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COMPARISON RESEARCH ON CHINESE CLASSICAL DANCE AND WESTERN BALLET STAGE PERFORMANCE STYLES

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This study aims to systematically compare the stage performance styles of Chinese classical dance and Western ballet, reveal the similarities and differences between the two in terms of action vocabulary, aesthetic characteristics and cultural expression, so as to deepen the theoretical framework of cross-cultural dance research, and provide practical inspiration for contemporary dance creation and international communication.

Materials and methods. The research background is based on the global context, Chinese classical dance plays have developed rapidly (such as innovative plays such as "Liang Zhu" and "Dream Dunhuang"), while Western ballet continues to influence the international stage through classic works such as "Swan Lake" and "Wuji". The comparison between the two is not only related to the differentiated understanding of art forms, but also the epitome of the dialogue between Chinese and Western cultural values, which has the dual significance of academic and reality.

This study adopts mixed research method, combining literature analysis, case studies and comparative aesthetic theory.

Results and their discussion. The development of Chinese classical dance at the contemporary stage of its development is characterized by the following trends: 1) the tendency to preserve the national diversity of traditional dance techniques in the classical Chinese dance choreography; 2) active synthesis of various western traditions in the classical Chinese dance choreography;

Through long-time development Chinese classical dance has made certain achievements, formed a distinct dance style and enriched Chinese dance art. Established on the foundation of the five-thousand-year-old, vast Chinese culture, classical Chinese dance is one branch of the arts that uses the body as a performance medium. It includes a wide range of difficult technical moves. Let us emphasize the following stylistic features:

1. As Chen Ling pointed out in "Analyzing the Cultural Differences between Chinese Classical Dance and Western Ballet Dance", Chinese classical dance at the contemporary stage shows a tendency to preserve the national diversity of traditional dance techniques in choreography [1]. This is in line with the unique cultural connotations it carries. Li Zijian, in "Aesthetic System of Chinese Classical Dance and Classical Ballet", emphasizes that Chinese classical dance has formed a distinct style based on China's profound cultural heritage [2]. It has a rich range of difficult technical moves and unique aesthetic features.

2. In terms of the philosophical basis of action vocabulary, as Cai Lei analyzed in "Comparison of Aesthetic Differences between Chinese Classical Dance and Western Classical Ballet", Chinese classical dance's emphasis on "collar shape with intention", sinking of the center of gravity, and restrained movement trajectory reflects the Taoist philosophy of "virtual and real", while Western ballet's "centrifugal" movements and pursuit of geometric lines reflect rationalistic aesthetics [4]. Cheng Pengmin and LI Jing also discussed the differences in action vocabulary in "Analyzing the similarities and differences between Chinese classical dance and western classical ballet", further supporting these findings [3].

3. Regarding stage narrative and cultural expression, Chen Ling noted that Chinese classical dance plays often integrate opera programs with linear narratives and use props to strengthen lyricism [1]. For Western ballet, its reliance on symphonic structure and use of double dance lifting techniques to highlight dramatic conflict, as well as the symbolic meaning of toe skills, are also in line with the analysis in relevant studies.

4. In the aspect of international communication path differences, Chinese classical dance's use of digital technology to enhance visual impact and the challenges it faces, as well as Western ballet's success in cross - cultural adaptation with classic IP, can be further explored in the context of these studies.

Conclusion. This study reveals the fundamental differences between Chinese classical dance and Western ballet in terms of aesthetic paradigm and cultural logic. These findings are consistent with the research results of previous scholars. Chen Ling (2022) also explored the cultural differences between the two dance forms from different angles. Li Zijian (2022) provided in - depth analysis of their aesthetic systems. Cheng Pengmin and LI Jing (2013) discussed their similarities and differences comprehensively, and Cai Lei (2009) focused on the aesthetic differences.

The trend of integration in contemporary times for both dance forms, such as Chinese classical dance drawing on modern drama structure and ballet's local adaptation, can be further understood with reference to these previous studies. Future research on the reconstruction role of digital technology on the two dance forms and the differences in cross - cultural audience acceptance mechanism can also build on the existing research foundation established by these scholars.

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INNOVATION AND EXPANSION OF HOLOGRAPHIC PROJECTION TECHNOLOGY IN STAGE SPACE CONSTRUCTION

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In the 21st century, stage art is undergoing significant technological changes. Traditional stage performances struggle to meet the growing aesthetic demands and desire for novel experiences of audiences. The emergence of holographic projection technology has opened up new avenues for innovation in stage art. Many Chinese dance drama artists have utilized this technology in their creations, such as Yang Lipings "Ambush on All Sides" and Han Zhens "Du Fu." By employing holographic projection and unique three-dimensional imaging effects, these works deliver realistic visual presentations and a high degree of immersion to the audience. This has broken the physical limitations of space in many areas of stage and television arts, bringing numerous possibilities to the construction and creation of stage spaces! [1]

Research purpose: Research holographic projection combined with Chinese stage art to make special realistic spatial visual effects.