



PHILOSOPHICAL MANIFESTATION IN DANCE: BRIDGING MOVEMENT AND THOUGHT

Feifan Wang

Jiangsu Normal University, Xuzhou, 221000 - China.

 <https://orcid.org/0009-0007-2513-731X> |  feifanwang@email.cn

WANG, Feifan. Philosophical manifestation in dance: bridging movement and thought. *Trans/Form/Ação: Unesp journal of philosophy*, Marília, v. 47, n. 5, "Eastern thought 2", e02400248, 2024.

Abstract: Dance showcases sophisticated skills and rhythms while embodying profound philosophical thought, bridging physical expression and self-realization. However, it faces challenges like superficial understanding, diminished expressive confidence and weak integration with philosophy. This paper begins by introducing the fundamentals of dance and its movement techniques. Then, it delves into the dialectical relationship between dance and philosophy, examining both the artistic and creative dimensions of dance. It further explores how philosophical ideas manifest within dance, enhancing its expressive power. The research highlights the significant benefits of integrating dance with philosophical inquiry, noting its crucial role in deepening the understanding of the value of dance, facilitating personal growth and invigorating creative processes. This integration not only addresses the current challenges by enriching the theoretical framework for dance, but also provides practical insights that can elevate both the practice and appreciation of dance. By fortifying the bond between dance and philosophy, this study aims to foster a more comprehensive understanding of dance, encouraging a more thoughtful and innovative approach to dance creation and providing a robust theoretical foundation for future explorations in both dance and philosophical studies.


Keywords: Dance and Philosophy. Bridging Movement. Dance Movement. Philosophy of Movement. Body Language

WANG, Feifan. Manifestação filosófica na dança: movimento de ponte e pensamento. *Trans/form/ação: revista de filosofia da Unesp*, Marília, v. 47, n. 5, "Eastern thought 2", e02400248, 2024.

Resumo: A dança apresenta habilidades e ritmos sofisticados, ao mesmo tempo que incorpora um pensamento filosófico profundo, unindo expressão física e autorrealização. Entretanto, ela enfrenta desafios, como compreensão superficial, confiança expressiva reduzida e fraca integração com a filosofia. Este artigo começa apresentando os fundamentos da dança e suas técnicas de movimento. Depois, aprofunda-se na relação dialética entre dança e filosofia, examinando as dimensões artísticas e criativas da dança. Além disso, explora como as ideias filosóficas se manifestam na dança, aumentando seu poder expressivo. A pesquisa destaca os benefícios significativos da integração da dança com a investigação filosófica, observando seu papel crucial no aprofundamento da compreensão do valor da dança, facilitando o crescimento pessoal e revigorando os processos criativos. Essa integração não apenas aborda os desafios atuais, enriquecendo a estrutura teórica da dança, mas também fornece percepções práticas que podem elevar tanto a prática quanto a apreciação da dança. Ao fortalecer o vínculo entre a dança e a filosofia, este estudo tem como objetivo promover uma compreensão mais abrangente da dança, incentivando uma abordagem mais ponderada e inovadora para a criação da dança e fornecendo uma base teórica robusta para futuras explorações, tanto na dança quanto nos estudos filosóficos.

Palavras-chave: Dança e filosofia. Movimento de ponte. Movimento de dança. Filosofia do movimento. Linguagem corporal.

Received: 06/05/2024 | Approved: 25/06/2024 | Published: 23/08/2024

 <https://doi.org/10.1590/0101-3173.2024.v47.n5.e02400248>



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PHILOSOPHICAL MANIFESTATION IN DANCE: BRIDGING MOVEMENT AND THOUGHT

*Feifan Wang*¹

Abstract: Dance showcases sophisticated skills and rhythms while embodying profound philosophical thought, bridging physical expression and self-realization. However, it faces challenges like superficial understanding, diminished expressive confidence and weak integration with philosophy. This paper begins by introducing the fundamentals of dance and its movement techniques. Then, it delves into the dialectical relationship between dance and philosophy, examining both the artistic and creative dimensions of dance. It further explores how philosophical ideas manifest within dance, enhancing its expressive power. The research highlights the significant benefits of integrating dance with philosophical inquiry, noting its crucial role in deepening the understanding of the value of dance, facilitating personal growth and invigorating creative processes. This integration not only addresses the current challenges by enriching the theoretical framework for dance, but also provides practical insights that can elevate both the practice and appreciation of dance. By fortifying the bond between dance and philosophy, this study aims to foster a more comprehensive understanding of dance, encouraging a more thoughtful and innovative approach to dance creation and providing a robust theoretical foundation for future explorations in both dance and philosophical studies.

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INTRODUCTION

This paper explores the relationship between dance sports and philosophy, emphasizing how dance articulates aesthetic emotions and encapsulates diverse philosophical thoughts. Noted by Brannigan (2018, p. 354) and Carter (2021, p. 106), the study seeks to deepen understanding of the artistic value of dance by exploring its philosophical underpinnings. It addresses the gap in research by focusing on how dance movements embody philosophical concepts, enhancing the expressive depth and contributing to its evolution.

Zhu (2018, p. 234) and Purser (2019, p. 253) highlight that the movements and postures of dance not only reflect the dancer's humanity and aspirations, but also reveal new understandings related to happiness and self-care through a philosophical lens. Utilizing a phenomenological approach, this study examines how ancient Chinese practices of integrating physical activity with moral cultivation inform contemporary dance, as discussed by Gao and Cheng (2019, p. 29) and Zhang and Ju (2020, p. 89).

¹ Jiangsu Normal University, Xuzhou, 221000 - China. ORCID: <https://orcid.org/0009-0007-2513-731X>. Email: feifanwang@email.cn.

The paper critiques current research focuses, suggesting that the philosophical potential of dance is often overlooked. It highlights how proprioceptive training enhances dancers' agility and posits that dance, combined with sports, serves as a medium for philosophical exploration (Markula, 2018, p. 159). The study concludes that dance enriches the understanding of the interplay between art and philosophy and deepens appreciation of the intrinsic value of dance (Ljubojevic *et al.*, 2020, p. 109).

This research advocates for future studies to intertwine philosophical ideas with dance, enhancing its artistic and philosophical significance and providing a foundation for improving dance education and practice. It broadens the discourse on dance as a philosophical inquiry, offering new perspectives on the role of physical expression in understanding complex philosophical ideas and emotions.

1 OVERVIEW OF PHILOSOPHY EMBODIMENT THEORY IN DANCE

1.1 DANCE OVERVIEW

Dance is an art of human movement. Through the human body's organized and regular movements, some vivid characters and stories are reflected. Then, relying on one's own observation, experience, and analysis of natural and social life, exquisite forms and techniques are used to express one's or most people's lives, thoughts and emotions, which can be called dance (Oparina *et al.*, 2020, p. 731). Some scholars also believe that dance is a dance art image formed by combining artistic techniques, such as music and stage art, in a specific time and space, with coherent dance movements, condensed body expressions and continuous visuals (Markula, 2018, p. 165). The book *Shuo Wu* summarizes the purposes of four primitive dances, namely: mobilizing life through comprehensive forms, expressing life through the essence of rhythm, highlighting life through practical significance and ensuring life through social roles (Yu, 2020, p. 50). In summary, human rhythm is the most important means of expression in dance art. Rhythm is the cutting nature of body movements in time and space, and the foundation of rhythm is the emotions and ideas conveyed by dance images. "Music and dance aesthetics play an auxiliary role in enhancing the audience's appreciation, expressing emotions, thoughts, and other aspects, and are also a supplement to the expression of dance art" (Haugen, 2021, p. 17). Due to people's understanding of their own existence, dance inevitably returns to a focus on philosophy in the end.

In terms of kinematics, "bridging movement", also known as "crossing movement", refers to the movement of an object along a certain route between two points when it arrives at another point. Bridging movement generally occurs during the transition period between uniform linear movement and multiple ones. It describes a continuous and steady state of movement, rather than a sudden jump and pause. In dance, jumping movements involve

horizontal movements, such as the giant leap. When the body leaves the ground, the center of gravity moves in a parabolic trajectory and changes with the trajectory. However, the dancer's head can be seen as a brief horizontal movement. From the perspective of sports dynamics, dance jumping is a phenomenon where the body is lifted up by the body's combined force and the one of the ground (Rodrigues *et al.*, 2019, p. 51). Therefore, when the body exerts force, the force that bounces back from the ground would be greater, resulting in a higher height for the body to jump up. All jumping movements in dance include vertical acceleration and force. To achieve dance jumping, a force exceeding one's own weight must be applied to the ground in order to achieve the expected vertical ascent speed. In order to have enough strength to jump from the ground, the dancer must bend their knees to counter the ground with greater force and, then, quickly straighten their knees to lift their body into the air.

"Bridging" refers to the technique of connecting different movements and rhythms in dance to create a fluid sequence. "Bridging" refers to movements that create rhythmic and spatial changes by leaning the body forward and backward. "Bridging movement" and "forward-backward bridging movement" are related to each other in dance. The former is a concept of connecting different dance elements in a broad sense, while the latter is a technique of realizing this connection in concrete terms, which creates the fluidity and dynamic beauty of dance through the body's forward and backward movement. This connection reflects the logic and rhythm among dance movements, and it is an important source of dance expression and artistic infectivity. In dance, they demonstrate the dancer's skill and artistic expression. At the philosophical level, they embody the harmony and unity of body and mind, as well as the forward movement and the life's retrospection in time and space. This bridging not only enhances the viewability of the dance, but also deepens the philosophical connotation of the dance art and realizes the deep communication between the dance and the mind.

In primitive tribes, dance was a holistic social activity. Whenever praying or celebrating, the entire tribe dances with emotions, such as totems, memories of ancestors, hopes for the future, reverence for the unknown and pride in victory. They use simple and powerful dance movements to fully release and express their emotions (Georgios, 2018, p. 104). Among them, the "front and rear bridge movement" is the most basic skill in the blanket technique. In addition to mastering the basic essentials of this move, dancers also need to have a deep understanding of the effectiveness of this move in various dance genres. The "front and rear axle movement" is actually the general term for the front and rear axles.

Dance is an art that expresses various complex emotions in people's lives through some form of physical movement (Zhuang *et al.*, 2022, p. 1). During this process, limb movements play a significant role. "Inner activity" is an individual's perception of the world and a reflection of their deepest intentions, with a specific structure. The "front and rear bridge" is a widely used dance because it cannot only demonstrate emotional transitions,

but also the development of events. It can also shape character images and personalities in a more three-dimensional manner, quickly attracting the audience's attention and allowing their emotions to fluctuate with the dance. Every action or gesture in dance follows the corresponding law of posture, inner emotions and attitudes, in order to express the stage characters' psychology, emotions and thoughts, and to use distinct personality characteristics to shape vivid character images. The "direction" of dance movements not only displays the trajectory of spatial movement, but also reveals the meaning of the story at a deeper level.

1.2 DIALECTICAL RELATIONSHIP BETWEEN DANCE AND PHILOSOPHY

Dance, as a kind of dynamic visual art, is not only the body's rhythmic movement and the interpretation of rhythm, but also the flow of emotions and the communication of thoughts. At the same time, philosophy, as the study of exploring the life's meaning and the universe's truth, provides a profound background for thinking and a source of inspiration for dance. The connection between dance and philosophy lies in the fact that they are both mappings of the human mind. Through the interpretation of body language, dance shows the life's rhythm and the universe's harmony, which contains the philosophical exploration of the life's core issues, time and space. At the same time, philosophy also provides a profound thinking framework for dance, so that dance is no longer just a superficial aesthetic experience, but an in-depth reflection on the life's meaning and human existence. Therefore, the influence of philosophy on dance lies not only in providing the depth and breadth of thinking for dance, but also in prompting dance to transcend mere physical movements and become a bridge for dialog between the mind and the universe.

To some thinkers and artists, dance and philosophy have always been complementary and incomparable. They are strongly intertwined and mutually reinforcing. This inspiration seems to be an organic combination of art and philosophical thinking, as well as an innovation that starts from the depths of the heart (Tong; Wang, 2021, p. 90).

For instance, Isadora Duncan, known as the "Mother of Modern Dance", one of the most prominent artists of the 20th century, believed that art was a part of her life, as well as philosophy. "She once said, without exploring philosophy, there can be no account of everything I have done for art" (Mckeon, 2020, p. 243).

From this, it can be seen that philosophy is not a framework for art, but it is finding new bases for art to develop. This indicates that philosophy is not just a framework, and it can find new footholds for art and provide artists with profound thinking. Dance has been proven to be a way of expressing thought. From a philosophical perspective, reflecting on modern dance is about exploring the internal connection between oneself and dance, and

pursuing a grander concept of “thought”. The collision and fusion of dance and philosophy are a difficult problem to explain and a relatively complex one.

From a dialectical perspective of philosophy, it is easy to see that the relationship between dance and philosophy is interconnected, and there is an intersection between them. However, the specific knowledge of the subject does not cross the boundaries between them (Li, 2009, p. 53). Except for that, dance is an artistic expression that organically combines fantasy, imagination, image and consciousness to make the work more artistically alive. Generally speaking, there is always a dialectical relationship between dance images and philosophical imagination. Philosophical imagination is a direct guide to the expression of dance images, guiding the continuous sublimation and leap of dance art works. The dance image, on the other hand, generates new philosophical connotations in an intuitive way and elevates the starting point of philosophical ideals to a higher level. In the process of creating dance, the body and mind interact with each other. Firstly, the dancers’ creative motivation comes from analyzing and experiencing the object, and creatively presenting it through observation and experience of the object.

Dance, as a unique art form, involves multiple characteristics, among which identity, transience and intentional behavior are the core topics frequently discussed by dance philosophers. There are different views and disagreements regarding the positions that these three should occupy in the ontological purpose. Firstly, the status of identity in dance art is a complex issue. Dance, as a performing art, is often closely related to the dancer’s body, skills and emotional expression. A dancer’s identity is the core of dance art, as their body is the medium of dance creation, and their identity, experience and emotions are conveyed through dance movements. However, there are also dance philosophers who believe that dance, as a social and cultural phenomenon, is more related to group, tradition and history in its identity. The identity of dance is not solely determined by the individual dancer, but is shaped by the social and cultural background, traditional customs and historical context in which the dance operates.

Secondly, the transience in dance is also a controversial topic. As a temporal art, the brevity of dance makes each performance unique and irreplaceable. Some dance philosophers believe that this transience is precisely the charm of dance art, making every dance performance a unique creation and experience. This viewpoint emphasizes the importance of the immediacy and unpredictability of dance in artistic expression.

Finally, intentional behavior also plays an important role in dance art. Intentional behavior refers to the conscious selection and shaping of dance movements, rhythms and expressions by dancers during the performance process. Intentional behavior is one of the core elements of dance art, as it reflects the dancers’ creativity and initiative (Carroll, 2011, p.

370). Dancers intentionally integrate their thoughts, emotions and intentions into the dance, creating unique and charming works of art.

1.3 PHILOSOPHICAL EXPRESSION IN DANCE

In the philosophical expression of dance, phenomenology of movement occupies an important position. Dance is not only a physical movement, but also a flow of emotions and an artistic expression. The causal process of kinesthetic responses involves how dancers perceive and respond to their own body movements, as well as how these movements interact with the external environment. This process is complex and subtle, requiring dancers to have a high level of physical awareness and coordination. Understanding this causal process is crucial for fully understanding dance as an art form. It helps to realize that dance is not only a superficial physical movement, but also an expression and transmission of inner emotions. By delving deeper into the causal process of kinesthetic reactions, a deeper understanding of the artistic charm and philosophical connotations of dance can be obtained, further appreciating and cherishing this unique art form.

Dance embodies a philosophy that unfolds through personal experience, conveying an individual's insights into life and the world via the medium of body language. Dancers utilize their bodies to experience and articulate the spectrum of life's emotions, imbuing their movements with profound cultural and emotional depth. This approach, where the body serves as both a tool for thought and a medium for expression, vividly exemplifies the notion that life is manifested through movement. The assortment of postures adopted in dance, artistically refined and integrated, culminates in a dance form that resonates with aesthetic significance. There is a close relationship between philosophy and dance, and the imagination of philosophy has had a profound impact on the image of dance. Due to the fact that artistic imagery is the imagination and extension of philosophy, it can not only provide spiritual inspiration to artists when they are confused, allowing them to create outstanding works, but also continuously elevate dance works, filling them with beautiful artistic emotions.

Practice is the decisive factor in understanding (Harris *et al.*, 2020, p. 193). Practice is the source of knowledge and the driving force for its development (Lake; Joel, 2018, p. 11). This is also referred to as "picking style" in art schools. When creating dance, one should strive for authenticity and create based on objective facts. Dance works generally pursue the perfection of "truth, goodness, and beauty", and "truth" is the first priority. Dance choreographers should not create things out of thin air, but should be close to reality. Therefore, real life is the starting point for dance choreographers to understand things themselves, and the source of this understanding is practice (Valéry, 1976, p. 65). In the process of dance creation, after completing the initial desk work, every step from material selection to conception, and then to the specific implementation of structure and arrangement, in turn,

drives the choreographer to preliminarily elaborate and modify the theme. When creating dance works, creators modify their own works based on real-life materials. On this basis, choreography dance materials are collected to stimulate creative thinking in choreography, thus developing one's own dance works. This is the practice in materialism that is the driving force for cognitive development.

A thorough study of the epistemological issues of dance, especially the nature of dance knowledge, is crucial for understanding the role of physical activity and tactile sensation in epistemology. Dance, as a highly dependent art form on physical practice, is closely linked to the acquisition and transmission of knowledge through physical activity. Dancers form a profound understanding of dance through physical perception, action execution and tactile feedback. This understanding is not only about memorizing and imitating dance movements, but also about understanding the internal logic and emotional expression of dance. The concept of "body knowledge" is particularly important in this context. It refers to knowledge acquired through physical activity and tactile kinesthetics, which is intuitive, practical and experiential (Husserl, 1999, p. 20). By clarifying this concept, the essence of dance knowledge and the body's key role in the process of dance recognition can be better understood. This helps to delve deeper into the core issues of dance art and promote further development of dance philosophy.

The study of the embodiment of philosophy in dance is a process of in-depth exploration and continuous discovery. First of all, there is a need to realize the close connection between philosophy and dance, and then carry out systematic research and exploration. Through in-depth reading of classical and modern dance literature, as well as relevant philosophical works, the commonalities and mutual influences between dance and philosophy are sought. Then, through comparative analysis, it can gradually be realized that dance is not only the body's art, but also the expression of the mind and thoughts. After that, the dance works are observed and analyzed in detail, especially those works with deep philosophical connotations. The movement, rhythm, composition and other elements, in the dance works, are analyzed, and how dance embodies philosophical thoughts, in a unique way, is discovered. Finally, interdisciplinary research methods are used, combining theories from several disciplines, including philosophy, art and literature, to analyze dance in multiple dimensions. This comprehensive research approach enables them to understand the embodiment of philosophy in dance in a more comprehensive way and reveal the intrinsic connection between dance and philosophy.

2 EXPLANATION OF THE PHILOSOPHICAL RELATIONSHIP OF DANCE BRIDGING MOVEMENT

In dance, bridging movements encapsulate the synchronization of physical actions with internal emotions and philosophical thoughts, serving as a dynamic medium for expression beyond mere physicality. Dancers meticulously choreograph and rehearse these movements to effectively transmit their underlying themes and conceptual messages. Such a process demands profound introspection and analytical skills from dancers, as they must align their corporeal expressions with the philosophical underpinnings that inform the performance, thereby imbuing their movements with a deeper symbolic resonance.

To enhance clarity and depth in the understanding of how specific dance movements embody philosophical concepts, it is crucial to explore detailed examples within various dance traditions. For instance, in Chinese classical dance, movements often reflect the Taoist principles of harmony and balance, illustrating philosophical ideas through fluid motions that symbolize the interaction between yin and yang. Alternatively, modern dance can be interpreted through the lens of existentialism, where choreography emphasizes individual freedom, choice and the existential struggle, using the body's movement to explore themes of human existence and personal identity.

By delving into these specific cultural and philosophical contexts, the study of dance can provide richer insights into how movements are not only aesthetic expressions, but also reflections of deeper ideological narratives. This approach not only broadens the scope of dance, as an art form, but also enhances our appreciation of its capacity to communicate complex philosophical ideas.

2.1 EXPRESSION OF BRIDGING MOVEMENT IN DANCE WORKS

The front and rear bridge movements are mostly ethnic dances, classical dances, etc. Ethnic dance is the inheritance of traditional dance and a true portrayal of people's lives (Buckland, 1999, p. 3). The coherence of the front and rear bridge movements not only reflects the dancers' unique flexibility and strength, but also serves as a symbol. It not only reflects the passage of time and changes in space, but also reflects the stage characters' emotional changes and the dramatic twists in the plot. Dance mainly uses the dancer's body movements as the main means to express emotions, with profound emotions as its soul, making it full of vitality. Although the expression of emotions cannot be directly conveyed to the audience through objectification, dancers can combine facial expressions with physical movements. At the same time, dance techniques and movements are connected and adjusted, cleverly expressing one's own thoughts and emotions with a specific body language symbol, thereby forming a spiritual interaction with the audience, allowing them to participate.

“Dance is a form of language and an intuitive art” (Bannerman, 2014, p. 65). “Under the use of body language, the rendering of illusory emotions has become a more realistic and concrete external emotional image” (Akinleye, 2012, p. 101). To express the characters’ profound and rich psychological world, it is necessary to use body language to express rich emotional layers. The Chinese classical dance ‘Dan Jiao’ serves as a prime example, where the female protagonist adopts unique dance postures to emulate the foundational skills of traditional Chinese opera, as detailed by Guo (2014, p. 169). This portrayal not only showcases technical mastery, but also allows the audience to delve into the protagonist’s introspective journey, exploring the blurred lines between her stage persona and real life. Through this dance, viewers gain insight into the world from a uniquely feminine perspective, experiencing the character’s emotional turbulence and reflective thoughts, thereby deepening the intuitive appeal and emotional resonance of the dance.

In analyzing the contribution of each source to the philosophical discourse in dance, it is crucial to recognize how they elucidate different aspects of the art form. Guo’s (2014, p. 170) work, for instance, provides a concrete example of how traditional elements in Chinese dance can be reinterpreted to reflect complex emotional and psychological themes. This offers insights into how traditional dance forms can adapt and evolve to continue providing meaningful artistic expressions in modern contexts. Further exploration might involve comparing how different cultural dance forms interpret and express philosophical themes, enhancing our understanding of dance as a global language of emotional and philosophical expression. This approach not only broadens our appreciation of the capability of dance to communicate profound human experiences, but also underscores the universality and diversity of its expressive power.

2.2 PHILOSOPHICAL SIGNIFICANCE OF DANCE BRIDGING MOVEMENT

Dance is a philosophy of movement that expresses the life’s dynamic essence in a flowing form (Osintseva, 2016, p. 7036). In dance, dancers constantly move and change, forming their own unique rhythm and form, expressing the life’s colorful and ever-changing nature. This dynamic philosophical view coincides with the one in modern physics that the universe is motion, demonstrating the dancer’s understanding and grasp of all things in heaven and earth. In visual imagery, all dance expressions need to rely on body movements, and each visual image, composed of posture and body movements, has its own real or virtual significance. When the people’s flow and changes, in the living space, are transformed into field diagrams and formations, and then condensed into stage art, dance on stage becomes a form of technology and creation. The ultimate goal of such creation is to create an atmosphere, promote the plot and express emotions, thus shaping characters.

Dance, as an art form, not only showcases aesthetic movements, but also serves as a philosophical exploration where each gesture and posture can embody profound meanings. In *The Spirit of the Peacock*, Yang Liping transforms the stage into a canvas and her body into a brush, using her movements to convey deep reflections on life, nature and the cosmos. Her dance does more than display the peacock's physical beauty. It delves into the symbolism of life's blossoming and the pursuit of aesthetic beauty.

For instance, when Yang Liping mimics the peacock spreading its feathers, it is not merely an act of visual elegance, but also a metaphor for the life's unfolding and the quest for beauty. Similarly, her depiction of the peacock's flight, throughout the dance, transcends physical expression to symbolize a longing for freedom and the pursuit of ideals. As the performance unfolds, these movements evolve, offering deeper emotional and philosophical insights. This transformation, within the dance, highlights how movements can progressively reveal more intricate layers of emotion and thought.

The Spirit of the Peacock exemplifies how dance can bridge the gap between movement and profound philosophical discourse, illustrating that dance transcends mere physical form to become a medium for expressing deep-seated emotions and reflections on human existence. Through such performances, dance emerges not only as an artistic endeavor, but as a vibrant form of philosophical and cultural expression, reflecting on broader human concerns and the intrinsic quest for understanding and meaning. This interplay between movement and thought in dance underscores its capacity to ponder and articulate complex emotional and philosophical themes.

Dance is also a philosophy of self-actualization (Davies, 2013, p. 195). In dance, dancers seek connection and balance with the world through their own actions and expressions. They use dance to explore themselves, express emotions and understand the world, thereby achieving the sublimation of their self-worth. This philosophical concept is consistent with the existentialist philosophers' philosophy, who both value human autonomy and responsibility, advocating for self-realization to promote harmony between humans and the world.

From a holistic perspective, dance is an art rich in philosophical significance. Through physical movements, posture changes and emotional expression, a profound understanding of life, the world and oneself is displayed. The philosophy reflected in dance is not only the inheritance and development of ancient Greek philosophical thoughts, but also a reflection and expression of modern technology and philosophical concepts. It showcases humanity's deep understanding of emotions, thoughts and culture with its unique artistic form.

2.3 PHILOSOPHICAL EMBODIMENT OF DANCE BRIDGING MOVEMENT

Chinese philosophy views nature as life's cycle and continuation, revealing that the life's fundamental existence and development lie in "Qi". Chinese philosophy interprets things from the perspective of the opposition and mutual influence of yin and yang. Under the influence of these two forces, everything is constantly changing. Qi is a part of metabolism and a movement that forms life.

The movements of Chinese classical dance always present a rotating state, that is, "round". The character "round" also reflects the form and movement pattern of the body rhythm in Chinese classical dance. Its movement form and mode are all rounded. Some are in the shape of an eight character; some are in the shape of an arc; some are in the shape of an S. "Circle" is a very important element in classical Chinese dance. In classical Chinese dance, many movements are based on the "circle", showing a rotating and flowing state. A concrete example is the movement design in the dance *Luo Cheng Calling Guan*. In this dance, the actor kneels on the ground like a "mountain bladder", with one hand clenched in a fist and the other in an exploratory posture. His head, shoulders, waist, arms and other parts of his body are used to draw a "circle", showing the main character's complex feelings, General Luo Cheng, who feels that he has been framed and is speechless in front of the heavens. The form of movement and the way of it in this dance strictly follow the law of "circle" in classical dance, and also reflect the law of movement of "starting and ending" and "the end point returning to the beginning". In the dance *Night Running*, the dance is a "circle" in classical dance. In the dance *Night Running*, the choreographer utilizes the multi-particle technique, fully mobilizing the ancient dancers' head, elbow, hand, knee and other parts to form a series of rotating and flowing movements. These movements are all based on the "circle" and, through different directions and changes, they form a variety of forms, such as figure eight, arc, S shape, etc., showing the diversity and charm of the "circle" in Chinese classical dance.

Dance is not only the body's rhythm, but also the mapping of the mind. From hip-hop to trance, the new dance style shows the spiritual core of modern philosophy in expressing freedom and challenging tradition (Ravetto-Biagioli, 2021, p. 101). The freedom of hip-hop dance and the vagaries of trance dance reflect contemporary people's pursuit of individuality and freedom of expression. This pursuit coincides with the traditional thinking of "doing nothing" and "taking things as they come", which emphasizes the individuals' harmonious coexistence in the universe and their non-conformity to established rules. The bridge of dance lies not only in the smooth transition among movements, but also in connecting the dancer's inner feelings and thoughts with the universe's rhythm. The fusion of new dance styles with traditional ideas shows the infinite possibilities of dance in expressing thoughts and conveying emotions.

Dance movements express the dancer's human nature and a better life's pursuit through elements, such as their body movements, posture and stage design. For example, the recently popular street dance performance, with its difficult skills and infectious rhythm echoing each other, conveys the desire for freedom, passion and a better life through the dancers' flexible limbs and power-filled movements. For example, in the modern ballet *Giselle*, the dancers demonstrate their deep thinking about love and the life's value through their elegant postures and affectionate performances. These dance works are not only pleasing to the eyes, but also invisibly guide the audience to think about the life's meaning and value, realizing the perfect combination of dance and thought.

The unique charm of dance, as a treasure of human culture, lies in its ability to convey emotions, express thoughts and display philosophical concepts silently. In dance, movement and thought do not exist in isolation, but are intertwined and complementary to each other. Movement is the cornerstone of dance, which gives it vitality and dynamic beauty, while thought is the soul of dance, which injects deep connotation and wisdom into dance. Bridging movement and thought means that dance is not only a display of the body, but also an outpouring of the mind. Through precise body language, dancers externalize their inner emotions, understanding of the world and realization of life into dance movements, making dance a synthesis containing philosophical elements. For example, the undulation, rotation and stillness in certain dances may imply philosophical reflections on life, nature or the universe.

Philosophy in dance is also reflected in its exploration of philosophical concepts, such as time, space, balance and harmony. Through the precise control of time, the dancers show the rhythm and fluidity of the dance. Through the skillful use of space, they create a three-dimensional and graphic sense of the dance. Balance and harmony are indispensable elements in the dance, which embody the profound understanding of dance about the relationship among everything in the universe.

To summarize, the embodiment of philosophy in dance is a deep and multi-dimensional artistic expression. Bridging movement and thought, dance transcends mere aesthetic value to include significant philosophical depth. This fusion not only enriches the connotation of dance, but also elevates its artistic domain, establishing it as a comprehensive art form characterized by profound intellectual and emotional resonance.

In the context of modern dance education, the dance instructors' role is pivotal. These educators do not merely teach techniques. They act as bridges, connecting philosophical themes and emotional expressions through movement. Dance instructors use various tools and methods to demonstrate and convey these concepts effectively. For instance, they employ demonstration as a powerful tool, allowing students to visually and kinetically grasp complex movements and the emotions or philosophical ideas they represent.

Moreover, modern dance teachers adapt their teaching styles to match their students' diverse learning preferences and backgrounds, enhancing connectivity and understanding. They might incorporate a range of dance styles—from classical to contemporary—to cater to varied artistic sensibilities and cultural backgrounds, which helps in forging a stronger connection with students. Through these tailored approaches, dance educators facilitate a deeper engagement with the art, enabling students to explore and express philosophical concepts and personal emotions through their dance practice. This educational strategy not only promotes the development of technical skills, but also fosters an environment where dance serves as a dynamic medium for personal expression and philosophical exploration.

CONCLUSIONS

This article has delved into the intricate interplay between dance and philosophy, underscoring dance not merely as a physical or aesthetic activity, but as a profound medium of philosophical expression. The investigation commenced with an analysis of the existing scholarly landscape, identifying strengths and gaps in the current understanding of the relationship between dance and philosophical inquiry. It then articulated the dialectical interactions between dance movements and philosophical concepts, illustrating how dance acts as a bridge connecting the realm of physical expression with deep philosophical insights.

Through a detailed exploration of how movements communicate complex ideas, this study has demonstrated that dance can render philosophical thoughts more accessible and relatable to a broader audience. Movements do not just portray physical beauty, but encapsulate layers of meaning that provide the audience with an aesthetic appreciation intertwined with cognitive engagement. By examining dance from three distinct philosophical perspectives, the research concludes that integrating dance with aspects of real life not only enhances its practical and experiential relevance, but also amplifies its role as a philosophical tool.

The philosophical dimension of dance, as revealed through this analysis, has significant implications. In the educational sphere, it fosters the development of both creative and physical intelligence, nurturing students' capacities to think and express themselves innovatively. In the arts, it offers rich theoretical foundations that can spur new creative explorations, enriching the artistic landscape. Moreover, in therapeutic practices, the philosophical insights of dance have tangible benefits in promoting holistic well-being, aiding in emotional catharsis and facilitating deeper self-understanding and healing.

Ultimately, this study posits that dance, as a form of philosophical practice, plays a pivotal role in cultural and societal development. It not only facilitates the cross-cultural exchange and understanding, but also continues to shape the evolution of art, culture and society. Future research should further investigate how choreography can incorporate

philosophical concepts, explore the interaction between creative expression and audience perception in bridging movement and thought, and develop innovative interdisciplinary educational models that fuse dance and philosophy. Such explorations are crucial for deepening our comprehension of the rich, interdisciplinary relationships between dance and philosophy, and for harnessing this understanding to advance cultural and artistic domains.

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