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# The Development of Chinese Dance Creation under the Cross-cultural Horizon

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## ABSTRACT

*With the rapid changes and rapid development, the economic, political and cultural connectivity of all countries in the world has become the "earth village" predicted by McLuhan. "Cross-cultural exchanges" has gradually become a fashion trend for various countries to exchange colorful cultures among countries, and Chinese dance is also explored under the vision of "cross-culture". In this vision, Chinese dance creation is also facing problems and opportunities. Therefore, this article will come from the origin of the cross-culture of Chinese dance; At present, the problems and reasons of Chinese dance creation in the cross-cultural perspective of Chinese dance creation and the significance of Chinese dance creation.*

**Keywords:** *Chinese dance creation; cross-culture; problems and countermeasures*

## I. INTRODUCTION

With scientific innovation, economic development and social progress, the interconnection of countries around the world in economic, political, cultural and other fields has further evolved into the "earth village" predicted by McLuhan. In recent years, under the guidance of General Secretary Xi Jinping's confidence in Chinese culture, "cross-cultural exchanges" have aroused a frenzy in the dance circle. About the term "intercultural communication," it dates back to the 1959 book "The Silent Language", written by Edward Hall. Under the general trend of "globalization" and the cross-cultural perspective, Chinese dance creation is constantly explored in the "mother culture" and foreign culture, striving to tell good stories of China through Chinese dance.

## II. CHINESE DANCE HAS A LONG HISTORY OF CROSS-CULTURE

### Explore the cross-culture of ancient Chinese dance

During the period of Emperor Wudi of the ancient Han Dynasty, it was a climax of opening up to the outside world in history. Zhang Qian's mission to the Western Regions opened a new

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chapter in the history of the "Silk Road". In the process of foreign cultural exchanges, the Han Dynasty promoted the formation of Siyi music and dance, and enriched the form of music and dance in the Central Plains. Therefore, the prosperity of music and dance in the Han Dynasty precisely benefited from "cross-cultural exchanges". The Wei, Jin, Southern and Northern Dynasties also reflected a new move of Chinese and Western integration. Dancers kicked leather boots with Western Regions culture, while the overall dance tone took the Central Plains as the main form of expression. The Tang Dynasty was the heyday of China's feudal society, and frequent exchanges with the outside world formed the international cultural pattern of the Tang Dynasty. In the sword dance of the Tang Dynasty, many Western Regions and other ethnic dances, such as Hu Xuan Dance and Zhe Zhi Dance, all added different cultural color to the Central Plains dance.

Cross-cultural horizon under the dance culture exchange is two-way, ancient China in accepting foreign culture and the cultural output of Chinese dance, Chinese music and dance "spring warbler" "lanling king" "beauty cut peony" in the tang and Song dynasties began into Japan and South Korea, not only that, the Chinese music and dance to Japan, South Korea and other countries dance culture has had a great influence.

#### **See also the modern Chinese dance cross-culture**

The prosperity of dance cultural exchanges in modern and modern China can be traced back to the beginning of the Republic of China to before the outbreak of the War of Resistance against Japanese Aggression. China was forced to open its country, feudal culture suffered unprecedented impact. In order to explore China's road of rejuvenating the country, intellectuals strengthened themselves by learning advanced science and technology in the West. In the era of "Western learning spreads to the East", western dance culture was brought to China: Russian nationals offer ballet training courses in China; Chinese citizens are keen on ballroom dance; Western art groups including St. Dennis —— Sean Troupe, Moscow Duncan Troupe; dance class translation in primary and secondary schools; and the art activities of returning dancers Yuling, Dai Ailian, Wu Chopin, etc.<sup>[1]</sup> It can be seen that the cross-cultural field of modern Chinese dance, which was forced to open the country, is in an input state. However, because of this, Chinese dance has absorbed a large number of excellent foreign dance culture through cross-culture and made certain contributions to the output of Chinese dance in the future.

#### **Look at the current Chinese dance cross-culture**

At present, according to the guidance of General Secretary Xi's cultural confidence, Chinese

dance has also made efforts under the cross-cultural perspective. For example, the 2016 "China — Central and Eastern European Countries Art Cooperation Forum" was held in Beijing. This forum invited 16 Central and Eastern European countries, including the Czech Republic, Serbia and Romania. The dance group was mainly launched from the introduction of dance development, dance education, dance creation, art management and other fields. Under this event, Guo Lei, president of Beijing Dance Academy, and the representatives of China — Central and Eastern European Countries signed the Declaration of Dance Culture and Art Alliance from 14 Central and Eastern European countries. In recent years, China has made frequent cultural exchanges with countries all over the world, and Chinese dance has also undertaken the mission of telling Chinese stories well. Therefore, the creation of good Chinese dance needs to be solved by Chinese dancers.

### **III. THE CURRENT PROBLEMS AND REASONS OF CHINESE DANCE CREATION UNDER THE CROSS-CULTURAL HORIZON**

#### **Research on problems**

- **"Introducing the West into the Chinese" excessive**

In modern times, there are "Western learning spreads to the East", but at present, there are "Introducing the West into the Chinese". Both have the same similarities. The key to grasp "Introducing the West into the Chinese" lies in the word "degree". As we all know, Chinese dance and world cultural exchanges have a long history. Those who still retain the "Chang'e flying sky", "rebound pipa" and other beautiful dance posture can get a glimpse of the color of the Western Regions. However, in the current dance creation, especially the Chinese national dance creation has become increasingly "modern" and "Introducing the West into the Chinese" and other phenomena. Under the cross-cultural perspective, the current crisis of Chinese dance creation lies in the excessive challenge of tradition. Some dancers pursue the wind and integrate foreign dance techniques and body language into the compilation and creation of Chinese dance. These "four different" dances have neither soul nor style. No trace of "mother culture" in Chinese dance makes it difficult for the world and the Chinese people themselves to identify with the Chinese dance culture. China's excellent "mother culture" is one of the keys to rooted in the world culture. Therefore, Zhang Jigang gave a good answer to the question: "The limitation is the sharpening stone of genius." Thus, it shows the importance of "restriction" for Chinese dance creation.

- **The neglect of the "other eye"**

One point of view with the excessive comparison of "Introducing the West into the Chinese" is the neglect of "other vision", and the two are extreme concepts in Chinese dance creation. The former is too much, the latter is short. Under the context of "globalization", cross-cultural exchanges have gradually connected various civilizations, so "other vision" tells a truth of Chinese dance creation: Chinese dance creation is not only a carnival of domestic dancers, but also an opportunity for Chinese dance culture to go abroad and communicate with the world. Under the cross-cultural perspective, "other vision" is one of the foundation stones of Chinese dance creation. Only by absorbing excellent foreign dance culture can arming the national excellent dance culture better and jointly attract the attention of the world to Chinese dance. At present, the mission of Chinese dance is not only for the Chinese people, but also for the "others" or the people of the world. Therefore, in today's cross-cultural exchanges, the "other" vision can better help Chinese dance creation.

### **Reasons for the analysis**

The analysis of the phenomenon of "Introducing the West into the Chinese" in Chinese dance creation is complex. We need to look at the problem dialectically. First, it is easy to equate "modernity" and "tradition" into the West and China, while developed countries have become representatives of "modernity", while we ourselves have become representatives of "tradition". Therefore, some dancers have become representatives of curiosity hunters. Second, the excellent dance culture abroad is worth learning from Chinese dancers, and then looking back at the superiority of the "mother culture" while mastering the degree.

The "other vision" will also be ignored because many Chinese local dancers neglect traditional dance, leading to the loss of international vision of Chinese dances. Under the perspective of cross-cultural exchanges, excessive neglect of the "other eye" will only keep Chinese dance. Therefore, in the opinion of the author, one of the important reasons for the lack of "other vision" lies in the level and uniqueness of the vision of choreography and creation.

## **IV. DEVELOPMENT STRATEGY OF CHINESE DANCE CREATION UNDER THE CROSS-CULTURAL HORIZON**

### **The persistence of the "mother culture"**

Under the perspective of cross-cultural exchanges, the "mother culture" of Chinese dance creation is extremely critical. If a country is difficult to stand up in the world without its own cultural confidence, the persistence of "mother culture" is rooted in the local style, style is the life of Chinese dance creation, and even the life of a nation. In the Aloes series created by

Beijing Dance Academy, we can see this persistence. Each work shown in the Aloes series can appreciate its cultural essence, just like seeing one of the petals of aloes. For foreigners, they want to see dance works with Chinese marks, rather than the "four differences" that lose their Chinese personality. Therefore, under the trend of cross-cultural horizon, the creation of Chinese dance should adhere to the "mother culture" and "local situation", so as to take root in the world dance culture.

### **Hold your head high and "go out."**

The creation of Chinese dance under the cross-cultural perspective needs to "go out" the created Chinese dance works with the imprint of Chinese culture, aiming to tell Chinese stories to the world with Chinese dance. "The strategy of going out requires the creation of Chinese dance to consider a series of problems such as dance theme, and to comprehensively consider the perspective of" others "and the" other " ability to understand Chinese dance and even Chinese culture. For example, the Chinese ballet *The Last Emperor* is one of the examples of the "going global" of Chinese dance, which was invited to visit Austria, France, Australia, Spain and other countries. Foreigners wanted to know how the last Chinese emperor ended, and it was the "other" curiosity mentality that made the dance drama stand on the stage of the world. Maintaining the mentality of "going global" of Chinese dance and showing Chinese dance to the world through the unique grasp of the creators is also the inspiration of cross-cultural giving to Chinese dance culture.

## **V. THE CROSS-CULTURAL SIGNIFICANCE OF CHINESE DANCE CREATION**

With the deepening of McLuhan's "Earth Village" concept, cross-cultural exchanges show complex and dynamic characteristics in Chinese dance creation. This complex dynamic and depth of globalization will even bring self cultural identity crisis, the identity crisis actually shows more between culture "you have me, I have you" concept interaction, about entering the reform and opening up dance cross-cultural research, may be further to write about how between cultural subjects and selectively accept a style of entry, and then shape the overall landscape of contemporary Chinese dance.<sup>[2]</sup>

### **Promote the identity of the world dance culture**

The essence of the perspective of cross-cultural research is to explore the rich cultural significance behind dance communication, dance phenomenon, as Xu Rui said "' cross-cultural" is not a simple sense of cultural diversity or cultural differences, but to overcome and across different cultural barriers —— efforts are not to deny and eliminate cultural differences, on the contrary, is to admit and accept different cultures ".<sup>[3]54</sup> Therefore, from a cross-cultural

perspective, Chinese dance creation makes continuous efforts to accept and recognize different cultures and promote the development of world dance creation. Chinese dance creation is intended to absorb the excellent foreign dance culture and broaden the vision of Chinese dance creation. It is also a process for foreign dance culture to recognize Chinese dance culture.

### **Enhance the confidence in our national dance culture**

From the perspective of cross-culture, it is easy to blindly import, so Chinese dance creation can also find its own direction in the exploration. Under the background of today's complex globalization, the cross-cultural exchanges of Chinese dance will inevitably face various conflicts and challenges such as dance concept, technical system and aesthetic orientation.<sup>[3]54-</sup><sup>56</sup> Through the exploration and tracing of domestic dance culture, strengthen the confidence of domestic dance culture. On the one hand, there are differences between other and self; on the other hand, the differences between other and self is necessary, because only in the mechanism of interaction between other and self can "I" further realize the existence of "I". Under cross-cultural exchanges, we continue to pursue the pride and confidence of domestic dance culture. Under the advocacy of national policies, while cultural import, cultural export through Chinese dance, and the two achieve a balanced state, so as to gain a firm foothold in the world.

## **VI. CONCLUSION**

Under the perspective of cross-cultural exchanges, the cross-culture of Chinese dance creation is facing both challenges but also full of opportunities. We need to grasp the big wave of "globalization" background, grasp its opportunity, fully show the soft power of Chinese culture, and fully show our Chinese stories to the world through body language. Under the grasp of cross-culture, we should constantly admit and overcome the differences between culture and culture, and pay attention to the new things seen after cross-cultural exchanges. Cross-cultural exchanges are not only exchanges, but also hope for understanding and tolerance between cultures.

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