

Discussion on the Guidance of Dance Creation from the Perspective of Reception Aesthetics

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Abstract: This paper mainly introduces the concept of reception aesthetics, analyzes the cultivation of audience's acceptance of dance based on the relationship between creators and audiences, and discusses the guidance of dance creation from the perspective of reception aesthetics, aiming at strengthening the research on dance creation, making the created dances easier to be accepted by audiences, looking for the direction of dance creation practice, and clarifying the guiding role of "reception vision". So as to improve the level of dance creation, break through the bottleneck in the process of dance creation, promote the long-term development of dance creation, in order to create more excellent dance works.

Keywords: Reception aesthetics; Dance creation; Guiding effect; Audience

Reception aesthetics emerged as a new literature and aesthetic theory in the second half of the 1960s. whose research purpose is to make literature go to readers and inject new vitality into literature. Reception aesthetics, centering on the "receiver", has become a great progress in the history of aesthetics Although the art of dance is different from the art of literature t belongs to the category of aesthetic art. Aesthetic theory also gives artistic guidance and practice from the macroscopic level of aesthetic art. Therefore, in order to innovate dance creation and promote the development of dance art, reception aesthetics can be integrated into dance, dance creation orientation can be studied from the perspective of reception aesthetics, and the relationship between dance creators and audiences can be carefully analyzed, so as to innovate dance creation concepts and break through fixed thinking mode of dance creation, so as to find more possibilities.

1. The concept of reception aesthetics

Reception aesthetics emerged in the Federal Germany in the 1960s, and was developed by H.R. Jauss and W. Ezell. The research mainly focuses on the readers' reception and reaction to the works, the reading process and the readers' aesthetic experience, as well as the role of the reception effect in the social function of literature. Many scholars have put forward the corresponding interpretation of the theory of reception aesthetics, which is controversial to some extent. According to Jauss, aesthetic practice includes three aspects, namely the production, circulation and reception of literature ^[1].

2. Cultivate audience's acceptance of dance

There is already a close connection between the creator and the audience. From the perspective of reception aesthetics, dance creation also needs to cultivate the audience's acceptance of dance. We can start from the following aspects:

One is to accumulate aesthetic experience. Although the aesthetic is an innate characteristic of human, it still needs to be explored and cultivated continuously in the later period. Rich aesthetic experience needs long-term accumulation, after a certain amount of accumulation, will rise to the cognitive of rational thinking, is a quantitative to qualitative change, need to step by step, can not be achieved overnight. At the initial stage of aesthetic appreciation, the audience's request for dance is only to be pleasing to the eye and feel the connotation of the work. When its aesthetic appreciation gradually improved, on the basis of pleasing to the eye, it needed more depth of works, and began to appreciate the artistic conception, cultural connotation, forms of expression and creative characteristics of dance works. The aesthetic experience of dance is illusory. It may just be a feeling. However, it is necessary to conduct deep psychological research on this feeling in order to truly possess the aesthetic ability of dance. When appreciating dance works, each audience has a different feeling and has a different understanding of the works. This is because the audience is also a part

of the creation of the works and does not passively accept the ideas given by the creators. Excellent dance works will leave certain imagination space for the audience and stimulate their thinking ^[2].

Second, cultivate a vision of expectations. Everyone watching the dance work should have a mood of expectation, only when the audience has expectations, it can resonate with the dance work. Audience's expectation is a kind of autonomous behavior, which is a positive attitude towards the creation of dance works. When the audience has expectations, they will think and create according to their feelings of the works, understand the emotions conveyed in the works and resonate with them. After many modern dance performances, the communication and interaction between creators and audiences will be increased, which is also a way of emotional collision. After the recipient expresses his own experience and cognition of the work, a potential force will be formed, which will react on the creator.

Third, focus on "internal imitation". Dance art, especially its own characteristics, needs to find a suitable way to appreciate dance. "Internal imitation" refers to the combination of "conscious experience" and "motor experience" to propose the concept of "kinesthetic". In dance appreciation, most of the audience are not aware of their "kinesthetic", and the performers seem to be the interpreters of the dance works, thus ignoring the participation of the audience, which is not conducive to the transmission and presentation of the artistic value of dance. When the audience consciously changes this thinking, they fully realize that even if they cannot immediately understand the connotation conveyed when watching the dance, they can understand it through their own imagination. The appreciation of dance does not necessarily affirm the ideas of the creator, but inspires readers' own feelings through the expression of the creator ^[3].

3. Guidance of dance creation from the perspective of reception Aesthetics

3.1 Calling structure

Ethier, a theorist of reception aesthetics, put forward an idea that when writers create literature, they only put forward the possibility of realizing certain literary values, and whether such literary values can be realized ultimately depends on readers. When reading, readers are also creating the meaning of literary works, and the creation of works is the call of this kind of creation. The works expect readers to give full play to their own talents to find and discover the literary value and significance. The uncertainty and the blank left in literary works give readers space to imagine and generate a driving force to desire reading and creation ^[4]. Although this theory is aimed at the creation of literary works, it can also be transferred to the creation of dance art. Compared with the abstractness of the language of literary works, the art of dance gives more direct sense. It is an art form that presents "ideography first" through the body. Even though it cannot directly clarify this "relative abstractness" like literary works, the art of dance can create blanks from other aspects: calling the audience to fill in the blanks. In dance art works, performers use their bodies to express their thoughts and emotions. In this process, they follow the metaphorical characteristics of dance art, show the symbolic characteristics of dance art, and aim to convey full emotions to the audience. Generally speaking, there are not too many pantomime performances in dance art. Its body language is to convey emotion, rather than narration like literary works. The transmission of such emotion needs to stimulate the visual senses of the audience and relies on the deep thinking of the audience, which is also a calling structure.

3.2 Image thinking

Image thinking mainly includes two forms, one is the image-image thinking in the process of reading, the other is the image-symbol thinking in the process of creation. From the point of view of reception aesthetics, the key research object is the symbol - image thinking. The function of this image thinking form is to transform the literary language and symbols that people read in literary works into an aesthetic image. This concept is also applicable to the art of dance, because the art of dance is a comprehensive art form combining visual and auditory. Body symbols, music symbols and stage props symbols are all comprehensive symbols. Compared with literal symbols, the artistic symbols of dance are more intuitive. Body sign is the main expression form of dance art. Compared with other signs, body sign has a certain abstractness. That is to say, although dance art can give people more intuitive sensory stimulation, it also needs the audience to recognize and receive symbols and wait for the audience's interpretation, so as to form the audience's image feeling.

3.3 Potential audience

The existence of literature involves three links, one is writer creation, one is text formation, and the other is reader acceptance. The same is true for the existence of dance art, which needs to be created by the editor to form works and then accepted by the audience. "Implied reader" is a concept put forward by scholar Iser from the perspective of acceptance. In his opinion, "implied reader" is not the real reader or the ideal reader, but the possible reader, which refers to the reader who can match the direction implied by the text

structure. This kind of reader has a certain amount of initiative, and has a good creative. The concept of “potential readers” can be extracted from this concept, which refers to the readers who have a direct relationship with the creation of works. “Potential readers” are different from real readers. They may not exist in reality, but may appear in future works or refer to some readers in the past. They are expected recipients of works by creators when they create works . In other words, “potential readers” may be the driving force of the creator, who feels the needs of such readers when creating works. In a sense, such readers indirectly guide the creation of the creator. When this concept is transferred to dance art, “potential readers” can be understood as “potential audience”, which can also provide certain guidance for dance creation.

Concluding remarks

In a word, when studying dance creation, it can be analyzed from the perspective of reception aesthetics, introduce the theory of reception aesthetics into dance creation, guide the direction of dance creation scientifically, break through the limitation of traditional thinking in dance creation, and usher in a broader space for creation.

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