which constitute the basic morphological evolution and development of the history of dance. Due to the limitations of dance art's own retention methods, especially in the early stage of dance art, in addition to the recording of dance scores, it relies on the written recording of stage books. Therefore, it is of great significance for the Taiwan based possession of dance works. The research of dance theory needs to pay attention to the voice from the practice area. On the one hand, we should learn to choose the "real" dance literature that truly reflects, cares for and depicts the dance practice, On the other hand, select valuable works with progressive significance and unique personality in the process of dance development for research.

Bunonville had seen the version of Taglioni in Paris. Using Charles Norrit's original script, he commissioned Herman Lowinsky to create a new score and his own dance. Although Sylfeld is his favorite pupil Lucille Grann, he has deliberately greatly strengthened James' role, making him more

important than the French version, because thanks to the excellent teaching methods of bunonville, Danish male dancers maintain their stage status even in the romantic period. The Danish version of silverfield soon achieved success and has been retained in the play, with the characteristics of the role handed down from generation to generation; This is also the most common version today. The above is the record of different versions of James, the male character, in the stage version of "the fairy" in bunonville, in the treatment of his artistic characteristics of dance. At the same time, this analysis and elaboration of the comparison of the two versions of male role art processing in France and Denmark, which is related to the historical causes of the important artistic characteristics of the Danish School Ballet in the future, is reflected in its historical script. It can be seen that the text records of dance drama and dance works not only have the description of dance scenes and dance forms, but also have the true description and interpretation of the choreographer's creative psychology, which is a higher-level in-depth answer to the dance drama based on the analysis of dance historical forms. Through the linear combing of dance literature, especially dance stage books, we can get a glimpse of the leopard, establish and prove the judgment and cognition of the development process of dance form.

3. Research on Dance Theory as an Analytical Text of the Development of Dance Thought History

It is undeniable that the study of Chinese dance theory is more extensive and forward-looking in the field of Chinese national dance culture. For the study of Western dance literature, and even the study of Western dance culture and thought, we can also learn from the experience and views of Chinese national dance research.

Chinese dance theorist Yu Ping mentioned in "the primitive origin and historical construction of Chinese Dance" that the theoretical proposition of "dance national tradition" essentially includes two propositions: first, the history of Chinese ancient dance is not only the history of the form replacement of national dance, but also the history of the spiritual evolution of national dance; "Dance national tradition" is a historical dance consciousness that can revitalize and expand the national dance, rather than the "Traditionalism" of the national dance of "tradition for tradition". Drawing on his views on the study of Chinese national dance, the study of Western dance is also not only the history of the form replacement of national dance, but also the spiritual evolution of national dance. In Western dance literature, the collation and grasp of dance ideas help to establish the cognition of the historical dance consciousness of Western dance art, rather than merely staying and limited to the research on the personality of works and the periodic exploration of the artistic personality of writers. The overall idea and creative consciousness of dance can be sorted out and grasped smoothly, so as to enrich the research on the ideological history of Western dance.

Careful analysis of the theory of dance criticism in many Western dance literature can continuously obtain new knowledge beyond the existing cognition. In the dance epistles, the specific operation scenes of choreographers and dancers in rehearsal and the creative relationship between artists are described as follows: in this case, a head of a ballet that strives for perfection should, like most poets, have neither the talent nor the ability to explain, and can only read his works over and over again, It completely depends on the perception of the actors to comprehend and interpret the works. You would say that they have been trained in rehearsal. I think, but it is more about offering advice than putting forward rules. The rehearsal process of choreographers and dancers is not a discipline, but a guidance. Novell believes that the choreographer should depict the scene like a poet and put forward a "requirement" of atmosphere. The dancer uses his body as a brush to feed back the choreographer an aesthetic picture of dance. This is the new knowledge and cognition of how norvel's dance thought works with dancers in the field of dance rehearsal, which

can be used as a branch of his dance thought. It is also an answer to the cooperative relationship between the choreographer and artists such as actors in the process of contemporary dance drama creation.

4. **Dancer Impression Criticism as the Research Experience of Dance Human Preschool**

Duncan: the dance of the future is a typical Impressionist Criticism and Research on artists. By unifying her life, experience, life and art, studying her dance, experiencing her life, and expressing her thoughts, especially the discussion and elaboration of Duncan's dance thought in the article is very concise and profound. "The dancer of the future", written in 1902, is Duncan's classic exposition on her art. Levinson's "idealization" is also a deformed understanding, but agrees with her aesthetic pursuit of Greek sculpture. She believes that the problem of ballet and modern dance is far from a simple one. Interestingly, the above few words show Levinson's concept of Isadora Duncan's artistic concept, and put forward different views with Duncan's point of view. Therefore, the article "Duncan: the dance of the future" is a research on Duncan's dance concept and concept research from the third perspective, which is based on research.

On the one hand, the literature has an accurate ontological study of the research object. On the other hand, the research results from the perspective of dance anthropology have deep concern for the future modern dance art. The article writes: if we look for the true origin of dance art, if we integrate into nature, we will find that the future dance is the dance of the past; It is an eternal dance, a dance that has always tended to be consistent in the past and the future. This paper predicts the "Atavism phenomenon" that will appear in the future development of modern dance.

The rebellious spirit represented by Duncan, on the one hand, runs counter to classical ballet, on the other hand, is the "Renaissance" of ancient Greek art. Use the original form of the body to perceive the natural beauty of the body. As she said, barbarians' actions are unrestricted, natural and beautiful. Only naked body movements can be perfect and natural. When man reaches the end of civilization, he will have to return to the naked state, not the unconsciousness of barbarians, but the conscious and recognized nudity of mature people. His body will be the harmonious expression of his spiritual existence.

The choice of modern dance art for the natural state of the body is not to be original for the sake of primordial or retro. It is the same way to find a reasonable law of motion through dance art. The rebellion against ballet art is not the goal. What modern dance artists have reached a consensus is not to overthrow or achieve the monument of classical art in the past, but to pay attention to the natural state in the individual life experience, and to pursue and perceive the sincere life experience. Its purpose is to "liberate the body" and understand the body through the primitive and most basic laws of motion.

Through the reading and research of dance literature and the "re research of research", dance theory can also find more important propositions throughout history, which are still quite forward-looking even today. As mentioned in the text, modern dance art presents a trend of "Atavism" and a phenomenon of "Atavism" in many directions, such as returning to the original life experience -- the "liberation of the body" represented by Duncan dance; Exploring the initial life relevance of tradition -- tracing the origin of traditional dance culture; Simplifying the ultimate thinking of life -- the specific phenomenon of "focusing on the body" in modern and contemporary dance. In the changing times of dance art, on the one hand, it constantly pushes forward new forms, using body language to form more and more rich visual effects that are more difficult or more aesthetic; On the other hand, in terms of ideology, dance art constantly explores the desire for expression, hoping to use dance to tell stories or use dance to express strong emotional states. Thus, on the one hand, the art of dance is constantly improving in skills, on the other hand, there are two

categories of narrative dance and Lyrical Dance in dance ideas and artistic expression, and it forms the advanced form of modern dance art of dance drama. The modern dance art confirms that the prediction of dance development and the grasp and examination of the original survival state, the original art laws and the original aesthetic characteristics in the literature are the self-discipline results of the development of dance art. In the more simple and pure aesthetic pursuit and artistic concept, it is looking for a direction of dance art in the new era. Dance art is determined by the nature of dance, which is bound to experience the development law of continuous backtracking and looking back.

5. Conclusion

The significance of documentary evidence of English dance in the study of dance theory mainly includes four aspects: the value of real historical data under the method of triple evidence and double evidence; the study of dance theory as the analysis text of the development of dance thought history; the dancer impression criticism as the research experience of dance human Preschool; and the dancer impression criticism as the research experience of dance human preschool. Whether it is "the research on historical data of dance", "the research on dance thoughts and laws" or "the re research on dance research", it will make the dance art jump out of the text and become active again in the research of dance theory in today's vision. Constantly drawing nutrition from the literature can be used as the "spiritual source" of dance theory research.

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