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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
В КОНТЕКСТІ КУЛЬТУРНОГО
РОЗВИТКУ СУСПІЛЬСТВА**

**Матеріали і тези X Міжнародної конференції
молодих учених та студентів
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GENRE AND STYLE SPECIFICITY OF DUNHUANG DANCES

The article is devoted to the dance culture of China. In particular, the peculiarities of Chinese folk dances are considered. Special attention is paid to the genre diversity of Dunhuang dances and their stylistic specificity.

Key words: «Chinese folk dance», «dance traditions», «dance movements», «Chinese culture».

ЖАНРОВО-СТИЛЬОВА СПЕЦИФІКА ТАНЦІВ ДУНЬХУАН

Стаття присвячена танцювальній культурі Китаю. Зокрема розглядаються особливості народних китайських танців. Увагу приділено жанровому розмаїттю танців Дуньхуан та їхній стильовій специфіці.

Ключові слова: «китайський народний танець», «танцювальні традиції», «танцювальні рухи», «китайська культура».

Dance is an art form in which artistic content is transmitted through a systematic sequence of movements of the human body. With the help of rhythmic

variations, various body positions and expressive gestures, the choreographer creates plastic images. The vocabulary of folk dance, as a kind of body language, reflects the national characteristics of culture, manifesting itself in every element of the dance composition.

Folk dance is not just a set of movements, but a real mirror of national culture. Each element of the dance – from vocabulary to musical accompaniment – bears the imprint of the history, customs and character of the people. Choosing certain movements, poses and rhythms, choreographers and performers emphasize the unique features of their people. Every nation has its own unique manner of dancing. This is manifested in a special combination of movements, music and emotions. Some peoples prefer energetic and expressive movements, others – more smooth and graceful. However, despite the diversity, all folk dances have a common feature – they are an expression of the soul of the people. To perform a folk dance, you need to have not only technique, but also a deep understanding of its meaning. Each movement, each look has its own meaning and carry a certain emotional charge. Harmony of movements, expressiveness of facial expressions, dynamics and rhythm – all this should be subordinated to the general idea of dance.

Each dance is a kind of story, where every movement is a word in a sentence. The effectiveness and expressiveness of the movement depends entirely on how it fits into the overall context of the dance. Both in music, where each note has its place in the melody, and in dance, each movement has its meaning in the overall composition. Movements do not exist in isolation, they interact with each other, creating a harmonious and expressive sequence. One movement leads to another, giving him a certain impulse and changing the rhythm and mood of the dance. This interaction of movements allows the dancer to express the subtlest nuances of emotions and create a unique image.

In the scientific works of Chzhan Homin, it is noted: «Chinese national traditions of choreography – cultural phenomena with an exceptionally long history, which incorporated the folk basics of dance, court dances, the art of Chinese opera, elements of martial arts and Chinese philosophy» (Chzhan, 2019, p.82). By the twentieth century, when a new era in the development of art began, the dance culture of China was represented by two main areas: folk and stage dance. Stage dance, an integral part of the life of the imperial court, was an exquisite synthesis of various types of art. Embodying the images of poetry and absorbing elements of sculpture and other forms of fine art, court dance impressed with the elegance and richness of forms, becoming a real discovery for those who first encountered this type of Chinese art.

Today, Chinese folk dance, striking a variety of styles, began to be actively used in stage productions, expanding the scope of stage choreography, which makes this genre of choreographic art more understandable and closer to the people.

Dunhuang dance is a genre-style variety of Chinese stage-folk dance, combining traditional culture and modern art. The dance movements of this ethnic Chinese dance are preserved in the frescoes of the Morao caves of the ancient

Dunhuang grotto in Gansu province. This dance combines the ethnic dance styles of Central and Western China (Huang, 2016).

The vocabulary of the Dunhuang dance is saturated with philosophical Buddhist meanings and images. The founder of Dunhuang dance training is Gao Jinzhong. In her dance production *Dunhuang Deciphered*, Gao revived the dance movements depicted in the Dunhuang Mogao's grottoes murals and pioneered a new dance genre. The Dunhuang dance performer draws inspiration from body movements on the frescoes of Dunhuang's grotto, as well as senile samples of instrumental music and ancient notes found in Dunhuang.

The Dance Academy considers Dunhuang dance to be very valuable to Chinese culture. For example, Jia Yang notes: «Dunhuang dance is the perfect combination of traditional culture and modern art and continuously exceeds and develops, when static Dunhuang frescoes to regenerate into dynamic Dunhuang dance art form is also greatly enhancing the value of Dunhuang culture, deepens the research of Dunhuang studies» (Jia, 2017, p. 453).

Dunhuang Mogao's grottoes depict more dance styles than any other archaeological site on earth. Dance images enliven almost every cave. Wall paintings are a true encyclopedia of dance traditions spanning eight centuries, which convey the talent of the native Chinese in the field of dance, who absorbed the choreography of cultures bordering Central Asia, as well as cultures far from China.

Conclusion. Modern replication of Dunhuang dance is a combination of traditional dance vocabulary with modern choreography, the brightness of choreographic images, costumes and music. Frescoes about dancing reflect the dance form and charm at that time and occupy an important place in culture. While Dunhuang's dances directly or indirectly illuminate the features of real life in ancient times, they are the core of our memory and understanding of the features of that important period of China's thousand-year history.

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У СЯНЛІ

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