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В КОНТЕКСТІ КУЛЬТУРНОГО  
РОЗВИТКУ СУСПІЛЬСТВА**

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молодих учених та студентів  
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of DAWs, multimedia resources, and collaborative platforms can create an educational space that fosters creativity, critical thinking, and music performance skills.

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### SYMBOLISM OF MOVEMENT AND SYMBOLS IN CHINESE TRADITIONAL DANCE

*This article explores the complex relationship between dance movement and its symbolic function in Chinese classical dance, emphasising its role as a communicative language conveying cultural information, social values and the subjective vision of choreographers and dancers. The self-expressive tendencies of Western modern dance are contrasted with the culturally embedded narratives prevalent in Eastern dance forms, particularly Chinese dance. A semiotic approach to understanding dance as a system of kinaesthetic symbols is discussed. The significance of cultural memory and continuous evolution of dance forms, which ensure the preservation and*

*transformation of the traditional aesthetics of Chinese dance in the modern context, is considered.*

**Key words:** *Chinese classical dance, symbolic function, semiotic approach, cultural identity, aesthetic principles, cultural memory, dance movement.*

## **СИМВОЛІКА РУХУ ТА СИМВОЛІЗМ КИТАЙСЬКОГО ТРАДИЦІЙНОГО ТАНЦЮ**

*У статті розглядається взаємозв'язок між танцювальним рухом і його символічною функцією в китайському традиційному танці, вивчається його роль як комунікативної мови, що передає культурну інформацію, соціальні цінності та суб'єктивне бачення хореографів і танцюристів. Протиставляються самовиражальні тенденції західного сучасного танцю та культурно вкорінені наративи, що переважають у східних танцювальних формах, зокрема в китайському танці. Обговорюється семіотичний підхід до розуміння танцю як системи кінестетичних символів. Розглядається значення культурної пам'яті та безперервної еволюції танцювальних форм, що забезпечують збереження і трансформацію традиційної естетики китайського танцю в сучасному контексті.*

**Ключові слова:** *китайський класичний танець, символічна функція, семіотичний підхід, культурна ідентичність, естетичні принципи, культурна пам'ять, танцювальний рух.*

Dance movement, owing to its capacity to fulfill a symbolic function, constitutes an integral component of the choreographic communicative language, adept at conveying messages. These messages may encapsulate cultural information or illuminate the subjective perspectives of both the choreographer and the dancers. While Western choreographic art, particularly in its contemporary manifestations, tends to emphasize self-expression, Eastern dance forms more frequently endeavor to communicate cultural information through artistic expression, specifically highlighting ethnic traditions and conveying social values.

Chinese dance art offers compelling illustrations of the organization of artistic dialogue concerning cultural traditions within the framework of choreography. Over time, the repertoire of symbols employed has undergone various updates and modifications; however, the functional emphasis on showcasing the socio-economic characteristics of Chinese society, along with its social concepts and cultural spirit, remains a defining characteristic of Chinese dance.

It is essential to recognize that the acknowledgment of the symbolic function of dance movement is a hallmark of the Chinese artistic tradition. As highlighted in the research conducted by Y. Xia et al. (2014), there exists a robust rationale for employing a semiotic approach to the exploration of Chinese dance, rooted in the presence of semiotic thinking at its very core. Specifically, the concept of *xiang*, as articulated in

the ancient Chinese text I Ching, positions *xiang* (sign, image) at the heart of a worldview tradition (Xia et al., 2014). Consequently, every element of Chinese classical dance, ranging from specific dance postures and movements to the overarching aesthetic and cultural significance, can be interpreted as a semiotic element that conveys distinct meanings (Xia et al., 2014).

Traditionally, Chinese dance is crafted through the method of artistically translating meaning representations into artistic and kinaesthetic forms. This process implies the embedding of socio-cultural features into artistic expressions, as well as their subsequent preservation and retransmission. At the level of choreographic composition, this process is facilitated by the creation of kinaesthetic symbols at both micro and macro levels, that is, at the level of the dancer's movement (micro level) and at the level of dance composition as an organized process of choreographic and dramaturgical movements (macro level).

The aforementioned approach aligns with the foundational principles of Chinese classical dance, which, as P. Chen (2018) articulates, involves the interaction of 'external and internal aesthetic rhythms of dance'. According to this conceptual framework, the external rhythm dictates the directions of movement within the composition, the dynamics of tension, and the overall length and speed ratios of various segments of the dance, while the internal rhythm influences perception, feelings, emotions, and the dancer's awareness of their own body (Chen, 2018, p. 45). This approach draws upon the profound roots of traditional Chinese culture, particularly traditional Chinese opera, which served as the bedrock for the development of Chinese classical dance known as *Shenyun* (Chen, 2018).

An exploration of the symbolic function of dance movement within Chinese classical dance at the micro-level necessitates an examination of dance language as a semantic system composed of kinaesthetic symbols of diverse natures. The macro level, which pertains to the study of dance composition, is associated with the morphology of movement and involves the specific application of semiotic configurations and codes in dance composition to generate varied meanings. The realization of the symbolic function of elements from both levels is intrinsically linked to the quest for appropriate meanings, for which the application of a semiotic approach is advisable.

The symbolism inherent in movement and composition within Chinese dance constitutes a multifaceted subject that intertwines cultural heritage, aesthetic principles, and the physical realization of traditional narratives. Chinese dance, particularly in its classical forms, is characterized by a distinctive amalgamation of grace and strength, reflecting the philosophical foundations of traditional Chinese culture. The movements within Chinese dance transcend mere physical expression; they function as a language that conveys profound cultural meanings, emotions, and historical narratives.

A significant cornerstone of Chinese classical dance is the concept of ‘Shenyun’, which translates to the organic integration of body movement and rhythm. This concept encapsulates the essence of Chinese classical dance, underscoring the dancer's physical technique alongside their spiritual expression (Xiaochen, 2023). The movements are meticulously crafted to reflect both inner charm and outer form, establishing a harmonious balance that resonates with the audience. The eight fundamental movements—turn, tilt, circle, curve, form, spirit, power, and law—serve as guiding principles that shape the dancer's posture and overall performance (Zhang, 2022). This intricate relationship between movement and symbolism is crucial for comprehending the depth of expression inherent in Chinese dance.

The aesthetic qualities of Chinese classical dance are deeply entrenched in traditional Chinese opera, which significantly influences its stylistic elements and thematic content. The unique aesthetics of Chinese dance are closely tied to the narrative structures characteristic of traditional opera, wherein each movement may signify a particular emotion or story (Yin & Liu, 2022). This connection underscores the importance of cultural context when interpreting movements, as they are frequently imbued with historical and social significance. Within this genre, dance serves as a storytelling medium, with choreography reflecting the rich tapestry of Chinese history and mythology.

Furthermore, the integration of various elements from Chinese martial arts enriches the symbolic language of movement within Chinese dance. For instance, the incorporation of martial arts techniques not only enhances the physicality of the dance but also introduces layers of meaning associated with strength, discipline, and cultural identity (Hung, 2023). This fusion of styles engenders a dynamic form of expression that resonates with audiences both within China and beyond. The evolution of dance forms such as red dance exemplifies how contemporary interpretations can maintain a connection to traditional aesthetics while exploring new thematic realms (Li Nian, 2023).

In addition to the aesthetic and narrative dimensions, the physicality of movement in Chinese dance carries symbolic weight. The utilization of specific postures and gestures can convey intricate emotions and social messages. For example, graceful movements often symbolize harmony and unity, reflecting the philosophical ideals of Confucianism and Taoism that permeate Chinese culture (Chen, 2018). The meticulous construction of dance sequences, influenced by traditional poetic structures, further accentuates the connection between movement and content, enabling dancers to articulate profound concepts through their physical expressions (Yin & Liu, 2022).

The significance of cultural memory in shaping the aesthetics of Chinese dance cannot be overstated. As younger generations engage with traditional forms, they reinterpret and transform these movements, infusing them with contemporary

relevance while preserving their historical roots. This phenomenon is particularly evident in the aesthetic transformations observed in the dance practices of the contemporary generation, where traditional elements are interwoven with modern influences to create new forms of expression (Wong, 2024). Such adaptations illuminate the ongoing dialogue between past and present, ensuring that the symbolic meanings of movement continue to evolve.

Thus, the symbolism inherent in movements and compositions within Chinese dance creates a complex landscape of meanings that encompasses historical, cultural, and aesthetic dimensions. The interplay between physical expression and cultural narrative engenders a unique form of communication that transcends linguistic barriers. As Chinese dance continues to evolve, it remains a vital medium for expressing cultural identity, reflecting the values, beliefs, and artistic aspirations of the Chinese people.

In conclusion, the analysis of the vocabulary and composition of Chinese dance from a semiotic perspective necessitates, first and foremost, the identification of the cultural context in which the kinaesthetic symbol system of Chinese dance was established, alongside the aesthetic principles that guided this process. One such principle, which has played a fundamental role, is the transformativity of the lexicon, conditioned by philosophical and cultural worldview peculiarities, and fundamentally, the approach to the creation of dance.

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## **INFORMATION-COMMUNICATION TECHNOLOGIES IN THE PERFORMING TRAINING OF FUTURE VIOLINISTS: METHODOLOGICAL ASPECT**

*This article explores the potential of information and communication technology (ICT) in the context of the performance training of future violinists, in particular with regard to the development of performance skills, competences and creativity. Various aspects of technical skill improvement are considered, including motor coordination, sound production techniques and the role of real-time feedback systems. The results of the study demonstrated the importance of ICT in the development of creativity, social engagement and personalised performance training experiences to ensure that students are able to effectively navigate the complexities of contemporary music performance.*

**Key words:** *information-communication technologies (ICT), violin performance, performing skills, motor coordination, recording techniques, real-time feedback, creative expression, tactile feedback systems, virtual reality in music, multimodal learning environments.*

## **ІНФОРМАЦІЙНО-КОМУНІКАЦІЙНІ ТЕХНОЛОГІЇ У ВИКОНАВСЬКІЙ ПІДГОТОВЦІ МАЙБУТНІХ СКРИПАЛІВ: МЕТОДИЧНИЙ АСПЕКТ**

*У статті розглядається потенціал інформаційно-комунікаційних технологій (ІКТ) у контексті виконавської підготовки майбутніх скрипалів, зокрема, щодо розвитку виконавських навичок, компетенцій і творчих якостей. Розглядаються різні аспекти вдосконалення технічних навичок, включно з руховою координацією, технікою звуковидобування та роллю систем зворотного зв'язку в реальному часі. Результати дослідження засвідчили важливість ІКТ для розвитку творчих здібностей, соціальної активності та персоналізованого досвіду виконавської підготовки, що має на меті забезпечення*

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