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QUALIFICATION PAPER
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on the topic: «**ETHNIC AND FOLK DANCE**
IN THE CONTEXT OF CHINESE CULTURAL EVOLUTION»

Structure of the qualification paper:

- theoretical part of the creative project
- creative project – choreographic composition “Just Let Nature Take Its Course ”

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INTRODUCTION

Relevance of the topic of the qualification paper. In the modern context of social development with complex globalization processes and powerful technical progress, the cultural traditions of China are of great interest all over the world. This interest is manifested in the interest in traditional ceremonies, rituals, and worldview systems. Therefore, today almost every aspect of Chinese life is the subject of study. This also applies to traditional dance culture. In order to implement choreographic research based on elements of traditional Chinese culture, it is necessary to deepen theoretical knowledge in this area. Therefore, the theoretical part of the master's thesis is aimed at reducing gaps in the creation of modern choreographic works based on Chinese traditions. Authentic dance culture is based on ethnic and folklore dances, as well as classical Chinese dance, which are the main basis of choreography that reflects the traditions of the Chinese people. Using elements of modern dance and folklore, choreographers create artistic works that arouse great interest among the audience, but the question of the basis and main sources of choreographic works has not been finally resolved, since traditional Chinese dance art has many specific features associated with various external and internal factors, such as regional history, ethnographic structure of the province, geographical conditions, migration processes, interaction with other ethnic groups. This, in particular, has an impact on the preparatory work and the entire process of creating a choreographic work. The proposed theoretical study improves the process of training choreographers and practitioners to create dances based on traditional Chinese culture, offers vectors for studying Chinese culture and creates a theoretical basis for further theoretical research.

The goal is to identify the features of Chinese ethnic and folk dances in the system of their evolutionary development.

Tasks:

- to determine the main stages of the development of Chinese traditional culture;
- to determine the features of ethnic and folk dances of China;
- to analyze stage works created on the material of ethnic and folk dances of China;
- to investigate choreographic interpretations of romantic relationships through the prism of Chinese traditions;
- to develop an acting creative project - a choreographic composition "Just Let Nature Take Its Course".

The object of research is ethnic and folk Chinese dance.

The subject of research is stage interpretations of Chinese traditions and worldviews through the means of choreographic art.

Methodological basis of the research. The master's research was based on a number of general scientific and special methods to achieve the set goals. The main general scientific tool of the research was the culturological approach, which was used to study Chinese culture as a complex and multidimensional phenomenon. The historical approach was also used to analyze the process of forming traditional Chinese culture and the history of the emergence of a particular dance. One of the specific scientific research methods was the method of content analysis of choreographic works. The application of this method became possible due to free access to choreographic works by leading choreographers from China and other countries on video hosting platforms. Content analysis allowed us to identify the features of dance creativity, based on the embodiment of leading images-symbols, rituals and labor processes, which directly corresponds to the theme and ideas of the choreographic work "Just Let Nature Take Its Course".

The practical significance of the qualification paper focuses on the possibility of using the theoretical knowledge obtained by the author in the process of teaching

professional disciplines in institutions of higher and professional pre-higher education, in the process of writing scientific and methodological materials on the disciplines "The Art of the Ballet Master", "History of Choreographic Art", "Folk Stage Dance and its Teaching Methods". The practical results of the study will be useful to practicing ballet masters in the process of forming the repertoire policy of choreographic groups, creating choreographic works based on traditional Chinese culture.

Structure of the qualification paper. The qualification paper consists of an introduction, a theoretical part of the creative project, which contains two main sections with corresponding subdivisions, a creative project - a choreographic composition "Just Let Nature Take Its Course", the structure of which includes compositional and production plans, conclusions and a list of sources used. The total volume of the qualification paper is 63 pages, the volume of the main text is 57 pages. The list of sources used is 32 items.

SECTION 1. RESEARCH MATERIALS AND THEORETICAL BASIS OF THE IMPLEMENTATION OF THE CHOREOGRAPHIC COMPOSITION "JUST LET NATURE TAKE ITS COURSE"

1.1. The Genesis of Chinese Traditional Culture: Main Stages of Development.

China is one of the world's oldest civilizations and is perhaps the only civilization whose population structure has not changed for 5,000 years. China has a 5,000-year history of artistic, philosophical, and political development. Although regional differences have created a sense of diversity, a common language, religious, and ethnic beliefs have united Chinese culture, giving rise to such phenomena of global significance as Confucianism, Taoism, and Buddhism. These religions form the basis of the Chinese worldview.

Confucianism was the first and most influential religion in China, and in essence, it subordinated the individual to society and became a norm of responsibility to society.

This religion was founded by Confucius (Kung Fu-tzu (551–479 BC)). Confucianism emphasizes moral behavior and ethical living and is often classified as an ethical system rather than a religion. Confucianism emphasizes earthly things rather than heavenly things and focuses on two components: ancestor veneration and filial piety. The main principles of Confucianism include humanity (zhen), benevolence (zhong-tai), proper role in society (cheng-ming), the power of virtue (de), orderliness (li), and the peaceful arts - music, poetry, etc. (wen). According to the Confucian system of ethics, virtue is always welcomed both in the individual and in society, but this ethical philosophy depends solely on human efforts and does not require divine power. Confucius taught that a person can rely on his own inner strength to do whatever is necessary to improve his own and social life [31, p. 118].

Taoism challenged Confucian teachings about predetermined social roles with the concept of relativism and developed the ideas of individual development and unity with nature. The founder of Taoism is considered to be Lao Tzu. The main definition of Taoism is Tao, which in Chinese means "path" or "opposite". Tao is an invisible and omnipresent law of nature, faceless and humble matter, the path along which humanity walks. Since Tao is immobile, it is eternal, nameless, empty and inexhaustible. Everything is born from Tao and returns to Tao. Inaction gives rise to inaction, therefore human activity should be minimized. A person studies the world, but does not change it, but only does what is necessary. In Taoism, two opposite principles interact - Yin and Yang, which flow into each other and cannot exist without each other. Yin is the negative, passive, feminine principle, Yang is the positive, active, masculine principle. Taoism, based on the teachings of the Tao, put forward its own concept of the best state governance - inaction. If the ruler remains inactive, things will naturally improve due to the Tao. Like other philosophical teachings, Taoism condemns war [12].

Buddhism is an Indian religion and originated as a tradition of shamanism in ancient India between the 6th and 4th centuries BC and spread mainly throughout Asia. Buddhism is the fifth largest religion in the world and has over 510 million followers, known as Buddhists, which is over 7% of the world's population. Buddhism has a variety of traditions, beliefs and spiritual practices, which are mostly based on the teachings of the Buddha and subsequent philosophical interpretations. According to which, the basis of the Buddha's teachings are the "4 Noble Truths", the purpose of which is to overcome suffering (dukkha) caused by passionate desires and ignorance of the true nature of reality, which is based on changeability (anikka) and the absence of an unchanging essence (anatta).

A person who follows the path recommended by the Buddha is free from suffering, renounces the cycle of life and death, and attains nirvana. Buddhism,

brought to China from outside, focused on the development of spiritual principles and replaced Chinese pragmatism [3].

Religions form the basis of the Chinese worldview and, accordingly, are cultural foundations. Chinese civilization has a unique and rich culture, which has become a real treasure for the cultures of different countries and civilizations.

Chinese culture originated in Ancient China and existed almost unchanged until the 17th century AD. The main periods (eras) in the history of Ancient China are traditionally designated by the names of dynasties or kingdoms: Shang (or Yin) - 16th century BC - 11th century BC; Zhou and Zhango - 11th century BC - 3rd century BC; Qin - 221 BC - 207 BC; Han - 206 BC - 220 BC

The Shang (Yin) period is associated with the Shang tribes, who settled in the valleys of large rivers. One of these tribes created its first state in the middle of the 2nd millennium BC. During this period, the foundations of ancient Chinese culture were laid: silk spinning, bronze casting, hieroglyphic writing were invented, and the foundations of urban planning were laid. The rulers of the wan (princes), who were also considered high priests, had scholars in their palaces who wrote chronicles, observed celestial phenomena, and were knowledgeable about historical events of the past. The oldest works of Chinese art date back to the third millennium BC and are mainly pottery made on a potter's wheel. By the Shang period, bronze objects had become widespread. The most common type was sacrificial bronzes with reliefs and animal figures on the surface. Religion played an important role in the life of Shang society. The ancient Chinese saw the will of spirits and gods in all natural phenomena. Thunder, wind and rain were likened to gods. There was also ancestor worship. The supreme god was considered the sky, which was represented as a circle with the homeland in the center, and the earth - as a square. For this reason, the country is called the Heavenly Kingdom or the Celestial Empire [6, p. 2-12].

In the 11th century BC, Shang was conquered by Zhou. This was followed by a short period of prosperity, but then splits and civil wars began - the Zhanguo period or

the "Warring States Period" (5th-3rd centuries BC). Continuous wars contributed to the accumulation of military experience. Sun Tzu - the founder of military theory created the "Treatise on the Art of War", which became the norm of military science of that time and is still recognized as a classic of military-strategic thought. Astronomy continued to develop rapidly. New tools, such as armillary spheres, began to be used to determine the coordinates of celestial bodies. Solar and lunar calendars began to be used 600 years BC. In 350 BC, scientists learned that the solar year lasts 365.25 days, and the lunar year - 295 days; 12 animal signs were used to denote the "earthly branches" of the 60-year cycle. In the 4th century BC, the scientist Shi Sheng prepared the first star catalog in world history. Since 240 BC, all appearances of comets, now known as Halley's comets, were accurately recorded. Ancient Chinese doctors achieved great achievements. They used acupuncture, pulse diagnosis and cauterization, which is still relevant today. During the Zhou and Han dynasties, Chinese philosophy was formed. Based on the idea of five natural elements ("elements") - water, fire, gold, wood and earth - materialistic beliefs arose. At the same time, the main postulate of the doctrine was the idea of opposite and interdependent forces - Yin and Yang - as the cause of movement and changes in nature. And between the 6th and 5th centuries BC, Taoism and Confucianism arose.

During the Zhou Dynasty, the range of crafts expanded significantly with the emergence of ornaments and applied arts, which were produced by a large number of craftsmen, including bronze mirrors, jade products and lacquerware. Incidentally, the production of lacquer at that time was known only in China. At the same time, iron, copper and tin deposits were developed in China. It was also the first country to dig wells up to 900 meters deep and extract salt water. Музичне мистецтво спочатку виконувало ритуальну функцію. За часів династії Чжоу спів і танці були відокремлені, а також були розроблені техніки музичного виконання та інструменти [6, p. 20-30].

During the Qin Dynasty, civil wars ended and China was unified. Qin Shi Huangdi began a huge construction project. New roads were built, canals were dug, and the imperial capital of Xiangyang was surrounded by powerful fortifications. But the real construction took place in the north, where nomadic tribes constantly attacked China. To limit their invasions into the territory of the Qin Empire, construction of the famous Great Wall of China began, which lasted for ten years.

The golden age of Chinese culture and art begins with the rise to power of the Han Dynasty. The construction of large hydraulic structures, palaces, temples and tombs required significant knowledge of mathematics. In the first century AD, the work “Mathematics in Ten Chapters” was created, which summarized centuries of knowledge in this field.

Astronomy takes a new step forward. In 27 BC, the first record of observations of sunspots was made. Zhang Heng (78-139 AD), the most prominent astronomer of antiquity, was able to count 2,500 stars in 124 constellations. He built the world's first celestial globe, which showed the movement of celestial bodies, and invented the world's first seismograph. At the same time, a compass appeared, consisting of a spoon resting on a metal plate with a handle pointing north. Gear wheels and water wheels became widespread.

During this period, construction and architecture developed: buildings of two or three floors or more and multi-story roofs covered with colored tiles were common. Such buildings became part of the architectural tradition and were preserved in China for a long time.

Han fine art differed significantly from the symbolic art of previous periods. It was characterized by a more realistic interpretation of plots and images. Of particular interest are the sculptural reliefs found in tombs in the provinces of Shandong and Sichuan, which depict both religious and mythological subjects and everyday scenes.

Progress also affected writing. Instead of pointed sticks, bristle brushes were used, with which they wrote with varnish on bamboo or wooden boards. At the turn of

our era, mascara was invented in China, and then graphite, and in the 1st century AD - paper, which, starting from the 2nd century AD, became widespread and eventually replaced bamboo boards and silk. Paper only reached Europe in the Middle Ages.

Emperors revered literature and art, so they built rich libraries, and also organized music chambers, where folk songs and melodies were stored. The activities of the music chamber laid the foundations of a new tradition of lyric poetry. Sima Qian (145-86 BC) is the father of Chinese historiography and is considered a classic of Chinese prose. His work "History of the Old Han Dynasty" covers 230 years, starting with the first emperor of the Han Dynasty.

It was during the Han Empire that Buddhism came to China, which introduced a new trend in the development of Chinese philosophy and had a strong influence on Chinese culture. Buddhist monasteries and rock temples appeared. However, Buddhism took a new form here, such as Chan Buddhism [6, p. 12-20].

But all this gained special development in the Middle Ages.

One of the foundations of Chinese culture is hieroglyphic writing. This writing served as a model for Koreans, Vietnamese and Japanese. The Chinese were the first to invent paper and the simplest printing methods. They also invented the compass and gunpowder; in the 13th century the Academy of Sciences was founded, and in the 15th century a multi-volume encyclopedia on history, geography, medicine, and art was created. The 13th and 14th centuries are known as the “Golden Age” of Chinese poetry. The poet Li Bai wrote about 30 volumes of lyric poems in which he praised the nature of his homeland. Another poet, Du Fu, dreamed of a better future, where people would build huge houses in which “millions of destitute destitutes” would find shelter [1, p. 147-152].

Chinese architects achieved great success. The style they developed, characterized by the upward-curving edges of the roof, became a kind of calling card of China. This style also made the gloomy buildings of castles and palaces more

attractive. One of the most iconic buildings of medieval China is the Forbidden City, built between 1406 and 1420.

Decorative and applied arts and fine arts also developed. For example, snow-white porcelain remains a monumental form of ancient products. Elegant and simple gray-blue and gray-green ceramics have been excavated in craft villages such as Longquan, Guan and Ge. White vessels with relief decoration from Dingzhou kilns were painted to resemble precious jade. Textiles with "kexi" patterns based on motifs borrowed from painting were widely popular, and bamboo was a favorite allegorical and redundant motif. Masters of scientific painting used porous paper, and the palette was monochrome or dull. In China, the Confucian theory of music in its original form was revived, in which the direct ethical influence of music was the main thing, while its aesthetic principles were secondary. The final stage of the development of classical music in China falls on the period of the Ming dynasty, when Zhu Zaiyu developed the principle of equal tuning of 12 levels of temperament and completed the achievements of the Liu system. From the 17th century to the present day, Chinese music has remained largely traditional.

Chinese theatrical art mainly arose from folk forms of song and dance, and in the 17th century, strict censorship restrictions were imposed on drama as the most democratic literary genre. Many performances were banned. Further development of the theater took place mainly on the periphery, where the Yan'an Takun-Tsui theater was formed. It was a more democratic theater in terms of themes and expressive means. The depiction of historical events led to the development of acrobatics and fencing. Kun-Tsui Theater was a theater of the aristocracy and intelligentsia. This genre of drama was characterized by a lyrical and everyday genre, and the virtuoso vocal and dance skills of the artists distinguished it among others [7, p. 42-44].

More than any other, we can talk about the culture that originated in Ancient and Medieval China and survived almost unchanged until the 17th century AD. Chinese culture was not only diverse, but also extremely resilient. It was able to

absorb and modify all external cultural influences. Chinese writing formed the basis of Korean, Japanese and Vietnamese. Silk, compass, paper, ink and gunpowder were first invented in China. However, it should not be forgotten that in the West the achievements of Chinese culture were recognized much later.

A general description of China, the oldest oriental civilization on earth, shows that it has both common features and important specifics. Common features include the special role of the state (in the person of the supreme ruler) in all spheres of life, the division of mental and physical labor, a significant accumulation of scientific knowledge without dividing science into independent branches, the leading place of monumental architecture in art and the attraction to massive forms in it. In China, the cultural traditions of antiquity were continuously continued in the Middle Ages, and its culture became more stable, continuous and more complete in all these elements. In addition, religious and philosophical thought, as well as ethical, political and aesthetic teachings, received significant development and became more complex due to their specific features. As for social ethics and administrative practices, they have always played a significant role, in contrast to mysticism and the search for individual salvation. Here, the greatest and universally recognized prophets are those who taught how to live with dignity, according to accepted norms, to live, and not to seek happiness in the afterlife or get rid of suffering.

The face of traditional Chinese culture was formed not by religion itself, but primarily by ritualized ethics. An important feature of ancient Chinese culture, unlike European culture, was not the achievement of practical goals, but the self-development of the individual. A characteristic feature of Chinese culture was traditionalism - the preservation of the way of life of ancestors, an emphasis on the subordination of the individual to the social order, a religious and poetic attitude to nature as an object of worship. Chinese rituals developed on the basis of ancient cults and formed the basis of a new type of urban rational culture with fixed behavior and thinking.

1.2. Peculiarities of Ethnic and Folk Dances of China.

Early Chinese folk dances, like other forms of art, were essentially ritualistic acts associated with beliefs. The dances appealed to the spirits of nature for a good harvest or a successful hunt. Although historical documents on this subject have not been preserved, Chinese archaeologists have discovered clay pots dated to the 4th millennium BC, which depict dancers with spears and other weapons for hunting. Therefore, there is a connection between the earliest Chinese hunting and dancing rituals and the Cro-Magnon paintings on the walls of the Lascaux caves in south-central France (Dordogne), which depict animals, hunting scenes, caves, and hunting dances.

According to D. Sharikov, ritual dances are often called "religious dances" because of their purpose. The characteristic features of folk dances began to form in the distant past. The first dances arose as an expression of emotional impressions from the surrounding world, and dance movements developed as a result of imitating the movements of animals and birds, later - gestures that reflected certain labor processes. Since early dances, like songs, played a magical role, many archaic features were preserved in calendar and ceremonial dances [19, p. 111].

"Ritual and ceremonial dances are dance forms associated with pantomime festive events at the court of the emperor, the Chinese aristocracy, which are the basis of "Chinese classical dance". Ritual and everyday dances are dances associated with everyday life, everyday life and worldview: Iwi-Men (moving sea), Ta-knem (great circle), Ta-gu (charitable), Ta-u (great warlike), U-giontze (dance of water movement). There were "small" dances for children. From the age of 20, festive dances were allowed: Fu-u (dance of flags), Iu-u (dance of white feathers), Goang (mystical bird), Mau-u (dance of the cow's tail), Kan-u (dance of weapons), Gen-u (dance of a person)" [18. p. 166].

In order to emphasize the cultural roots of the dance, the terms "ethnic dance" and "traditional dance" are used. In this sense, almost all folk dances are ethnic, but

not all ethnic dances are folk, for example, ceremonial dances and dances of ritual origin are not recognized as folk. Ethnic dance is an ancient dance art with a ritual and ceremonial character of a certain ethnic group, which was born and developed in the process of human life and spiritual needs. Folk dance is dance that exists in the natural environment and has certain traditional movements, rhythms and costumes. Folk dances are spontaneous expressions of emotions, moods and feelings and are performed first for oneself and then for an audience (society, group or community) [21].

There are 56 officially recognized ethnic groups in China, including Mongols, Tibetans, Manchus, Yi people, Hmong, Dai, etc., and each of them has its own folk dances. Depending on the natural and climatic conditions - steppes in the north, subtropics in the south, coastal areas in the east, deserts in the west - the lifestyle and culture of ethnic groups vary greatly. Ethnic dances have a direct connection with everyday life, seasonal holidays, rituals.

For example, Mongolian dances often present the life of nomadic herders, who actually lived in the open air. Ethnic dances of this group often use utensils with which the Mongols dance during traditional holidays.

The origin of Chinese folk dances is associated with the traditions of the Han people, the largest ethnic group in China. Historically, folk dances were often performed during festivals in honor of the harvest. Many dance elements come from rural life - sowing, digging, harvesting, rolling up sleeves, and scarves, ribbons, fans, large and small drums are used as props.

In China, there is another type - Chinese classical dance, which has its roots in elite art, as it was danced at court. It had a close connection with martial arts, therefore it required performers to have high flexibility, muscle strength, mastery of the technique of rotations, acrobatics and jumping. However, many styles of folk and ethnic dances also require developed skills in handling props. For example, juggling and spinning a scarf in folk dances, balancing a glass on the head in Mongolian

dances, extraordinary flexibility in dai dances [21]. Han dances were characterized by complexity and variety, they were accompanied by playing drums and other musical instruments. Among the most common was the dance with long sleeves and a silk scarf. The soft vibrations of the hands and fabric symbolized the immensity of the universe (in modern performance, long ribbons are used instead of silk sleeves). Also common among the Han were pair dances in costumes with long sleeves, which could be performed by two women, two men, or a man and a woman.

All Han dances are characterized by richness and diversity, there are countless forms and styles. The main dances are associated with the Spring Festival, which symbolizes the beginning of the New Year according to the agricultural calendar, and is the most important traditional festival of the Han people. Even today, the Spring Festival in China is official, as is the Mid-Autumn Festival, which includes dances, singing, music, games and dramatic forms of performance [17, p. 110]. Many dances are dedicated to the Spring Festival, but the most common and beloved are the dragon, lion and yang dances. Traditional dances of the Miao people are characterized by drum accompaniment. Dancers move rhythmically to the accompaniment of percussion instruments, and when the drum beat accelerates, the pace of the dance also reaches a frantic pace. The rhythm of the drums is complemented by the ringing of thousands of bells, which decorate the costumes of the dancers. Such additional musical accompaniment is characteristic of many Miao dances. In general, clothing was heavily decorated with silver, jewelry, and was exquisitely embroidered. The abundance of silver jewelry gave the movements a heaviness and earthiness, but the general atmosphere of the dance performance was bright and joyful. Common to all Miao dances were free swings of the arms and movements of the hips (even with a light step, the dancer starts the movement from the hip), turns, clapping, crossing of arms and legs, heavy low jumps, shaking of the head and hips, and wide steps. Dance combinations are formed by repeating and modifying basic movements.

In the culture of the Tujia people, the “Waving Hands Dance” was widespread, which was more often performed during agricultural festivals in mid-autumn and was divided into two types: large and small. Large was characterized by very simple movements, so it could be performed by a large number of people. At the beginning of the dance, a circle or line was formed, and the performers began to sing and dance to the accompaniment of drums and gongs, sometimes trumpets and flutes were added. This dance embodied both agricultural movements and imitated martial arts or animal behavior. The movements of the dancers were dominated by waving their arms up and down, swinging movements of the shoulders and upper body.

Another common dance was the "Funeral Dance", which was also performed to drum accompaniment. Usually danced in pairs, but sometimes the number of dancers reached hundreds and even thousands. The dance expressed sympathy for the living and accompanied the spirit of the deceased to the afterlife. The "Funeral Dance" was performed only by men and usually imitated the movements and plasticity of a lion, demonstrating male temperament and strength. This dance was sometimes called the "White Tiger Dance". It can be slow or fast, with a lot of jumps, and also have a humorous character.

The Dong people have a festive dance called "Lushen", which is accompanied by playing bamboo pipes. It requires a fairly high level of training for the performers. During the dance, young people choose a pair. At the beginning of the dance, men and women form two circles (one inside the other) and begin to move counterclockwise. Girls usually turn around and wave their arms, men perform energetic and jumping movements, do many lunges and squats. A solo, duet or quartet dance may follow the group dance. In parallel, young men play pipes, demonstrating both their dancing skills and musical abilities.

The Dai people, who live in the southern part of the Chinese province of Yunnan, have created interesting folk dances with a “natural flavor”: “gaguang dance”, “elephant leg dance”, “peacock dance”, etc. Dai dances require mobility and

flexibility of the whole body. During the dance, the legs are mostly in a half-bent position, the knees are constantly springy, and the body is constantly trembling, which is a characteristic feature of all Dai dances. In particular, the upper part of the body is characterized by swaying and circling, and the hips move from side to side along with the rotations of the body. Hand movements mainly consist of flexible pushes, stretching and rotation of the hands [24, p. 84].

For example, the “Peacock Dance” perfectly embodies the aesthetic characteristics of the Dao people. The peacock is a symbol of good luck, happiness and beauty, as well as the totem of this ethnic group. The peacock dance is also an expression of national identity and ideals.

One of the ethnic minorities in China is the Koreans, who live mainly in the provinces of Jilin, Liaoning and Heilongjiang. This ethnic group is known for its song and dance culture. Some of the most famous Korean folk dances are the agricultural dance, the drum dance and the monk dance. Korean women dance gracefully and softly, while men dance confidently and with humor. The aesthetics of Korean dance are also reflected in the movements. Due to the tradition of carrying things on the head, the upper body remains stationary and the legs move quickly, but the knees bend and unbend very slowly, the steps are deep and confident, the arm movements are arcuate, undulating or circular. All movements are supported and guided by the breath, which creates rhythm and shapes the movements and dance postures, which is an important feature of Korean dance [24, p. 84].

In general, the history of various dances in China is very ancient. The oldest Chinese character for "dance" on the divination bones depicts a dancer with ox tails in his hands. Some modern Chinese dances, such as the long-sleeved dance, are recorded at least from the early Zhou dynasty. The most important were the ritual *yayue* - dances that were performed before the Qing dynasty, but survived only as part of Confucian rituals.

In some of the earliest recorded dances in China, dancers may have been dressed as animals or mythical creatures. The most famous traditional Chinese dances are the Dragon Dance and the Lion Dance, both known in various forms from the time of previous dynasties.

The Dragon Dance is one of the most famous Chinese folk dances and is very popular not only among the local population, but also abroad. There are two theories about the origin of this dance. One of them is that Fu Xi, in order to protect his treasures from the forces of darkness, threw a scepter with a dragon head into the sky, and the scepter turned into a dragon that could absorb diseases and misfortunes brought by demons. According to the second version, it was an attempt by the peasants to appease the dragons that brought drought to the country of the Yellow Emperor.

There are over 700 different dragon dances in China. Various forms of dragon dances were also recorded as early as the Han Dynasty, but they differ greatly from those of today. Since Chinese dragons were associated with rain, the dragon dance included rituals aimed at inducing rain. The dance also originated in baixi, where it was part of a theatrical performance in which a fish transformed into a dragon and the performers personified a green dragon playing a flute [22, p. 288-289].

The modern Lion Dance is close to descriptions made in the early stages of the Tang Dynasty. Since lions are not native to China, it is believed that lion dances originated outside of China, and the Chinese word "shi" (lion) is likely derived from the Persian word "sher". Detailed descriptions of the lion dance appeared during the Tang Dynasty, and the dance was considered borrowed, but it is possible that it existed in China as early as the 3rd century AD. Similar dance steps were observed in the dances of India and Persia and were associated with Buddhism during the Northern and Southern Dynasties. The Tang Dynasty poet Bai Ju described a dance similar to the modern lion dance in his poem 西凉伎 ("Western Arts of Liang"). The costumes of the performers personified lions with wooden heads, silk tails, hairy

bodies, gilded eyes, silvered teeth, and movable ears. There are two main forms of the Chinese lion dance: the northern lion and the southern lion. In Tibet, it is known as the Snow Lion Dance. According to folk beliefs, the lion was supposed to drive evil spirits out of people's homes on New Year's Eve and bring happiness and prosperity to the family. The lion also had a sacred meaning in Buddhist philosophy, becoming a symbol of strength and will [22, p. 289].

One of the most popular ancient folk dances of China is Yange, which is characterized by musical accompaniment of zurn and drum and complex performance technique. The history of its origin goes back to the labor processes that were performed in the fields in the spring (planting rice, etc.). Yange is most often found in the three northeastern provinces of China. Northeast Yange is energetic, sharp, playful and lively, this original dance reflects the aesthetic preferences of the inhabitants of Northeast China. Bright, fast rhythms and dynamic movements create a cheerful mood. Northeast Yange movements are flexible, fast, energetic and powerful, requiring endurance, good coordination, and aplomb. Short, elastic rhythmic squats prevail in the dance steps, hip movements provide impulses to the upper body, and the shoulders become the main point for rotational movements. Colorful scarves add to the emotionality of the dance [5].

In ancient China, dances were divided into two categories: civil and military. During the Shang and Zhou dynasties, dances were performed with feathered banners symbolizing the division of hunting and fishing catches. Military dances were performed with weapons in their hands. Emperor Han Liu Bang favored the Ba dance, in which dancers waved weapons to the accompaniment of drums and songs.

During the Six Dynasties (220-589), Chinese dance and music were greatly influenced by the cultures of Central Asia. Dance reached its peak during the Tang Dynasty. At the same time, dance declined as an independent art form during later dynasties and became part of Chinese opera. Later, dance flourished again and continues to develop rapidly today.

SECTION 2. ANALYSIS OF CHOREOGRAPHIC ANALOGUES AND PROTOTYPES OF THE CHOREOGRAPHIC COMPOSITION "JUST LET NATURE TAKE ITS COURSE"

2.1. Peculiarities of Creating Stage Works Based on Ethnic and Folk Dances of China.

Modern choreographic art of China presents all types and is actively developing. Folk dance is very diverse, and depending on the region of origin and existence, has specific features. Until the 20th century. Chinese dance was divided into folk dances, which were performed in natural conditions and had traditions and movements characteristic of a given area, and stage dances, which were performed at imperial courts and embodied images of related arts, such as poetry and fine arts. A typical feature of Chinese choreographic art is the spiral or circular structure of movements - this symbolizes unity and harmony. The greatest emphasis is placed on the hands and especially the hands and fingers, great attention is paid to the coordination of movements, body position and direction of the performer's gaze. Ethnic and folk dances are historically the oldest and to this day occupy a leading place in traditional Chinese culture. However, the stage embodiment was mainly dances that recreated mythology, traditions, and rituals.

Today, the most famous choreographer who creates folk dances and is respected throughout China is Zhang Zigang. His most famous composition is "Thousand-armed Guanyin". This dance depicts the goddess of mercy and compassion, revered by Buddhists. According to Chinese mythology, she watches over the world and helps people in difficult situations. The literal translation of her name means the one who watches over the sounds of the world [2]. The choreographic image of the goddess is embodied in the dance by a number of dancers arranged in one column and dressed in golden folk costumes. At the beginning of the dance, the image of Guanyin with a thousand arms appears before the audience. The

main expressive element in this part of the dance is the hands of the dancers, which form a three-dimensional pattern, creating the illusion of a single organism. Hand movements become a source of images and meanings, and the dance itself reveals one of the most powerful components of the Chinese worldview. Later, the column of dancers breaks up, which personifies the disintegration of the whole into particles. At this moment, the viewer imagines that the goddess gives a part of herself to everyone, penetrates every sphere of life and observes everyone. At the climax of the dance, the dancers return to their original position and again fix the figure of Guan Yin in the center of the stage, but at the end of the dance, one column breaks into three, thereby embodying the multidimensionality and significance of the figure of the goddess in the universe.

The dance "Flying Apsaras" is a modern interpretation of folk beliefs and worldview, because apsaras are demigods, spirits of clouds and water. This dance is a type of modern art of Dunhuang art, based on folklore and modern ideas of the embodiment of emotions and feelings through movement, and inspired by frescoes depicting flying apsaras found by archaeologists in the Dunhuang caves. The images of apsaras are embodied by choreographers in solo, duet and mass forms. The compositions are performed by a female cast, but if it is a pair dance, women play the role of apsaras, and men play the role of warriors or gandharvas (male apsaras). The dance was first created by the choreographer and dancer of the 20th century. Dai Ailian. The dance "Flying Apsaras" vividly embodies Buddhist images and symbols in Chinese dance culture [16]. The main means of expression is the use of wide, long light ribbons. The dance begins statically - with slow movements of the arms and legs or smooth transitions from one pose to another (the dance poses recreate the image of the apsaras in the cave). As the action develops, the dance becomes more dynamic, the amplitude of the general pattern of the composition dissolves, and the use of a long canvas creates a feeling of the apsaras flying. The choreographic text of this part of the work consists of jumps and graceful hand movements, which form rather

complex three-dimensional figures (rings, spirals, waves, etc.). At the climax, a rotation is sometimes added, which accelerates the dynamics of the dance and creates high emotional tension.

A famous folk dance performer and choreographer in China is Yang Liping. She became famous thanks to her original peacock dance. In 2012, she created a choreographic performance - the drama "Peacock", which was presented in Lanzhou. The performance consists of 4 parts, which correspond to the seasons: spring, summer, autumn and winter, and the leading theme is love for life and death for freedom. The actors' costumes are designed in accordance with the theme and emotions of the dance drama, and are a vivid means of expression that helps to embody the artistic concept - the peacock loses all its feathers to save its beloved. In spring, when nature is born, male and female peacocks meet for the first time. In summer, they grow their magnificent feathers and fall in love with each other. In autumn, an ugly crow breaks out of the cage and flies to the peacocks. He steals a female peacock and imprisons her in a cage. Once in captivity, she loses the beauty of her plumage. To help her beloved, the male peacock gives his fabulous feathers to a crow, which he cannot wear. The peacock dies - winter comes - the peacock's mother also dies, but her soul achieves transcendence in the world of the gods.

The plasticity of the peacocks deserves special attention, as they move their bodies plastically, shake like birds, intertwine their necks and reveal their extraordinary tails. The character and movements of the crow are sharp, impulsive and amplitude, and when he finally receives the peacock feathers and cannot wear them - his happiness is replaced by irritation. His dance pattern contains many bold and sweeping movements, which convey the escape from the cage, the persistent pursuit of a female peacock, the transformation of love into hatred and the death of peacocks because of the same hatred. Another interesting character of the work is Time - he is on the left side of the stage throughout the performance and constantly performs rotations. The performer of this part, Fan Jingyue, says that the most

difficult thing is not the constant rotation, but how to convey the perception of time by people, regardless of whether it passes quickly or slowly, using the speed and forms of rotations [32].

Along with stage versions of ethnic and folk dances, many folklore samples are performed during celebrations and national holidays. Mostly these are dances of the most common ethnographic group - Han - the dragon dance, the lion dance and the yanghe dance.

In modern interpretations, these dances usually consist of acrobatic movements, the main component of which is a lion or dragon figure. Such dances are a real theatrical spectacle, a performance in which the viewer watches not the performers, but the dancing creature, which moves intricately due to the structures. The figure rotates, twists and actively moves in space. Modern dragon dances use light structures that are controlled by sticks, which are held by about 10 people, evenly spaced along the dragon figure, but some dragons are very long and require more than 100 performers who must move synchronously and coordinated. Dragon dances also differ in dramaturgy and means of expression. They usually consist of four elements: the summoning of the dragon, the appearance of the dragon, the dragon dance itself and the exit of the dragon. The body of the dragon in different regions is made of different materials, most often - from multi-colored fabric. Dragons look more spectacular at night, when their bodies are illuminated by lanterns or other lighting devices.

No less popular are lion dances, which have distinct traditions in the north and south of China. Northern lions are dressed in red, orange or yellow costumes, and are performed by many acrobats, whose sophisticated technique symbolizes the agility, strength and temperament of the animal. The lion itself is embodied by two performers: the first is the head and front legs, and the second is the body and hind legs. The dance uses percussion instruments such as drums and gongs.

The Yange dance is also an important part of today's Spring Festival, has a centuries-old tradition and is danced throughout China. Yange dances can be danced

on or without stilts. They consist of an introduction, a middle part with various acrobatic movements, complex stunt techniques and a final group dance. Fans, scarves, drums, umbrellas and other objects are used as props, which are used in the images and content embodied in the number. Northeast Yange is a very emotional, joyful, dynamic and expressive dance, performed to drums and zurna. It requires appropriate dance training, as the movements must be flexible, fast and dynamic. During the dance, the dancer's knees are constantly springing, creating the effect of continuous movement. All Chinese fan dances probably originate from traditional dances of the Northeast.

As a result of the study of these dances, it can be concluded that in the process of creating folk dances, great attention should be paid to the study of the history of dance art of each region and ethnic group. When creating choreographic texts, it is important to emphasize the movements of the hands, the position of the fingers, the upper body and monitor their coordinated work and coordination. The dance composition should take into account the main ways of focusing the audience's attention and reveal emotions and feelings through the physical and psychological state of the dancer. The culmination of the choreographic work should be based on the development of the means of expression and the emotional state of the dancer. This is most effectively achieved by visually increasing the number of performers on stage and/or using props.

2.2. Choreographic Interpretations of Romantic Relationships Through the Prism Of Chinese Traditions.

In traditional Chinese aesthetics, man and nature are one (天人合一). Human is not opposed to nature, nor is he seen as its crown or slave; nature is a part of man, and man is one of the fundamental components of nature. The connecting element in this relationship is the Tao (dao), the root of all creation created from nothing, the source of beauty, and the fundamental concept of Taoist philosophy. Taoism promotes the

idea that humans should observe and follow the changes in the world around them. Confucianism also emphasizes the unity and harmony of man and nature, but again emphasizes interpersonal relationships and views nature in the context of man and the aesthetics of everyday life [30].

Elements of nature, such as fire and water, are part of the human body, and when these elements are out of balance, disease occurs. The recognition that man is a part of the natural world permeates all traditional Chinese culture and is reflected in the Chinese language and art, in particular choreographic art. As Tkachenko notes: “In the Celestial Empire, the measure of art is not man, but nature itself. The latter appears infinite and unknowable to the end. In Chinese folk art, life is not reflected, but as if it were continued in movements. As a result, Chinese folk art is self-typing. The subject of Chinese folk dance is not the image of a human hero, not spiritual ideals, but the life of nature” [22, p. 272].

The theme of love and romantic relationships in Chinese choreographic art is also mainly depicted through the prism of nature.

Thus, in the ballet “The Legend of Eternal Love” (2019) to the music of Franz Schubert, choreographer A. Shoshin embodied the ancient Chinese legend of love between a girl named Moon and a young man named Sun, who were separated by an evil sorcerer, and settled them in the sky on the stars and arranged so that the hot star - the Sun - appeared in the sky only during the day, and the cold - the Moon - only at night, and they could only be seen during eclipses [13].

However, the choreographer failed to fully realize the beautiful legend, the bright score and the interesting idea. The performance lacks contrasts, and the conflicts are defined very conditionally: male and female scenes, cold and warm light, plastic fastidiousness and monumentality. But this had little effect on the choreography and choice of music. The choreographic design of the character parts is based on classical dance with elements of contemporary: the “female” scenes were especially too mobile and energetic, they lacked harmony, dreaminess and lunar cold.

The culminating moment – the meeting of the Moon and the Sun – turned out to be pale and inexpressive. Of course, there were some interesting finds in the choreographic text, but the action of the ballet is generally devoid of dynamics: the compositional solution is very static, the duets are quite monotonous. The performance was given a mysterious mystery and spectacularity by K. Mankovskaya's scenographic solution: translucent white cloths, conditional orbits, shadow theater, smoke – partially reanimated the performance, but they could not completely hide the imperfection of the plastic solution.

In 2004, choreographer Zhao Ming created the acrobatic and dance show "Swan Lake" for the Shanghai troupe "Guangdong". In addition to virtuoso acrobatics and other expressive means of circus art, the performance involved classical choreography, Chinese classical and folk dance, and traditional elements of martial arts, in particular wushu. Choreographic numbers were combined with performances on a trampoline and the work of aerial gymnasts. Juggling, work on swings, roller skates, unicycles, eccentrics and illusions, Icarian games, aerial and jumping acrobatics, and balancing on a wire are distinguished by extraordinary technicality and high professionalism, however, classical dance, in particular, pointe technique, did not receive a worthy performance due to the specific training of artists who are not professional ballet dancers and cannot present an appropriate performance of classical steps, so work on pointe is more necessary here to demonstrate the swan girl's delicate balances on the arms, shoulders, or head of her partner. The dance of the little swans is presented in an interesting way: it is performed entirely on the arms and perfectly embodies all the nuances of the famous musical fragment. The Spanish dance is interpreted as the work of acrobats on motorcycles, and the transformation of the swan and the adventures of the prince in the dragon's cave are based on the techniques of illusion shows. Compositionally, everything is decided in Chinese traditions - the absence of static positions and the predominant construction of drawings in circles and spirals [23].

The New York campaign Shen Yun, where artists from all over the world work, is engaged in the restoration and preservation of spiritual values and authentic Chinese culture. The campaign was founded in 2006 with the aim of sharing the heritage of 5,000-year-old Chinese culture with the whole world through choreography, music, scenography and plots of ancient legends. The artists of the New York troupe not only improve their stage skills, but also use meditation, developing their virtues and demanding self-discipline and dedication from themselves, because they believe that in order to create true art, its bearers must cultivate deep spiritual values. They are inspired by the spiritual cultivation system Falun Dafa, which has its roots in traditional Chinese culture and includes both meditative exercises and teachings that promote the principles of truthfulness, compassion, and tolerance. Shen Yun's signature is classical Chinese dance, but each season's programs also feature ethnic and folk dances that radiate energy and usually have catchy rhythms, beautiful costumes, and interesting props [21].

One of Shen Yun's creative projects was the ballet *Butterflies in Love* (2019), which tells the Chinese legend of Liang and Zhu, the Romeo and Juliet of the East, from the Tang Dynasty. However, Shen Yun's interpretation of the story is highly interpreted and has a happy ending. The story dates back to 300 AD. Zhu Yintai was the ninth child and only daughter of the wealthy Zhu family. Despite the fact that at that time a woman who could read and write was a rarity, Yintai loved literature and writing very much and wanted to enter school, but girls were not accepted there. In order for Zhu to be enrolled, she disguises herself as a boy and secretly leaves home. There, the girl meets a poor but intelligent and sincere young man, Liang Shanbo. They immediately become close friends due to their similar interests. They often study poetry and read literature together. Shanbo has always cared for Zhu as a "younger brother", as the girl meticulously kept her secret, that Liang did not even guess how deeply Zhu had fallen in love with him. One day, Zhu received a letter from her father, saying that she must return home immediately, as she must marry one

of the young men chosen by her parents. Yintai cannot disobey her parents, she has no choice but to hurry home. Still keeping her secret, she begs Shanbo to visit her. The young man arrives at the Zhu family in the midst of the hectic holiday preparations. He informs the doorman that he wants to see his classmate, but he is told that only Yintai Zhu is in the family. The girl is happy to see Shanbo and rejects the flock of grooms. Shanbo is surprised to see his best friend in women's clothing. Shocked by his own ignorance and speechless with joy, Shanbo immediately falls in love with Yingtai.

This is one of the most beautiful love stories in China, passed down from generation to generation. According to the original source, the lovers die and turn into butterflies. In art, the legend has received countless interpretations.

The same legend was interpreted by the Shanghai Ballet, directed by Xin Lili. Unlike the Shen Yun version, the Shanghai version retains the original essence of the legend, emphasizing the value of nature, which the Chinese people respect above all else, because it was nature that played a decisive role in the existence of people. In the Shanghai version, Yingtai convinces her father to let her attend school under the guise of a boy. There, she meets Liang Shanbo, with whom they are united by a deep friendship. Soon, Zhu's feelings develop into romantic love, but she tries to restrain her feelings so as not to give away her secret. Called home by her father, who has secretly planned Yintai's marriage to the wealthy Ma Wentai, the girl sets off on a journey accompanied by Shanbo. During their farewell, she hints at her true gender, but only later, upon his return, does the boy learn the truth. Unfortunately, it will be too late, Yintai's wedding with Wentai must take place. Shanbo is killed, Yintai dies. But the higher forces of Nature intervene – the lovers turn into butterflies, reuniting what people have torn apart. In China, the butterfly symbolizes transformation and is highly revered [28].

The ballet is solved by means of classical European dance with a combination of Chinese flavor. Romantic scenes are based on classical pas and supports, everyday

scenes are saturated with traditional movements of classical Chinese dance. The performer of the main character's part, Bingxue, vividly embodied the scenes of struggle and disobedience of Zhu – strong and sharp expressive movements demonstrate stubbornness and disobedience. But in the end, the plastic becomes more and more depressed, which demonstrates the submission of the will to the parents. The performer of the role of Liang Shanbo - Wu Husheng - is strong and gentle in gestures, which makes him worthy of Zhu. The artist's performing skill is not just a demonstration of virtuosity, but emphasizes the deep emotions of the character. Longing and passion are read in his movements, and courage and romance are combined in his character.

The ballet *Peony Pavilion* is another original masterpiece of Chinese ballet, premiered in 2008 by the National Ballet of China (Beijing). The authors – choreographer Fei Bo, director Li Liuyi, composer and arranger Guo Wenjing – have combined the cultures of the East and the West in a new way, using the impressionist music of C. Debussy, Holst and S. Prokofiev, traditional Chinese opera music and the author's original works [29]. The performance is based on the classical Chinese opera Kunqu, written by Tang Xianzu during the Ming Dynasty. The main attention is focused on the main character – Du Linyan, who embodies different epics of one character – she appears now as a girl, now as a goddess of flowers, now as a Kunqu actress – this is a symbolic decision of the authors of the ballet. The heroine dreams of ideal love. In a dream, she meets a young man named Liu Mengmei, they fall in love with each other. When she wakes up, she realizes that everything was a ghost. Du falls into despair, withers and dies. She falls into the underworld. The lovers see each other, but cannot be reunited. The fate of the lovers is decided by Fate (in the ballet, it is the Judge - the arbiter of life and death), allowing them to stay together in the world of the dead. The ballet ends with the wedding of Du Linyan and Liu Mengmei.

Lyrical scenes are resolved in the style of classical dance with elements of Chinese classical, with special attention paid to the *pas de deux* of the main characters

in the world of dreams and in the kingdom of the dead. The image of the Judge is striking in its monumentality combined with the grotesque.

The main symbol of the performance is the peony – the national flower of China, which is a symbol of power and wealth, as well as beauty and nobility. In the ballet, a peony petal falls on Du Linyan's face, awakening her from a romantic dream. The Goddess of Flowers is also represented by a peony, and in the scenographic solution, a huge peony flower is on the stage throughout the entire performance, accompanying the heroine during her dream, in reality during her death and descent into the underworld, where the already ominous giant red peony becomes a cold, mottled moon, and at the end of the performance, when the souls of the lovers finally unite, the earth and heaven also become one - and peony petals fall from the sky. In the author's choreographic project, the fate of the main character about the long-awaited marriage is also decided by higher powers, which completely recreates the peculiarities of Chinese traditions.

CREATIVE PROJECT

SECTION 1. COMPOSITION PLAN OF A CHOREOGRAPHIC COMPOSITION "JUST LET NATURE TAKE ITS COURSE"

1.1. Main characteristics of the choreographic work.

1. Theme : if heaven wishes to rain or your mother to remarry, there is no way to stop them.

2. Idea : The core of the work is to use metaphors of natural and social phenomena to depict things in life that we cannot control, or to convey a natural and open-minded attitude.

3. Type : Chinese Ethnic and Folk Dance

4. Genre : dramatic

5. Form : choreographic composition

6. Time of action : the action takes place in ancient China, with no specific time. The story became widely known on 13 September 1971, when it was mentioned by Mao Zedong.

7. Place of action : Ancient China, rural area, a room in a widow's house.

1.2. Cast and its brief description.

A widow is a woman who has lived a very difficult life and dreams of happiness. She strives to create a family where she will be happy. A woman makes a difficult decision, trusting fate to realise it.

Dancers - Widow's thoughts, social prejudices, problems. They are always present in her life, invariably following her. They are implacable, cold, persistent.

1.3. Libretto.

The specific background is that Zhu Yaozong's mother was widowed for many years and raised him alone. During her widowhood, she developed feelings for Zhang Wenju, Zhu Yaozong's teacher. When Zhu Yaozong won the first prize in the exam and was recruited as the son-in-law, the emperor thanked her for her hard work and ordered to set up a chastity memorial archway for her. However, she had already decided to remarry Zhang Wenju, so she decided to leave it to fate. She hung a silk skirt in the yard, and if the skirt dried in the sun within a day, she wouldn't remarry. If the skirt didn't dry, she would remarry. As it rained that day and the skirt didn't dry, she decided to marry Zhang Wenju.

1.4. Expanded contents.

Extension: "It's going to rain, and my mother wants to get married." Proverbs come from: In ancient China, there was a scholar named Zhu Yaozongzi. When he was one year old, his father passed away due to illness, and his mother raised him alone through hard work. In order to help Zhu Yaozong achieve success in his studies, his mother sent him to study with a teacher named Zhang Wenju or Zhang Zhongju. Under the careful guidance of Teacher Zhang, Zhu Yaozong, who was talented and intelligent, quickly achieved success in his studies. At the age of fifteen, he became a scholar, and at eighteen, he became the top scorer in high school and was recruited by the emperor as his son-in-law. After becoming a son-in-law, Zhu Yaozong remembered his old mother at home and told the emperor about her hardships and years of widowhood. The emperor was very moved and decided to set up a chastity memorial archway in his hometown to reward his mother. However, when Zhu Yaozong returned home and informed his mother about this, he found out that his mother had developed feelings for his mentor and planned to remarry him. This made Zhu Yaozong very difficult, because doing so would go against the emperor's will and commit the crime of bullying the emperor. Faced with this dilemma, Zhu Yaozong's

mother said helplessly, "Let everything be according to fate." She took off her skirt and handed it to her son, asking him to wash and dry it the next day. If the dress dries at night, she won't remarry; If it's still wet, it means that fate has decided to remarry. The next day, the weather was sunny, but Zhu Yaozong had just washed his skirt and hung it in the yard when suddenly dark clouds covered the sky and heavy rain started pouring down, which continued until midnight without stopping. This skirt naturally won't air dry. So Zhu Yaozong's mother said to him, "My son, 'it's going to rain, and my mother wants to get married. It shows that the will of heaven cannot be violated!'" Although Zhu Yaozong couldn't help but complain in his heart. Later on, he reported this matter to the emperor and begged for forgiveness, and the saying "it's going to rain and the mother wants to get married" also passed down.

1.5. Dramaturgy.

Exposure: the widow is at the front of the stage, she is overwrought, sad. Next to her are girls who symbolise her thoughts, social prejudices, worries, problems.

Setting: a common combination that reveals the inner confrontation between the widow and her beliefs, and the outer confrontation between the widow and social prejudices.

Development of the action: dance of the girls, general combinations of the girls and the widow.

Culmination: a part with wall elements. It is the most emotional and expressive. Here the widow makes the final decision to marry.

The denouement: the building of the wall and its destruction as a symbol of victory over obstacles.

1.6. Musical analysis.

The music is composed of excerpts from "Ink Painting Phoenix City", "Homesickness", "Guangfu Spring and Autumn", and "Border Town Langzi (Female Singing)", edited and combined. Music has multiple variations, is rich in emotions, and can hit people's hearts more directly.

00:00-00:32 "Border Town Langzi (Female Singing)", Four eight beat rhythms. Mainly female humming and piano accompaniment. The music rhythm is slow, the music style is lyrical, and the tone is high pitched. The female humming part is pitiful and hopeless. This piece of music highlights the anxiety of the widow when she heard her son say that the emperor ordered her mother to establish a chaste memorial archway.

00:33-03:15 "Guangfu Spring and Autumn", Twenty four eight beats. Mainly drum, cello, and harmonic humming accompaniment. The music rhythm is slow and gentle, the music style is lyrical, and the tone is midrange. This piece of music creates an atmosphere where a widow wants to remarry, but due to various obstacles, she is in a difficult, disappointed, and restless state of mind.

03:15-05:34 "Homesickness", Eighteen eight beats. Mainly accompanied by guzheng and violin. The music rhythm is slow and continuous, the music style is lyrical, and the tone is high pitched. The music here creates an atmosphere of conflict and hesitation as the mother finally tells her son the truth about wanting to remarry, and then fears that the emperor will punish them for deceiving the emperor after learning the truth.

05:34- 06:42 "Guangfu Spring and Autumn", Eight eight shots. Mainly accompanied by drums and harmony humming. The music rhythm is slow and gentle, the music style is lyrical, and the tone is midrange. This music set the tone for the indifferent atmosphere of the widow and her son making a bet: 'If this freshly washed dress doesn't dry tonight, I'll remarry; if the dress dries, I won't marry.'

06:42-07:48 "Ink Painting Phoenix City", Twelve Eight Beats. Mainly accompanied by Guzheng, Yangqin, and female humming. The music rhythm is relatively light and lively, the music style is joyful and cheerful, and the tone is high. The female humming part in this section forms a sharp contrast with the female humming part at the beginning. This music sets off the calm atmosphere of the widow's mood as the answer is about to be revealed at night.

07:48-07:52 Thunder and Rain Special Effects Sound. The music rhythm of thunderstorm sound is medium speed, the music style is breathtaking, and the tone is bass. This music creates an incredible atmosphere where the originally sunny day suddenly becomes overcast with dark clouds and thunderstorms approaching. This is the turning point of the dance drama, giving people a feeling of breaking through obstacles and reaching the goal. At this time, it also plays a role in the theme "Let Nature Take its course".

07:52 to the end, the music "Ink Painting, Paintings, and Blue Phoenix City" mixed with rain sound special effects gradually came to an end. Mainly accompanied by Guzheng, Yangqin, and female humming. The music rhythm is light and lively, the music style is joyful and cheerful, and the tone is high pitched. I set this piece of music after thunder, mixed with the sound of rain, to create an atmosphere of joy for the widow who can finally remarry. It expresses the philosophy of adapting to nature, accepting change, and actively coping with life. This piece of music also serves as the ending of the entire dance drama music, calm and beautiful, with the music ending in a gradual way from high to low volume.

1.7. Costumes (images and description).



Widow dressed in burlap - The everyday clothing and attire of ancient Chinese toilers, of coarse cloth. The burlap is made of coarse linen cloth of simple style, practical and durable. The trousers are of the same cloth.

The other girls' clothes are purple, their pants are black, their belts are yellow, and they are wearing black soft soled Chinese dance shoes. The clothes are purple, the trousers are black and the belt is the original colour of jute. All performers wear soft shoes with Chinese dance soles.

1.8. Stage property (images and description).

Oblong red silk and Foam stone wall.



1.9. Light plan.

00:00-00:28 seconds - the widow sits on the front stage in the left corner, she is illuminated by two red beams of overhead spotlights. The girls stand behind her in the dark. The entire stage is unlit.

00:28- 00:45 seconds - the main stage is filled with blue colour, the red beams are kept. Gradually white coloured side spotlights are added.

00:45-00:57 seconds - two red beams leave, the rest of the light is retained.

00:57-02:30 seconds - upper white beams are added (a few at a time, spaced at intervals on all plans).

02:30-03:05 seconds - the upper beams go away, a white beam is added from the foreground of the upper spotlights to the centre of the stage (on the soloist), the side lights become brighter.

03:05-03:18 seconds - only cold blue fill and a few upper blue spotlights directed to the centre of the stage remain on the stage.

03:18 seconds - pink spotlights are added in the foreground, directed towards the centre.

03:35-04:20 seconds - yellow beams from the overhead spotlights are added, gradually the whole scene fills with a more dynamic and bright blue colour.

04:20-04:42 seconds - all the blue colour is gone, a few blue and pink spotlights directed to the centre remain on the darkened stage.

04:42-05:25 seconds - yellow spotlights are added across the gap in the foreground and middle ground, pink spotlights are gone.

05:25-05:35 seconds - all blue and yellow spotlights leave. This leaves two blue spotlights and two orange spotlights beaming into the centre of the stage.

05:35 seconds - blue fill fills in, blue and orange beams become poor, top yellow beams are add.

06:20-06:31 seconds - only two orange beams and a faint blue fill remain.

06:31-06:50 seconds - only a row of bright blue spotlights remain in the middle of the stage, aimed at the wall.

06:50-07:43 seconds - two orange spotlight beams are gradually added to the soloist.


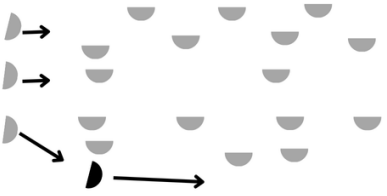
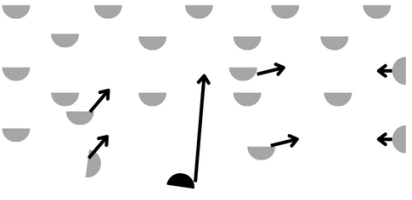
07:43-08:04 secundi - chaotic light beams are added.


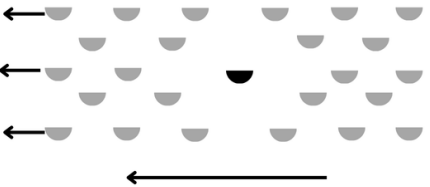
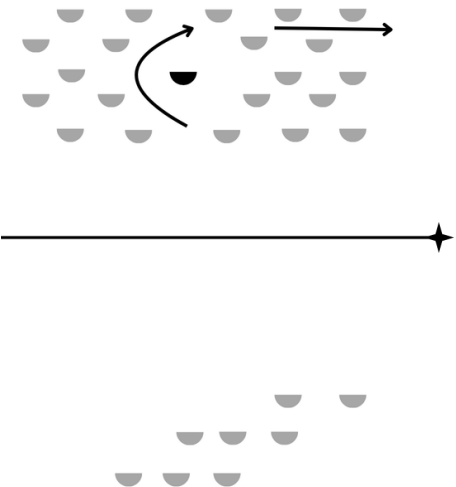
08:04 and till the end of the number there are only two orange beams on the soloist, which leave at the end.


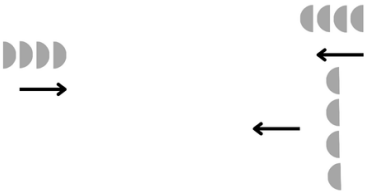
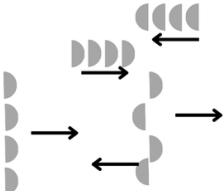
**SECTION II. STAGE PLAN OF THE CHOREOGRAPHIC
COMPOSITION "JUST LET NATURE TAKE ITS COURSE"**


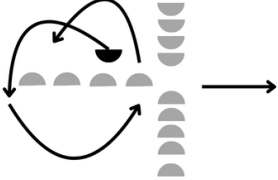
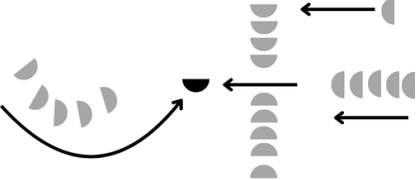
Conventional symbols:

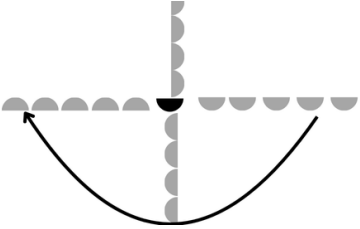
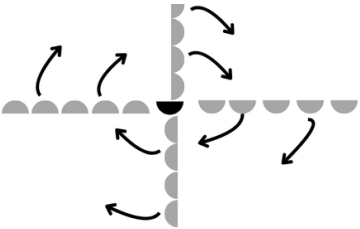
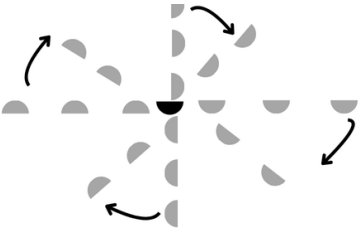


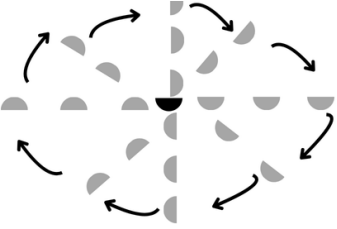
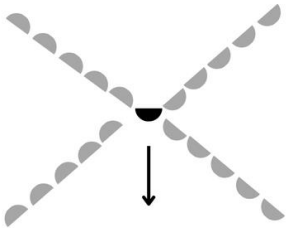
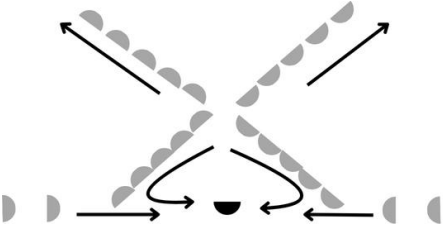
| Picture | Music's bars | Description of direction |
|---|--------------|---|
|  | 1-8 bars | At the beginning, the heroine is on the right front of the stage, and twenty girls are scattered on the stage. |
|  | 13-14 bars | Twenty girls maintain the previous formation, another three girls enter the right side of the stage in an interspersed manner from behind the right side of the stage, and the heroine moves from the front right side of the stage to the center of the stage, forming a rectangular formation as a whole. |
|  | 15-16 bars | After the whole becomes a rectangle, two more girls enter the stage right from behind the left side of the stage, while the protagonist moves backward from the center of the stage, the girls around the protagonist adjust their positions, and the whole becomes a larger rectangle. |

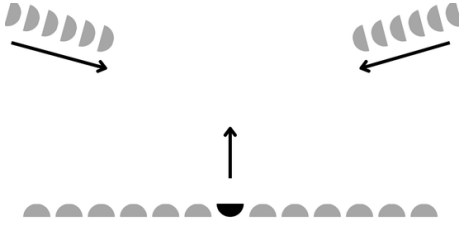

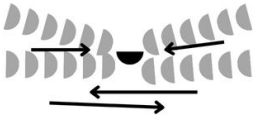
| | | |
|---|---------------|---|
|  | 17-20 bars | The whole form a large rectangular formation with the main character as the central point |
|  | 21-22 bars | Keeping the large rectangle, the overall dynamic formation moves to the right side of the stage, and eight girls walk behind the stage right side. |
|  | 23-24 bars | The rest of the girls on the stage go back half a circle to the right and then move all the way to the left, and the heroine and eight girls step out of the stage to the left and behind the scenes. There are eight girls left on the stage, forming a stepped formation from left to right in numbers of "2", "3", "2", "1". |

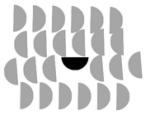
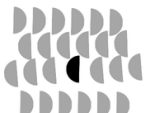
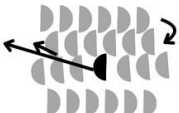
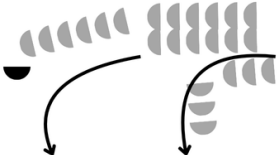
| | | |
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|  | 25 bar | <p>The girls on stage stay in formation and move to the right side of the stage as a whole, while the first girl walks out of the left side of the stage, and four girls walk in a straight line from the left side of the stage.</p> |
|  | 26 bar | <p>The left side of the stage came out of 8 girls, the front four girls to maintain a vertical formation, the back four girls to maintain a horizontal formation, the whole is a moving formation.</p> |
|  | 27-28 bars | <p>The formations are interspersed, with the eight girls in the back forming two horizontal formations, the second and fourth of the four girls in the front changing the formation in reverse, while the three girls walk onto the stage from behind the right stage in a vertical formation.</p> |

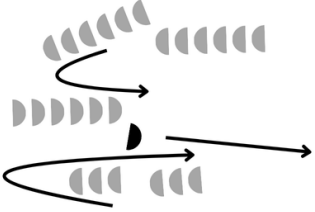

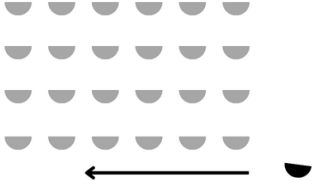
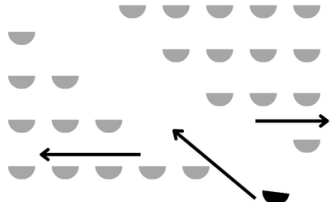
| | | |
|---|------------|--|
|  | 29-30 bars | <p>This is also a moving interspersed formation. A row of four girls in the back of the horizontal right into the central vertical formation, the stage left in front of the two girls moved left to the behind the scene, the stage right in front of the two girls to go back and forth into the central vertical formation, the heroine first from the right behind the scene, while four girls lined up to enter the vertical formation.</p> |
|  | 31 bar | <p>The fifteen girls on the stage converged to form a "vertical formation of ten people in the center of the stage" and a "horizontal formation of four people in the right side of the stage", with the heroine behind the horizontal formation.</p> |
|  | 32 bars | <p>The overall formation is a moving formation. The four girls in the horizontal formation and the heroine circle in the counterclockwise direction, the ten girls in the vertical formation as a whole move to the left side of the stage and then turn</p> |


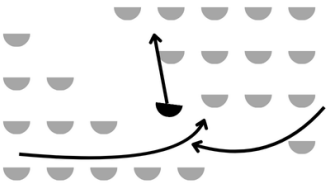



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| | | <p>and move back to the original position, while a girl ran out of the left side of the stage to join the very back of the vertical formation, followed by five girls from the left side of the stage behind the scene line up in a row.</p> |
|  | 33 bar | <p>Twenty girls on the stage form a "+" formation with the heroine as the center, and then rotate clockwise with the heroine as the center.</p> |
|  | 34 bar | <p>Keep the previous formation and rotate 90 degrees clockwise with the heroine at the center of the circle.</p> |
|  | 35 bar | <p>After the overall clockwise rotation of 90 degrees, the second and fourth girls in each of the four groups rotated 45 degrees clockwise again with the heroine at the center.</p> |




| | | |
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|  | 36 bar | <p>The remaining girls continue to rotate 135 degrees with the heroine as the center of the circle, while the previous girls continue to rotate and intersperse in the queue, forming a "*" formation.</p> |
|  | 37-38 bars | <p>The adjacent groups of eight girls in the "*" formation are combined to form a "x" formation centered on the heroine. The heroine then moves from center point to the front of the stage.</p> |
|  | 39 bar | <p>The girls on both sides of the oblique queue behind the oblique rear dispersed to the backstage, the girls on both sides of the oblique queue in front of the female congregate to the direction of the heroine, while the two girls on both sides of the stage walked out of the backstage to move toward the middle line of the stage.</p> |

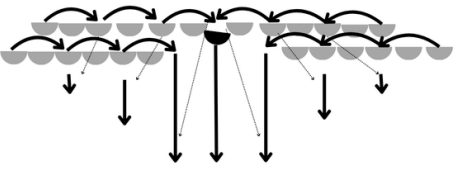
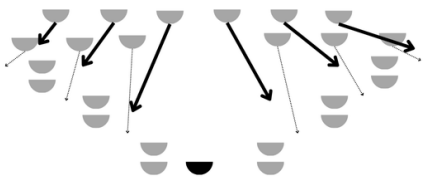

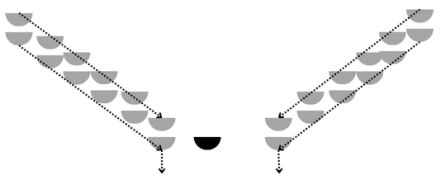
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|  | 40 bar | <p>After moving the formation, the front formed a large horizontal row and moved to the back of the stage, and the two groups of girls in diagonal rows turned and returned to the stage.</p> |
|  | 41-47 bars | <p>At this point on the stage formed the "><" formation, the heroine is still in the middle. In this formation, counterpoint, fugue and Canon choreography techniques are used.</p> |
|  | 48 bar | <p>After holding the previous formation, move the fold inward by gathering.</p> |

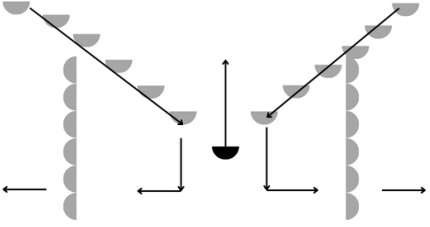
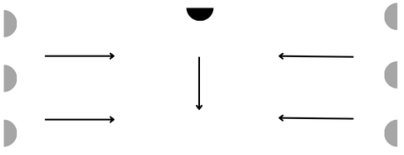

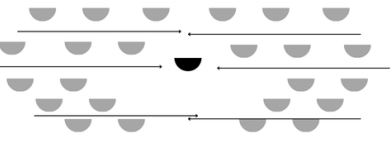
| Second part | | |
|---|----------|--|
|  | 1-2 bars | Form four rows from front to back, low to high, with the heroine in the middle. |
|  | 1-4 bars | The heroine turns to the right side of the stage, and the rest of the girls remain in the same formation. |
|  | 5 bar | The female lead moves to the back of the stage right, the girls in the fourth row circle from the stage right and merge with the third row, the girls in the second row disperse to the side and move to the stage right as a whole. |
|  | 6 bar | The girls in the first row walk in a vertical line to the front of the stage, and the rest of the girls arc from the back to the right and continue to move toward the center line of the stage. |


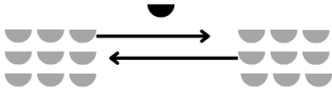
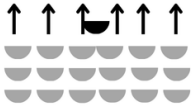

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|  | 7-8 bars | <p>The girl moves to the left front of the stage, the girl in the middle of the vertical formation does an arc to the right back of the stage, and the three columns of girls behind are connected into a row to do an arc to the left of the stage.</p> |
|  | 9-12 bars | <p>The ensemble continues to move to the left of the stage, arranged in a neat rectangle, while the heroine remains on the left front of the stage.</p> |
|  | 13 bar | <p>Keep the previous formation, only the heroine moves to the right of the stage.</p> |
|  | 14 bar | <p>The heroine moves to the center of the stage, and the left side of the rectangular formation splits diagonally.</p> |

| | | |
|---|------------|--|
|  | 15 bar | The heroine remains in the center of the stage, and the two groups of girls form complementary triangles. |
|  | 16 bar | The heroine moves to the back of the stage, and the two groups of girls converge toward center. |
|  | 17-20 bars | After moving the formation, the girls form four tight rows, while the heroine is directly behind the stage. |
|  | 21 bar | The heroine turns counterclockwise in place, and the four girls in the left rear and the two girls in the right front make counterclockwise arcs. |
|  | 22 bar | In the longitudinal six columns of girls, the left two columns and the right two columns are scattered to the left and right sides at the same time, |

| | | |
|---|------------|--|
| | | and the middle two columns of girls and the heroine remain unchanged. |
|  | 23 bar | After the dispersion, the first two rows and the last two rows of girls staggered to the center, back to the four rows of rectangular formation. |
|  | 24 bar | The heroine moves backwards, the girls in the first row turn from the right side of the stage and do the "s" shape moving backwards, the girls in the second row do the reverse "s" shape moving backwards, the girls in the third row repeat the actions of the girls in the first row, and the girls in the fourth row spread out to the left and right. |
|  | 25-26 bars | After moving the formation, form two large horizontal rows, the heroine in the middle, and then the first row of girls separated from the middle, respectively to the left and right sides. |

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|  | 27 bar | <p>The odd number of girls on either side of the last row move toward the center line, turn and weave around the even number of girls to move toward the front of the stage. The heroine and the girls in the first row also moved to the front of the stage.</p> |
|  | 28 bar | <p>The first two rows of girls move forward to form an inverted "v" shape, and the heroine is still directly in front of the stage. The girls in the last two rows interspersed into the formation in turn.</p> |
|  | 29-30 bars | <p>Continue to adjust the formation during the dance until the overall "v" formation is formed.</p> |
|  | 31 bar | <p>Keep the "v" formation and move toward the front of the stage as a whole, with the girls in the back gathering slightly inward.</p> |

| | | |
|---|------------|---|
|  | 32 bar | <p>The heroine moves to the rear of the stage, the girls in the front row "v" formation maintain the queue, forming vertical columns to both sides, and then spread out behind the scenes, and then the girls in the back row "v" formation repeat the formation in the front row, and spread out behind the scenes, leaving only the heroine in the center of the stage.</p> |
|  | 33-41 bars | <p>The heroine moves from the back of the stage to the front, while one girl on each side walks from behind the stage to the heroine, and then more girls walk onto the stage.</p> |
|  | 42-43 bars | <p>Then in the form of "three people in a row, two people in a group" shuttle and weave, forming the front two rows of "\/" and the rear two rows of trapezoidal formation.</p> |
|  | 44-45 bars | <p>Keep the previous formation, the left and right sides move horizontally toward the center line, the girls in the first two rows on the left move</p> |

| | | |
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| | | interwoven into the horizontal first row, and the girls on the right are the second row, and so on. |
|  | 46-49 bars | The overall formation is interwoven into two square formations, with the heroine in the middle of the two teams. |
|  | 50-51 bars | Building on the previous stage formation, the girls in the two square formations gather inwards to form a rectangular formation, with the heroine moving slightly to the back of the stage. |
|  | intro 1-4 bars main par 1-8 bars | The overall formation moves to the rear of the stage, borrowing stage props to form a "stone wall". |
|  | 9-12 bars | At the end of the dance play, the heroine moves to the right front of the stage, while the other girls do their closing movements almost in place. |

CONCLUSIONS

During the qualification paper, the goal of the research was achieved – the features of Chinese ethnic and folklore dances in the system of their evolutionary development were revealed. The study of the main stages of Chinese culture allowed us to delve deeper into its history, understand the uniqueness of symbolism, and evaluate cultural evolution. The worldview of the Chinese people is based on three religions - Confucianism, Taoism, and Buddhism, which influence the entire cultural heritage of China and create a general worldview, within which a person does not actually decide anything, but is completely subordinate to the laws of nature and acts in accordance with the will of higher substances.

Regarding periodization, the main eras in the history of Ancient China are Shang (or Yin) – 16th century BC – 11th century BC; Zhou and Zhango – 11th century BC – 3rd century BC; Qin – 221st century BC – 207th century BC; Han – 206th century BC – 220th century BC. Common to all eras is that Chinese civilization was very developed in crafts and science, especially medicine and later - philosophy (Zhou and Zhanguo), construction (Qin dynasty), the golden age of Chinese culture and art was the period of the Han dynasty, and the greatest development of culture was achieved in the Middle Ages, when it became more stable, continuous and more complete in all elements. However, at each stage of evolution, people always obeyed spirits, deities, and depended on the laws of nature. The face of traditional Chinese culture was not shaped by religion as such, but by ritualized ethics, and an important feature of ancient Chinese culture was individual self-development, the subordination of the individual to the social order, and the attitude towards nature as an object of worship. Chinese rituals developed on the basis of ancient cults and became the basis for a new type of urban rational culture with fixed behavior and thinking, which was also reflected in the artistic movement.

Among the national features, a significant dependence of traditional culture, in particular dance, on the locality, its geographical and climatic conditions, the history of the formation and development of the province, socio-cultural changes, internal migration processes, and interethnic communications is highlighted. There are 56 officially recognized ethnic groups in China, including Mongols, Tibetans, Manchus, Yi people, Hmong, Dai, etc., and each of them has its own ethnic culture.

The study of the features of ethnic and folk dances of China has allowed us to identify their common and distinctive features. The cultural roots of dance are contained in the traditions that are determined by the people, and therefore, almost all folk dances are ethnic, but not all ethnic dances are folk. Thus, dances of ritual or ceremonial origin are not considered folk dances, because they have a certain ideological and ritualized direction and are associated with the spiritual needs of a person. Folk (folklore) dances are a spontaneous expression of emotions, moods and feelings, these dances exist in the natural environment and have certain traditional movements and rhythms.

Dances of all ethnic groups are mainly performed to the accompaniment of percussion instruments (drums, gongs), have a sublime cheerful character and a deep semantic meaning in the movements performed. Dances can be performed in large groups, solo, in pairs. Ethnic dances are directly related to everyday life, seasonal holidays, rituals and have many borrowings from the world of fauna - the dance of the peacock, hakuan, lion, or mythical dragon. The origin of Chinese folk dances is associated with the traditions of the Han people. Historically, folk dances were often performed during harvest festivals and have many everyday movements reminiscent of sowing, digging, harvesting, rolling up sleeves, and props are also widely used: scarves, ribbons, fans, dishes, drums, etc. One of the most popular ancient folk dances is yangge, associated with spring sowing work.

In the process of formulating aspects of the transformation of the worldview and mythological ideas of the Chinese in various forms of art, it was determined that

the plots and themes of most works are based precisely on the motifs of legends and religious teachings. These themes have been retransmitted in works of art since time immemorial, but at the current stage of the development of art in China they receive new means of expression. Among the bright stage incarnations are the choreographic composition of Zhang Zigang "Thousand-armed Guan Yin", depicting the goddess of mercy and compassion, "Flying Apsaras" - a modern interpretation of folk beliefs and worldview, the choreographic drama of Yang Liping "Peacock", where the theme of love is intertwined with the idea of the fluidity and cyclicity of time and a respectful attitude to the divine. Also today, many folklore samples are performed during the national holidays of China. Mostly these are Han - dragon, lion and yangge, which today have reached the heights of technical, acrobatic, scenographic and choreographic perfection.

Among the ballet masters of China, preference is given primarily to the relay of mythology. Labor processes rarely become the subject of choreographers' creativity. Since the leading theme of the creative project was love, before implementing the author's idea, interpretations of this theme in choreographic art were analyzed. In the vast majority of works, the fate of lovers is decided either by the forces of nature or by the will of higher substances, since everything is subordinated to them. Thus, the Chinese legend about the love of the Sun and the Moon and their ability to see each other only during an eclipse was realized by A. Shoshin, who used classical dance with elements of contemporary, but was unable to achieve dramatic harmony. Choreographer Zhao Ming presented his own love story of the Prince and the Swan in the acrobatic dance show "Swan Lake", however, since the emphasis was on circus art, dramaturgy somewhat faded into the background, but still the figurative solution was based mainly on symbols of nature. The legend of the butterflies in love is quite common in Chinese folklore, so it has found repeated stage incarnations. We analyzed the versions of the New York Shen Yun company, where the story of the lovers was greatly simplified and had a happy ending, and the Shanghai Central Ballet troupe,

which were closer to the original source, which allowed us to emphasize the value and significance of nature - the lovers could not get married on earth, so they die, but the forces of nature turn them into butterflies and unite them forever. The union of lovers after death is also recreated in the ballet "Peony Pavilion" of the National Ballet of China, where the whole plot is particularly enhanced by the symbolism of the peony - the national flower of China.

Based on the results of the theoretical work, a compositional and staging plan for the author's choreographic work - "Just let nature take its course" was created, which embodies the idea of the omnipotence of higher forces, thanks to which a person's fate is decided. The choreographic composition is an example of a work that interprets the achievements of ethnic and folk Chinese dances, presented through the prism of the contemporary style and is a relevant representation of Chinese traditional culture in the context of topical issues and modern choreography. The main attention is focused on the main heroine, who goes through a path of suffering, which is emphasized by down-to-earth and smooth movements, and the corps de ballet constantly reinforces the main plot conflicts and reflects the heroine's experiences. The climax is resolved by complicating the drawings, the denouement is also realized by spatial composition - the conditional wall of performers crumbles and retreats, opening the way to a new life for the woman - the point of perception of the visual is transferred from the corps de ballet to the soloist - this personifies overcoming obstacles on the way to a dream with the help of higher forces of nature.

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