

dance dance, on the basis of the combination of the final is used to express feelings, and it is also a dance, conveyed, the narrative image, just like our language, created the word make a sentence, this way to organize language, in order to better express their thoughts and feeling Mood. In fact, dance language not only refers to dance movements, but also includes other levels of dance movements, dance combinations and dance vocabulary.

In Mongolian wine cup dance, the movements of the upper body can be said to be soft. In the dance, the soft charm of the arms, the rocking of the shoulders and the rocking of the back and chest form the gentle movements of the upper body.

The earth shook its shoulders. Keep your waist straight and your shoulders relaxed. This is based on the movement of the shoulder muscles, causing the shoulder blades to vibrate in place, causing shoulder shaking, also known as a broken shoulder. Shoulder shaking involves tightening the waist and shoulders and relaxing the arms [2]. Shake shoulder, waist, shoulder, arm at the same time, in order to break quickly, in one go. Throwing shoulders is also one of the characteristics of the Mongolian wine cup dance, which is often used to climax or end the dance.

The artistic conception in the aesthetic characteristics of Mongolian wine cup dance can be said to be a means to create a certain artistic conception through movement and posture. Dance is no longer about painting. In painting, density and shadow are the same, a blend of landscape and reality. In Mongolia dance to talk on a small glass can also see this scene, such as the prairie toasting song, dance steps through the garden charm show a toast, drinking and drunk a coherent action, this is reflected in the life to create a coherent action, it will describe the virtual scene of the hero, such as Mongolia, through the site, the actual situation has, the better resonate with the audience, To make the audience and dancers feel like they are there. Thus, it can be seen that the Mongolian wine dance expresses Mongolian grassland life through the existing creation and dance, and combines with the thoughts and feelings of the dance creator to better resonate with people, as if being in the dance.

Conclusion. Through the study on the style and characteristics of Mongolian wine cup dance, it is found that the national dance has been included in the intangible cultural heritage, which carries different cultures of each nation. Because of this, for the traditional folk dance of the research can not only focus on its surface, on the contrary, should see the essence through the phenomenon, in-depth understanding of traditional folk dance culture essence of, only such ability can let the dance continues to live on and let the traditional dance art through continuous innovation to continue.

1. On Chinese Folk Dance in Witchcraft Rituals, Chen Hong, Economic and Social Development, 2007

2 "Research on Mongolian Cup bowl Dance", Yang Shaonan - "Full Text Database of Chinese Excellent Master's Theses", 2018.

THE ANALYSIS ABOUT MODERNIZATION OF CHINESE ETHNIC FOLK DANCE

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Chinese ethnic and folk dance had the profound connotation of traditional culture and distinct sense of modern art, but the modernization of Chinese ethnic and folk dance was twists and turns and repeated, we use rational angle to examine the development of Chinese folk dance, to promote our national folk dance had lasted power and vitality. The focus of modernization was the modernization of people, which was mainly reflected in the progress of people's values, the change of thinking mode and the gradual improvement of personality charm. When developing modernization in China, we should not only see the national nature of national dance, but also let it reflect the global nature.

Material and methods. Official website and publicly available publications that have been reviewed, used historical and chronological and contrastive methods in this article.

Findings and their discussion. After the reform and opening up, the social transformation and the renewal of ideas had directly influenced the creation and development of Chinese national folk dance. With the liberation of human nature and the awakening of dance ontology consciousness, the national folk dance creation began to pay attention to the portrayal of “people” itself, the pursuit of different themes and the value of dance ontology. In the late 70s to the mid-80s, the works such as “pentium”, “sparrow spirit” and so on, what we saw were real fresh, different soul individuals, and including figurative fish, flowers and birds and abstract national character, multiple image, national dance creation began to develop towards personalized and diversification. In the middle and late 1980s, the national dance creation, including “Country Dance” and “To My Parents”, rose from individual feeling to national memory, and had broken through the simple style presentation and image shaping, leading the Chinese dance creation to a profound and lofty field.

During this period, foreign culture and artistic trends of thought were introduced into China, and the traditional culture and western culture collided fiercely and integrated, which provided a rich soil for the diversified development of Chinese national folk dance. At the same time, dance artists had been exposed to a large number of western modern dance creation techniques, which had enriched the action vocabulary and action connection of national folk dance, and greatly improved their emotional and humanistic nature. For example, although the dance “A Green Leaf” uses the dance materials of Jiaozhou Yangko, the connection of movements was not completely in the traditional way, the method of modern dance was smooth and full of vitality; in terms of content, the modern consciousness of modern people [1]. National folk dance works “fan”, injected the popular dance disco, explored the body of posture and strength, such as small and fast hip action were to borrow popular dance elements, work was the combination of fresh dance elements and traditional elements, created a new look of folk dance works.

With the arrival of the 21st century, more and more ethnic groups calling for the “rescue of the intangible cultural heritage” and the “return to the original ecology” had attracted attention. Under the influence of modern western dance, the traditional Chinese culture had been greatly impacted, causing people’s sense of urgency, threat and anxiety. “Ethnic origin is the world” had been re-examined by people. National culture was affirmed as an important component of modernity, and it was given the connotation of modernization under the context of the new era.

After 10 years of the “Cultural Revolution”, the much-damaged art of dance had been revived and entered a new period. In the historic social changes, people’s way of thinking, values, psychological state and aesthetic consciousness had undergone significantly changed [2]. Reflecting in the ideological trend of literature and art, it was more centrally reflected in the reflection on the traditional culture and traditional concepts, and discusses the value evaluation in the process of China’s modernization. After the recovery of literature and art, the majority of dancers are eager to try. Although there were various differences in values and aesthetic consciousness, they all reflected a strong sense of innovation and are eager to make breakthroughs in the usual techniques and inherent modes in the past. Finally, a number of innovative and purposeful works had emerged. For example, the English Song in Guangdong was the story of Liangshan Park hero attacking Daimyo Prefecture; the legend of Dagu Umbrella in Fujian was the activity of Zheng Chenggong’s training against foreign pirates.

Many Chinese folk dances were the unity of self-entertainment and performance. Some dance activities, for dancers, he is self-entertainment, but also to perform to the audience, the national folk dance was no longer a dancers entertainment product, but the psychology of the audience, in the form of an original artistic style, so the audience loved and paid attention to become the essence of modern dance.

Conclusion. As a form of physical externalization of people's emotions and thoughts, Chinese national folk dance had not stopped the pace of innovation. It kept pace with The Times, put people first, and conveyed the new thoughts and new features of the Chinese people with a variety of rich dance and language styles. With the development and progress of The Times, national folk dance in the modern trend of thought was evolving, with its unique charm affects people's production and life, constantly improved people's aesthetic consciousness and aesthetic taste, met people's material needs and spiritual needs, and created a modern atmosphere and era of national folk dance art, usher in a more brilliant future.

1. Long Yinpei, Xu Erchong. Introduction to Dance Art[M]. Shanghai: Shanghai Music Publishing House, 1997:306.
2. Jia Anlin. Appreciation of Chinese folk dance works[M]. Shanghai: Shanghai Music Publishing House, 2004.

THE DIFFERENCE BETWEEN CHINESE AND WESTERN COLOR SYMBOLISM AND THE REASONS

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Human life is a colorful world, often bringing us different colors, red makes us feel passionate, blue makes us feel peaceful and serene, black makes us feel mysterious and scary, etc. Human activities are always limited to a certain range, and for quite a long time, due to the influence of geography, language, history and culture, customs and habits, people's feelings about colors have produced differences. Different color sense gives colors different cultural connotations. The meaning of color is reflected in the respective philosophical ideas, moral concepts, values, customs and aesthetic interests, while the rich cultural connotation of color is also an important cause of conflict between different cultural exchanges.

Material and methods. Depending on the color, different emotions are expressed, and the color can be used to analyze the emotional differences between the West and China.

Findings and discussion. Among the meanings of Chinese cultural colors, red is an important hue in Chinese culture, and red embodies the spiritual and material pursuits of the Chinese people. The Chinese culture's reverence for the color red comes from the people's worship of blood, fire and the sun. Red is a symbol of joy and good fortune, so in Chinese weddings, the bride and groom wear red clothes and put on big red wedding characters, and the spring couplets, fortune characters and lanterns for New Year's worship are also red.

White often has the opposite meaning of red. In traditional Chinese culture, white is considered a taboo color in many cases. White symbolizes reaction, corruption, and treachery. Most faces of traitors in traditional Beijing operas are white. Because white symbolizes death, funerals in China are called "white affairs" and the descendants of the deceased are required to wear white mourning clothes. White also has the symbolic meaning of purity and impurity, thus giving rise to words such as "white" and "clean" [1].

Black is a color with more contradictory meanings in Chinese culture. On one side, black is a solemn and serious tone, is a symbol of seriousness and justice. For example, Bao Qingtian, Zhang Fei and Li Kui in the drama are all portrayed in black faces. On the other hand, black gives the sense of sinister and terror, symbolizing evil, reactionary and illegal. For example, we call the people engaged in illegal activities "gang" and "underworld", the money obtained in illegal activities "black money"; we call the ulterior internal situation "shady".

In the meaning of color in Western culture, the connotation of red is somewhat the same as that of China, some are different, and some are even opposite. For example, when receiving important guests in western countries, red carpets are often rolled out to show the importance of the guests. In Western culture, red is also considered to be the color of blood, but red is considered to be a negative symbol of bloodshed, sacrifice, and the withering of the