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RESEARCH ARTICLE / 中文 · CHINESE

追忆与再造：后孙颖时期汉唐古典舞的空间流变

Remembrance and Reinvention: The Spatial Transformation of Han–Tang Classical Dance in the Post-Sun Ying Era

王宇轩

摘要

作为孙颖留下的学术与艺术遗产，汉唐古典舞体系在其身后持续面临传承与发展的课题。本文借助列斐伏尔空间三元辩证法，从空间表征（构想空间）、表征性空间（体验空间）与空间实践（可感维度）的相互关系出发，考察这一体系的延续与转化。在构想空间层面，孙颖的理论构想及经典作品所体现的审美理念，为汉唐古典舞的学科定位与传承发展提供观念框架；在体验空间层面，后继者通过对经典的身体体验、情感认同与创造性阐释，延续并重塑这一体系的文化意义；在空间实践层面，教学、排演、展演及其组织网络构成体系传承的具体条件。学科场域内组织凝聚不足及中国古典舞整体格局的调整，使汉唐体系的直接影响有所减弱；与此同时，研究机构与参与群体的变化又拓展了其间接影响，使其持续参与中国古典舞的风格塑造与学理建设。汉唐古典舞体系的传承与发展由此呈现为观念建构、具身体验与实践组织之间相互作用、持续协商的动态过程。

关键词　孙颖；汉唐古典舞；三元辩证理论；空间实践；学科体系

Abstract

As part of Sun Ying's scholarly and artistic legacy, the Han–Tang classical dance system has continued to face challenges of transmission and development since his death. Drawing on Henri Lefebvre's spatial triad, this article examines the system's continuity and transformation through the interrelations among representations of space (conceived space), representational spaces (lived space), and spatial practice (the perceived dimension). Within conceived space, Sun's theoretical formulations and the aesthetic principles embodied in his canonical works provide a conceptual framework for the system's disciplinary positioning, transmission, and development. Within lived space, subsequent generations sustain and reshape its cultural meanings through embodied engagement with the repertoire, emotional identification, and creative interpretation. Within spatial practice, teaching, rehearsals, performances, and their organizational networks constitute the concrete conditions of transmission. Limited organizational cohesion within the disciplinary field, alongside shifts in the broader configuration of Chinese classical dance, has weakened the system's direct influence. Meanwhile, changes in research institutions and participating communities have extended its indirect influence, enabling it to continue contributing to the stylistic formation and theoretical development of Chinese classical dance. The transmission and development of the Han–Tang system thus emerge as a dynamic process of interaction and ongoing negotiation among conceptual frameworks, embodied experience, and the organization of practice.

Keywords　Sun Ying, Han–Tang classical dance, spatial triad, spatial practice, disciplinary system

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RESEARCH ARTICLE / 英文 · ENGLISH

Person–Place Bonding and the Sustainable Inheritance of Nanfeng Nuo Dance: An Ethnographic Study of Jiangxi, China

地方依恋与南丰傩舞的可持续传承：江西南丰的民族志研究

Zhou Jie, Lena Farida Hussain Chin, and Nurulakmal Abdul Wahid

Abstract

Nanfeng Nuo dance is a living ritual tradition and a nationally listed form of intangible cultural heritage in China. Its transmission depends on relationships among practitioners, communities, and local environments. This ethnographic study combines literature analysis, field observation, and semi-structured interviews across five Nuo dance groups in Nanfeng County, Jiangxi Province. Using person–place bonding as an organizing perspective, the analysis considers four interconnected dimensions: human–environment relations, cultural landscapes, religious beliefs, and customary practices. It examines how ritual participation, material settings, troupe organization, and local meanings contribute to continuity. The findings suggest that safeguarding requires attention to the social relationships and places through which dance is practiced, alongside documentation of movement and repertoire. The analysis offers a context-specific account of transmission rather than a guarantee of long-term sustainability.

Keywords Nanfeng Nuo dance, person–place bonding, intangible cultural heritage, cultural transmission, ethnography

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RESEARCH ARTICLE / 英文 · ENGLISH

Media Convergence and the Contemporary Dissemination of Ewenki, Oroqen, and Daur Traditional Dances in Inner Mongolia

媒介融合与内蒙古鄂温克族、鄂伦春族和达斡尔族传统舞蹈的当代传播

Yi Lina

Abstract

Media convergence has reshaped the conditions under which traditional dance is documented, circulated, interpreted, and sustained. Focusing on Ewenki, Oroqen, and Daur traditional dances in Inner Mongolia, this article develops a literature-based qualitative analysis of contemporary dissemination across short-video platforms, cultural tourism, and digital preservation. Rather than treating these media forms as neutral channels, the study examines how they reorganize relations among visibility, cultural meaning, embodied transmission, and community participation. Drawing on scholarship in dance communication, convergence culture, heritage studies, and intangible cultural heritage, the article addresses three questions: how media convergence expands dissemination opportunities; what cultural risks emerge when dance is detached from its social and ritual contexts; and how dissemination can balance innovation with cultural integrity. The analysis identifies three principal opportunities—expanded audience reach, broader public participation, and new modes of digital documentation—alongside three recurrent risks: simplification of cultural meanings, fragmentation of embodied transmission contexts, and traffic-driven representation. It argues that sustainable dissemination should be understood as a community-centered process of contextualized communication rather than as the maximization of exposure alone. The article proposes a framework that combines cultural storytelling, participatory governance, and digital preservation as support for living transmission. It also clarifies that the three dance traditions are treated as a regional analytical cluster rather than as empirically equivalent cases, thereby identifying the need for future platform-specific and community-based comparative research.

Keywords media convergence, ethnic dance, cultural transmission, intangible cultural heritage, Inner Mongolia

RESEARCH ARTICLE / 中文 · CHINESE

在身体流动中生成共情：从“编舞共情”视角看河南卫视春晚舞蹈《蛇来运转》

Generating Empathy through Bodily Flow: Henan TV Spring Festival Gala Dance Snake Brings a Turn of Fortune from the Perspective of “Choreographic Empathy”

武陟 · 戴铮

摘要

在当代中国舞蹈创作中，电视媒介与节庆仪式构成了舞蹈生产与传播的重要场域。以春节联欢晚会为代表的节庆舞蹈，往往承担着集中的文化表达与情感凝聚功能，其艺术价值不仅体现在动作技巧或视觉效果上，更体现在编舞如何通过身体组织、空间结构与观看方式，生成可被广泛感知和共享的情感经验。2025年河南卫视蛇年春晚的《蛇来运转》，正是这样一场具有分析价值的身体表现实践。本文以苏珊·利·福斯特（Susan Leigh Foster）的“编舞共情”理论为镜鉴，探讨作品《蛇来运转》如何通过具象化的“蛇性”身体呈现、高度整合的群舞调度以及电视媒介中的镜头编排，建构出一种兼具身体动觉体验与文化象征意义的情感场。作品在结尾引入伏羲与女娲形象，使身体表达从自然意象过渡至文明起源的创世神话叙事，体现了当代中国节庆舞蹈在身体经验与文化记忆之间进行结构性整合的创作特征。

关键词　编舞共情；苏珊·利·福斯特；春晚舞蹈；身体化表达；舞蹈评论

Abstract

In contemporary Chinese dance production, television media and festival rituals have become important sites for the creation and circulation of dance. Festival dances represented by Spring Festival gala productions often carry concentrated functions of cultural expression and emotional cohesion. Their artistic value lies not only in movement technique or visual spectacle, but also in how choreography organizes bodies, space, and modes of viewing to generate emotional experiences that can be widely perceived and shared. Taking Henan TV’s 2025 Year of the Snake Spring Festival Gala dance Snake Brings a Turn of Fortune as its case, this article draws on Susan Leigh Foster’s theory of “choreographing empathy” to examine how the work constructs an affective field through embodied representations of “snake-ness,” highly integrated group-dance organization, and camera choreography for television. The concluding appearance of Fuxi and Nüwa shifts bodily expression from natural imagery to a creation-myth narrative of civilizational origins, showing how contemporary Chinese festival dance structurally integrates bodily experience with cultural memory.

Keywords　choreographing empathy, Susan Leigh Foster, Spring Festival Gala dance, embodied expression, dance criticism

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Subconscious Choreography through Daoist Inner Observation: A Conceptual Approach

道家内观与潜意识编舞：一种概念性研究

Huachun Xu · Qinghua Li

Abstract

This article develops a conceptual approach to choreography informed by Daoist inner observation and by discussions of attention, imagery, and nonconscious processes. It distinguishes psychoanalytic uses of the unconscious from the practical use of "subconscious choreography" as a term for attending to emerging associations during movement creation. The proposed process involves focused attention, exploration of a theme, and the recording and development of movement images. Discussions of Isadora Duncan and Lin Hwai-min provide artistic comparisons, rather than evidence that either employed a standardized Daoist method. No training intervention or physiological measurement is reported. The article argues that reflective attention may offer material for choreographic exploration, while claims about creativity, psychological effects, or neurological mechanisms require separate empirical investigation. A sociohistorical perspective situates imagery within learned bodily practices and cultural experience.

Keywords subconscious choreography, Daoist inner observation, meditation, creative inspiration

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RESEARCH ARTICLE / 英文 · ENGLISH

Visuokinetic Synesthesia in Calligraphy and Dance: A Practice-Based Inquiry into Choreographic Pedagogy

书法与舞蹈的视觉动觉联觉：编舞教学的实践研究

Bin Li

Abstract

This study applies the theory of synesthesia to the teaching of choreography within undergraduate dance programs. Focusing on the interrelationship between Chinese calligraphy and dance, the research examines the foundations, processes, and outcomes of transforming visual and kinesthetic elements between these two art forms. Particular attention is given to how the application of synesthetic theory in pedagogical practice can stimulate the generation of dance vocabulary. Adopting a case study methodology, the research was conducted with first-year undergraduate dance majors over one semester at University A in China (a pseudonym). The central question addresses how to overcome the tendencies toward formulaic structure, excessive virtuosity, and conceptual emptiness that often arise from choreographic approaches overly focused on lyrical expression, narrative representation, or symbolic meaning. By introducing calligraphic movement principles as a visual-kinesthetic reference framework, the study explores alternative pathways for developing dance movement vocabulary grounded in bodily perception and spatial articulation. The findings aim, on the one hand, to contribute to the innovation of pedagogical models in choreography education and, on the other, to reawaken choreographic attention to the intrinsic expressive value of movement itself.

Keywords synesthesia, calligraphy and dance, choreography pedagogy, movement vocabulary, embodied perception

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RESEARCH ARTICLE / 中文 · CHINESE

体验、内观、普世：公共舞蹈疗愈人文关怀的理念转向与多元实践路径

Experience, Introspection, and Universality: The Humanistic Turn and Diverse Practice Pathways of Public Dance Healing

姜郑嘉梓

摘要

公共舞蹈疗愈是面向公众、以身体参与促进自我觉察、情绪调节与社会联结的非临床性舞蹈实践。本文基于宁夏大学及相关校园、社区与社会实践案例，从人文关怀出发提出“体验—内观—普世”的价值框架，分别对应身体在场、自我觉察与平等共享。文章首先梳理社区广场、企事业单位、校园、剧院以及专业院团与院校等实践场域，继而讨论政府公共文化服务与非政府主体协同的支持机制，并在长期实践基础上归纳“普惠平等、自主选择、团队整合”的基本理念及情境热身、身体协调、身心融合、主题创作和互动游戏等实践方式。本文强调，公共舞蹈疗愈不等同于临床意义上的舞蹈/动作治疗，其核心在于以安全、包容和参与为前提，拓展公众进入舞蹈文化和身心体验的机会。由此，公共舞蹈疗愈可作为公共艺术教育与文化服务的一种实践路径，在促进个体成长、群体联结和公共文化参与方面体现人文关怀。

关键词　公共舞蹈疗愈；人文关怀；身体体验；自我觉察；公共文化服务

Abstract

This article conceptualizes public dance healing as a participatory, non-clinical form of dance practice that uses embodied engagement to support self-awareness, emotional regulation, social connection, and cultural participation. Drawing on campus and community practices associated with Ningxia University and related social projects, it proposes a humanistic framework of experience, introspection, and universality, corresponding to embodied presence, self-awareness, and equitable participation. The article identifies community squares, workplaces, schools, theatres, and professional arts institutions as potential practice settings; discusses the coordinated roles of public cultural services and non-governmental actors; and synthesizes three guiding principles - inclusive participation, respect for autonomous expression, and group integration - together with practical components such as contextual warm-up, coordination exercises, embodied awareness, thematic creation, and interactive dance games. Public dance healing should not be conflated with clinical dance/movement therapy. Its value lies in creating safe, inclusive, and accessible opportunities for people to engage with dance, bodily experience, and social relationships. As such, it offers a possible pathway for public arts education and cultural service grounded in humanistic care.

Keywords　public dance healing, humanistic care, embodied experience, self-awareness, public cultural service

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