

nomena in ancient times. Through the interpretation of these images, the connotation and extension of ancient myths and legends can be revealed.

2. Religious belief: Weird image also reflects the characteristics of ancient religious beliefs, such as worshipping nature and fearing gods. These images are both a symbol of religious beliefs and a reflection of the spiritual life of ancient society.

3. Regional culture: The weird image of different regions reflects the local cultural characteristics and historical background. Through the analysis of these images, we can learn about the exchange, collision and integration of culture in ancient areas.

Modern application research: 1. Art design: Weird image has unique aesthetic value and can be applied to the field of modern art design. Such as animation film and television, illustration creation, sculpture art, etc., combine these traditional images with modern aesthetics, produce new art works. 2. Cultural industry: First, the image of the human face and beast body in the literary creation "Shan Hai Jing" provides rich materials and sources of inspiration for modern literary creation. Such as novels, film and television works, anime, etc., you can learn from these images to create a myth with Chinese characteristics. The second is to apply weird images to the cultural industry, such as tourist souvenirs, anime derivatives, etc., which can promote traditional culture, attract tourists, and promote local economic development. Third, the image of human beast body, as part of ancient mythology and legends, inherits the rich historical and cultural heritage of the Chinese nation. Through the study of these images, it helps to promote traditional culture and inherit the national spirit.

Conclusion. The image of the human and beast combinations formed under the influence of natural worship, Xiaguan, and immortal dialect presents mythical concepts such as Shangde and Gonghe. With the disappearance of the memory of the mythical era, the image of the beast combination of the Shan Hai Jing continues to be active in later generations as an alternative identity and role: some can get rid of the animal shape and become a human figure, and become a god; The end of the disaster, the ending is often beheaded or tamed by the god of heaven. The "mountain gods" and "evil beasts" expressed by the ancestors and spiritual expressions have evolved into opposed heavenly gods and monsters. Spiritual desire. This article reveals the cultural connotation and symbolic significance behind it through the analysis of the weird image of the human body in the Shan Hai Jing. At the same time, the application value of these images in modern art design and cultural industries.

1. Yang Yi. The myth thinking of "Shan Hai Jing" [J]. Journal of Sun Yat -sen University, 2003, (03): 1-10.
2. Karen Armstrong. A Short History of Myth [M]. Edinburgh : Canongate Books Ltd, 2005 : 8.
3. Shenjiang. Time symbol and mythical ceremony [M]. Kunming: Yunnan University Press, 2012: 180-181.
4. Liang Qi. In the "Shan Hai Jing", the image of the gods and bird groups and their cultural connotation analysis [J]. Journal of Henan Normal University (Philosophy and Social Science Edition), 2013, (03): 143-146.
5. Li Qi. The phenomenon of "human beast body" in "Shan Hai Jing Hai Jing" first explored [J]. Journal of Shaoguan College, 2016, (03) :, 48-51.

FEATURES OF THE CHOREOGRAPHIC ART IN CREATION OF CHINA OPERA PERFORMANCES

Niu Fang,

master's student, VSU named after P.M. Masherov, Vitebsk, Republic of Belarus

Scientific adviser – Lollini A.D., Ph.D. Art History

This study focuses on the unique role of the art of dance in Chinese opera and how it enhances the expressive and appreciative value of performance through the form and content of dance. Chinese opera is an important part of traditional Chinese culture, integrating various art forms such as music, martial arts, theatre, literature and dance. By analysing the movement language, costumes, props of dance and their interactions with music and drama, the unique aesthetic characteristics and performance techniques of Chinese opera can be revealed.

This study aims to systematically analyse and explore the characteristics of choreography art in creative performances of Chinese opera, to reveal its inner laws and outer manifestations, and at the same time, to absorb the excellent experiences and techniques of other opera performing arts, to promote the interaction and fusion between choreography art and other opera performing arts, and to improve its level of creativity and expressive power. The purpose of this study is to explore the unique artistic characteristics of Chinese opera choreography and its impact on overall performance. The research objectives include systematically identifying and describing the characteristics of Chinese opera choreography, analyzing how these characteristics are integrated into opera performances and affect audience acceptance, and exploring innovative approaches to choreography in opera creation.

Material and methods. The research methodology covers literature review, case study and comparative analysis. Data collection includes collating books, essays, videos and other materials related to Chinese opera choreography, and recording the application of choreography in actual performances through on-site observation. Data analysis, on the other hand, employed qualitative methods of coding and thematic analysis of documentary data and on-site observations to identify key features of choreography.

Findings and their discussion. Through reviewing relevant books, academic papers and videos of opera performances, selecting representative works for choreography design and performance practice analysis, and comparing them with theatre dances from other countries and regions, the research highlights the uniqueness and strengths of Chinese opera dances.

The art of Chinese opera dance conveys emotion and narrative through form and content, enriching the overall performance and deepening the understanding of the unique aesthetic and performance techniques of Chinese opera. Insights into multiple art forms, such as the fusion of regional musical traditions and narrative approaches in Uyghur opera, and the innovative use of modern channels such as television in the transmission of traditional culture, as in the choreography of the "Tang Palace Banquet," demonstrate the dynamic evolution of Chinese opera and its traditional practices under global influence. The long tradition of opera dance education emphasises the multifaceted benefits of dance training in enhancing physical appearance, temperament and personal development. By exploring the art of Chinese opera dance in detail, we can gain a deeper appreciation of its aesthetic appeal and cultural significance, contributing to the innovation and preservation of this rich art form. In Chinese opera, dance is one of the key ways to convey emotion and narrative through form and content. Research by Liu et al. points out that the combination of diverse art forms can enrich the expressive power of an opera performance and enhance its infectious power [1, p. 29-53]. In addition, the use of opera dance in modern media demonstrates the innovative face of traditional Chinese culture in global communication [2, p. 11-24]. As a form of cultural dialogue, opera dance plays an important role in cross-cultural communication, and is crucial for promoting a common understanding between Eastern and Western classical dance [3, p. 117-123]. At the same time, studies have shown that opera education is crucial to the overall development of students, with particular emphasis on the benefits of physical training in enhancing temperament and personal development [4, p. 167-173]. Therefore, the study of Chinese opera dance art not only enhances the understanding of its aesthetic appeal and cultural significance, but also provides important insights into the innovation and inheritance of this traditional art form.

Conclusion. The art of dance in Chinese opera not only enriches traditional culture, but also enhances the overall performance by conveying emotions and narratives through its form and content. The study of dance language, costumes, props, and their interaction with music and drama contributes to an in-depth understanding of the unique aesthetics and performance techniques of Chinese opera. In addition, the innovative dissemination of traditional culture through modern channels, such as choreographed dance presentations in television programmes and the revival of traditional costumes in Chinese youth culture, reflect the dynamic

evolution of Chinese opera under global influence. Through in-depth exploration of the art of Chinese opera dance, it is possible to appreciate its aesthetic appeal and cultural significance even more, and to promote the innovation and preservation of this art form.

1. Zhang, Y. Effect of Chinese infant dance teachers' emotional expression and empathy on educational professional / Y. Zhang, J.Y. Lee // *Interdisciplinary Research in Arts and Culture*. – 2023 –Vol. 4. –P. 29-53.
2. Evans, B. Foundations of a Visual Music/ B. Evans // *Computer Music Journal*. – 2005 –Vol. 29. –P. 11-24.
3. Zhang, H. The Emotional Expression of Ink Language in Chinese painting: A Case Study of the Ink Art of Bada Shanren / H. Zhang // *Communications in Humanities Research*. – 2023 - Vol. 12 –P. 117-123.
4. Ren, Y. Discussion and Research on the Development Status and Future Development Strategy of Chinese Drama Education / Y. Ren, X. Yang, G. Chen, T. Shi, Y. Lu // *Francis Academic Press*. – 2020 –P. 167-173.

APPLICATION OF TRADITIONAL CHINESE STYLE ELEMENTS IN CONTEMPORARY JEWELRY DESIGN

Shen Yanchai,

master's student, VSU named after P.M. Masharov, Vitebsk, Republic of Belarus
Scientific supervisor – Tsybulsky M.L., PhD in Art History, Associate Professor

In the long history of a country, traditional culture lays down its most basic cultural heritage. At various stages of the development of human society, the traditional culture of each nation has demonstrated unique connotations. In reality, national traditional culture changes with the development of mainstream culture. In modern society, it is especially crucial to skillfully integrate traditional cultural elements into people's daily life.

However, in today's jewellery design market, there are not many works that can deeply explore and cleverly use traditional elements. Therefore, this article takes the application of traditional Chinese style elements in contemporary jewellery design as the research theme, aiming at exploring how to better integrate traditional elements into jewellery design, which is not only the inheritance and innovation of culture, but also provides certain theoretical support and practical guidance for the development of the jewellery industry.

Research objectives – to understand the development trends of jewellery design since the twentieth century, deeply explore the historical and cultural connotations and artistic characteristics of traditional Chinese style elements, providing rich materials and inspirations for jewellery design and to explore cases and techniques of innovatively applying traditional elements to jewellery design, which improve the aesthetic value of jewellery design.

Material and methods. The material for the study was works of contemporary Chinese jewelry that most successfully use traditional Chinese style elements. This study uses the historical method, methods of comparative analysis (traditional jewelry design works of different periods are selected for comparative analysis to explore the evolution and inheritance of traditional elements in different times and regions), systematic and formal analysis of works.

Findings and their discussion. Chinese traditional style elements in contemporary jewellery design have rich historical and cultural connotations and unique artistic charm. These elements have evolved over thousands of years, carrying the rich historical and cultural heritage of the Chinese nation. In today's society, we are not only the inheritors of traditional culture and art, but also the creators of modern culture and art, and in recent years, Chinese traditional art and culture have gradually gone out of the country. In recent years, Chinese traditional art and culture have gradually gone abroad. In order to make Chinese jewellery occupy a place in the international arena, traditional art elements must be reasonably integrated into the design of jewellery, reflecting the Chinese characteristics. Therefore, in contemporary jewellery design, designers should not remain unchanged, but effectively combine traditional art and jewellery design to form a new design concept and creative style, which not only reflects the national characteristics, but also gives jewellery a unique aesthetic value. For exam-