



Research Paper

From Codified Patterns to Body-Rhythm: Creative Transformation of Peking Opera Elements in the Chinese Classical Dance Chunguimeng

Keywords: traditional culture; contemporary expression; Chinese classical dance; Chunguimeng; transformation of xiqu elements

*Received 05 Dec., 2025; Revised 10 Dec., 2025; Accepted 13 Dec., 2025 © The author(s) 2025.
Published with open access at www.questjournals.org*

I. Introduction

In the context of globalization, the modern transformation of traditional arts has become a core issue in cultural inheritance. As an emerging art form that integrates traditional elements such as xiqu (traditional Chinese opera) and martial arts, Chinese classical dance continues to break new ground while firmly anchoring itself in cultural roots. In contemporary times, a growing number of artworks draw creative inspiration from Peking opera, which not only responds to the spirit of the age but also continually explores and reconstructs the “traditional” and the “classical” within Chinese culture. The concept of “Chinese classical dance” can be understood in both a broad and a narrow sense. In the broad sense, it refers to all Chinese dance forms that have been “classicized”, with an emphasis on the process of classicization; while in the narrow sense, it denotes the specific dance genre that has been recognized and consensually acknowledged within the Chinese dance community and is referred to today as “Chinese classical dance”. In light of the author’s identity as a young dancer, and based on the interpretation and performance of the repertoire, this study focuses on the latter as its primary object of investigation.

Chinese dance has undergone multiple historical stages of evolution. In the modern period, Chinese classical dance as a distinct form is systematically sorted out and established by dance practitioners in the People’s Republic of China in the 1950s. Chinese classical dance is therefore a national dance system constructed on the basis of xiqu and martial arts and enriched by the training methods of ballet. Ouyang Yuqian explicitly points out that “Chinese classical dance must seek its roots in xiqu”. Guided by this understanding, Chinese classical dance takes xiqu as one of its main sources and embarks on a systematic process of excavation, codification, and creative reconstruction.

Chunguimeng (often translated as Boudoir Dream) is a representative repertoire of Chinese classical dance that originates from the Cheng-school Peking opera of the same title. Its aesthetic brilliance lies in the ingenious fusion of the stylized expressive connotations of Peking opera with dance technique, thereby vividly demonstrating the creative regeneration of traditional culture. The Peking opera version of Chunguimeng is adapted from lines in the poem “Longxi Xing”, the second of four poems by the Tang poet Chen Tao, in which the famous verse “Pitiful are the bones by the Wuding River; they are still the people in spring boudoir dreams” provides the title and thematic core. Set against the backdrop of wartime turmoil, the story depicts a wife separated from her conscripted husband, who eventually dies on the battlefield. Through the emotional conflict between reality and dream, the heroine’s profound longing for her husband is expressed, and the poetic imagery endows the entire opera with a poignant and sorrowful aesthetic atmosphere.

In the creation of the classical dance version of Chunguimeng, however, the overall artistic conception differs markedly from that of traditional Peking opera. The protagonist is portrayed as a young girl in the prime of adolescence, whose performance is filled with yearning and curiosity for the world beyond the boudoir. The work departs from the deeply tragic tone of the Peking opera, shifting the focus to the heroine’s experience of youthful awakening and nascent romantic feelings. The choreographic design highlights the girl’s innocence and vivacity, which has earned the work wide acclaim and affection from audiences. Based on the author’s own experience in dance training and stage performance, this study is inspired to undertake a practical deconstruction of Peking opera elements in the classical dance Chunguimeng, in order to explore the integrative characteristics of artistic creation, propose a feasible path for the modern transformation of traditional arts, and offer contemporary young people a viable research perspective for engaging with and promoting Chinese traditional culture.

1 Integration and Innovation of Peking Opera Elements in the Dance Chunguimeng

Whether in Peking opera or in dance, equal emphasis is placed on both “form” and “spirit”. The classical dance Chunguimeng embodies precisely this Peking-opera-inspired classical morphology and charm. At the same time, the work seeks a sublimation from operatic sensation to dance sensation, which requires the support of correspondingly demanding technical dance movements. In this way, the dance Chunguimeng and Peking opera elements achieve a unity of “form, spirit, and technique”.

1.1 Form

The dance Chunguimeng consistently manifests the transformation of xiqu elements, and its “formal resemblance” to xiqu is mainly reflected in the dancer’s make-up and movement design. The dancer’s appearance in the classical dance Chunguimeng elegantly integrates traditional xiqu elements with contemporary aesthetics. The most distinctive feature lies in the decorative patches applied above the forehead to outline a graceful classical facial contour, combined with a simple coiffure and a few scattered hairpins and flowers, which highlight the girl’s freshness and elegance. In terms of costume, the protagonist wears a modified light green qizhuang (Manchu-style robe), paired with trousers to facilitate movement. The silk sash tied around the waist provides a strong sense of dynamism while preserving a classical silhouette. The opening pose, coordinated with the percussive patterns of gongs and drums, allows the figure of the xiqu-inspired character to leap vividly onto the stage.

The profound connection between Chinese classical dance and xiqu is most intuitively revealed through bodily language as a mode of artistic expression. Over the course of centuries, Chinese xiqu has developed a highly codified and expressive system of body technique. From its inception, Chinese classical dance has extensively absorbed and transformed these elements. Movement qualities such as “ti” (lift), “chen” (sink), “chong” (surge), and “kao” (lean) all derive from the breathing patterns and rhythmic structures of xiqu shenduan (body techniques) and are further developed into the distinctive “shenyun” (body-rhythm) of classical dance. Moreover, movements such as shanbang and yuanchangbu employed in the dance are also drawn from xiqu techniques, though xiqu movements tend to be discontinuous, whereas dance must connect these discrete operatic movements into continuous sequences in accordance with musical rhythm. Shanbang refers to the dancer opening both arms into a “mountain” shape, originating from the codified “qiba” routine of martial-role characters in xiqu; yuanchangbu likewise derives from stage-walking techniques in xiqu and, once refined, is applied in classical dance. In this step pattern, the dancer alternates smoothly from heel to ball of the foot to form a stable and flowing trajectory for traversing the stage. With small and even steps, when combined with brisk tempos and huqin accompaniment, it aptly conveys the character’s lively and playful dynamism.

1.2 Spirit

The “spiritual charm” of a dance work is determined by its characterization. Although Chunguimeng draws on the textual framework of xiqu, it significantly downplays the relatively heavy dramatic plot and shifts the focus entirely to the expression of pure emotion and the construction of poetic imagery. The protagonist’s image borrows the role type of the “guimendan” (young boudoir heroine) from traditional opera and shapes her as an unmarried young girl, condensing the narrative theme into the girl’s beautiful dream. Her longing curiosity for the outside world and her hesitant, unspoken feelings of love are all suggested through highly symbolic bodily language and staging in the dance performance.

The creation of the heroine’s demeanor does not rely on mere mimetic reproduction of everyday life; rather, it is realized through a series of refined and aestheticized codified expressions that reveal her social identity, age, and specific emotional state. At the beginning of the music, the dancer must present to the audience the liveliness of a young girl, using yuanchangbu to embody her agility and lightness. In performance, the author first employs bright, expressive eyes and a light, buoyant body carriage to shape the image of a naïve and spirited young girl. At the climax of the dance, as the musical emotion gradually intensifies, the author half-covers the cheek with the fingertips, combines this with a quick backward glance followed by an abrupt lowering of the head, and thus delicately conveys the heroine’s inner state—an intertwining of shyness and delight upon suddenly encountering the object of her affection. In this passage the dancer must render the character with particular subtlety in order to establish a vivid stage persona. Her graceful posture, light steps, and restrained facial expressions all reflect the aesthetic norms associated with the “guimendan” role in xiqu performance.

On the classical dance stage, there is no realistic boudoir set; actions such as the girl pushing open a window or facing a mirror rely entirely on virtual performance to be understood by the audience. This requires highly condensed and symbolically charged movements to suggest the storyline and the character’s emotional states. At the same time, to match the character’s personality, age, and emotional traits, in-depth inner

monologue must be developed in performance. The downward glances and backward looks that seem to speak yet stop short, the flowing, continuous small steps tracing circular pathways, and the tentative, searching gaze that turns right before turning left—all of these are imbued with the spiritual charm and technical refinement of the dan (female) role in xiqu acting.

1.3 Technique

The dance Chunguimeng fully absorbs xiqu elements while at the same time employing breakthroughs in dance technique to enhance its expressive power. Xiqu performance is often completed within a relatively fixed spatial framework, whereas dance makes full use of the stage, incorporating large traveling jumps, turns, and flowing spatial patterns. When expressing intense emotion, the dancer opens and tilts the body in large ranges of motion, thereby breaking with the conventional codified norms of xiqu body technique and, on the basis of the operatic art form itself, achieving a specifically dance-oriented level of technical difficulty and expressivity.

In the author's process of learning Chunguimeng, the teacher guides exploration of xiqu movements through bodily demonstration, especially various transformed versions of operatic body techniques and performance methods, such as hand gestures like lanhuazhi ("orchid fingers") and core movements such as yunjian zhuanyao. This core movement of classical dance, yunjian zhuanyao, originates from the "gulu yizi" (rolling-chair) exercise developed by Peking opera master Qian Baosen. It requires the performer to use the waist as an axis and, while in a seated position, complete a smooth, horizontally circular rotation of the upper body. After entering the classical dance system, it undergoes a qualitative leap from a training method to a mode of stage expression. The relatively static and inward-focused operatic exercise is transformed into a dynamic and outwardly projected dance posture.

First, gulu yizi places more emphasis on isolated training of local joints and muscles in the waist, back, shoulders, and other areas while maintaining a fixed sitting position. By contrast, yunjian zhuanyao requires the dancer to complete this circular movement of the upper body while the center of gravity is in motion, usually in combination with footwork such as yuanchangbu or stepping turns. This means that the dancer must not only draw a circle with the waist as axis but also simultaneously control the body's movement and balance in space. Second, in xiqu this exercise is mainly used as a form of basic training, whereas in classical dance it is directly refined into an important item of stage vocabulary. This requires the dancer, while meeting the stringent technical norms of the movement, to infuse it with rich emotion and imagery so that technique can truly serve expressive power. Furthermore, yunjian zhuanyao greatly expands the spatial expressivity of movement in the dance and fully demonstrates the control of space inherent in the form. In sum, within classical dance, yunjian zhuanyao has evolved from a method for training local coordination into a comprehensive stage language that tests the dancer's whole-body coordination, emotional expression, and spatial command. It inherits the essence of "roundness" in traditional Chinese bodily aesthetics and, through the intrinsic properties of dance, endows this "roundness" with enhanced dynamic beauty, emotional tension, and artistic potential.

The arm movements in the dance directly draw on the essence of xiqu shuixiu gong (water-sleeve technique). While borrowing dan (female) role techniques such as dou, pao, shou, rao—shaking the sleeve outward, tossing it upward, reeling it back, and circling it into floral patterns—the choreography integrates the operatic body techniques and movement rhythms into the dance, combining them with leg movements while the feet continue to execute yuanchangbu. For example, a single "sleeve toss" (paoxiu) can lead into a series of fluid yuanchangbu steps, channeling the energy of emotion from the fingertips all the way to the tips of the toes. This organic unity between upper-body rhythm and lower-body momentum breaks through the local limitation, common in xiqu performance, of "acting with the upper body while the lower body stands in place". The arm movements thus cease to be isolated, instead forming a whole-body, fully dynamic, and highly fluid physical language, through which codified xiqu actions are sublimated into dance technique.

II. Comparative Study of Dance Forms in a Cross-cultural Context

When Chunguimeng is observed within the context of globalization, its national character becomes all the more distinct and unique. The Western classical ballet *Giselle* is a pinnacle of Romantic ballet and is hailed as "the crown of ballet". The work is composed of two acts. In Act I, the innocent and beautiful peasant girl *Giselle* falls in love with Albrecht, a nobleman disguised as a common villager. When a gamekeeper reveals Albrecht's true identity and his engagement to another woman, *Giselle*'s heart is shattered; she loses her sanity in grief and dies in despair. Although both works take the theme of a young girl's awakening to love, the artistic expression in Act I of *Giselle* differs greatly from that of *Chunguimeng*, and the two works respectively reveal contrasting interpretations of the image of the adolescent girl in different cultural traditions.

2.1 Differences in Aesthetic Characteristics

In the Chinese classical dance Chunguimeng, the core principles of movement lie in “twisting, tilting, roundness, and curvature” as well as the unity of “form and spirit”. The girl’s emotions are explored inwardly. The movement trajectories mostly revolve around the torso as axis to form rich circular motions, such as the varied use of yunshou (cloud hands) and yuanchangbu, as well as circular arm paths. Even when expressing joy, jumps are often accompanied by slight lowering of the head and drawing in of the arms, emphasizing a beauty of restraint and subtlety. In terms of spatial presence, although the dancer moves, her aura remains relatively contained.

By contrast, the aesthetic foundation of Giselle in ballet lies in “openness, extension, straightness, and uplift” (outward rotation of the legs, fully stretched insteps, extended spine and knees, and an overall upward elevation of the body), expressed through an outward-flowing physical language. Poses such as arabesque and attitude strive to extend the body to the limits of space, seeking large-scale jumps and refined pointe work. The emotional quality is direct, exuberant, and ascending, as if the inner joy were being offered to the entire sky. This constitutes an extroverted and expansive movement space, reflecting the direct expression of individual emotion in Western culture.

2.2 Differences in Philosophical Concepts

At a deeper philosophical level, although Chunguimeng and Giselle share the theme of a young girl’s awakening to love, they reflect divergent understandings of individual emotion in Eastern and Western cultures. The aesthetics of Chunguimeng are rooted in Eastern Confucian culture, where emotional expression always remains within the bounds of “arising from genuine feeling yet stopping at propriety”. The girl’s emotions in the dance, even at their most innocent and spontaneous moments, are enveloped in an inner sense of restraint and decorum. What is manifested is a harmonious coexistence between individual emotion and social-ethical discipline, aspiring to the balanced beauty of “joy without excess, sorrow without devastation”.

The spiritual core of Giselle, however, is deeply grounded in Western values that celebrate individualism. It elevates personal emotion—especially romantic love—into an absolute force capable of transcending social hierarchy and even life and death. Giselle’s feelings are pure and unrestrained, and her madness and death constitute a tragic eruption of individual emotion in conflict with social reality. Her final act of forgiveness becomes the ultimate sublimation of such individualistic emotion. In this way, the two masterpieces form a striking contrast.

III. Contemporary Implications of Integrating Traditional Arts with Chinese Classical Dance

The success of the dance Chunguimeng is attributable to the creators’ in-depth excavation of traditional elements. Benefiting from increasingly convenient modern means of dissemination and grounded in performers’ understanding and interpretation of traditional culture, it provides a paradigm for new creations in Chinese classical dance.

3.1 Implications for Creation

3.1.1 Integrating Diverse Elements in Creation

The creative wellspring of Chinese classical dance is deeply rooted in the vast soil of Chinese traditional arts. In addition to Chunguimeng, which incorporates performance elements from xiqu, many outstanding works expand the expressive dimensions of classical dance by drawing on the essence of various traditional art forms. For example, the dance-poem-theatre *Only Green* (Zhici Qinglü) uses the Northern Song painter Wang Ximeng’s *A Panorama of Rivers and Mountains* as its creative blueprint, transforming the imagistic aesthetics of blue-and-green landscape painting into flowing bodily language: dancers simulate undulating mountain ranges through rises and falls in posture and directional turns, while the extension and retraction of sleeves re-enact the sweeping of brush and ink, thus realizing an immersive aesthetic experience.

Another exemplary case is the formation of the Dunhuang dance school. Choreographers conduct in-depth study of the feitian (apsaras) and music-making figures in the murals of the Mogao Caves, incorporating their characteristic S-shaped body curves, barefoot musical hand gestures, and the iconic “reverse pipa” pose into the vocabulary of classical dance. These creative practices demonstrate that the integration of traditional artistic elements with classical dance must be based on a profound understanding of the aesthetic characteristics of different art forms, so as to achieve a creative transformation from static art to dynamic art.

3.1.2 Dance-based Adaptation of Traditional Themes

The dance-based adaptation of traditional artistic elements is essentially a process of transforming material forms into bodily vocabulary. In this process, the first task for choreographers is to extract features from the original art form. In *Only Green*, for instance, the rolling contours of blue-and-green mountains are translated into bodily movement as the performers’ bodies are assimilated to the landscape, using physical form

to approximate the silhouettes of mountains. The director requires the performers to “lift the side waist”, thereby producing a slightly languid quality while maintaining continuous, unbroken breath.

The second task is to shape the expressive power of bodily language. In Dunhuang-style dance creation, choreographers preserve the characteristic “three bends” of the body seen in the murals while making adaptive adjustments according to the laws of human movement. This allows the frozen images of flying garments and celestial robes to be transformed into dynamic jumps and turns, ultimately achieving a dance-based sublimation of the murals’ aesthetic spirit and aligning the work with contemporary stage aesthetics. Throughout this process, the system of shenyun (body-rhythm) in classical dance remains the foundational framework, ensuring that the continuity of traditional art is realized through the unity of “form and spirit”.

3.1.3 Anchoring Creation in the Foundations of Chinese Culture

The key to the innovative development of Chinese traditional culture and arts does not lie in blindly following Western models, but in truly internalizing and revitalizing China’s own unique cultural genes. It is possible to learn from the Western strengths of standardizing and systematizing training methods; however, the core competitiveness of Chinese classical dance consists precisely in its xieyi (freehand) approach of “using form to express spirit”, in the restraint of “words on the lips yet withheld”, and in the balanced beauty of “sorrow without devastation and joy without excess”.

The integration of traditional arts and classical dance must therefore take the aesthetics of shenyun as its core rather than pursuing excessive modernization. Contemporary classical dance has developed eight fundamental elements—ti, chen, chong, kao, han, tian, yi, and pangti—which are also the basic components of shenyun. Consequently, when creating classical dance works, choreographers need to remain within the framework of classical dance and not deviate from its essence. Abandoning the traditional aesthetics of shenyun in favor of direct, contemporary movement language is equally problematic. The paradigm of classical dance, shenyun, sense of breath, and rhythm exemplified in Chunguimeng is thus worthy of careful study by creators of Chinese classical dance.

3.2 Implications for Dissemination

3.2.1 Strengthening Emotional Resonance with Audiences

Traditional xiqu often takes themes of loyalty to family and nation or grand historical narratives. Although such emotions are profound, they may, in cross-cultural dissemination or mass communication, encounter reduced audience understanding or empathy due to differences in cultural background or a high threshold of emotional entry. When classical dance integrates with traditional arts, it is possible to convert these grand emotions into more delicate feelings closer to individual experience, thereby enhancing universal resonance in dissemination. The classical dance Chunguimeng is a representative example. Although its creative inspiration is related to the narrative traditions of Peking opera, it does not continue the potentially grand themes of war and national turmoil that might appear in the opera. Instead, it focuses on the personal yearning of “a young girl’s dream in the boudoir”. Such individualized emotion requires no complex cultural background; both ordinary domestic audiences and overseas viewers can approach the work through the shared sentiment of longing and thereby grasp its connotations more easily. This transformation of emotion preserves the depth of feeling found in traditional arts while lowering the threshold of reception, contributing to the work’s effective dissemination.

3.2.2 Promoting Cross-boundary Integration of Dance Materials

The integration of traditional arts with classical dance is not confined to the single dimension of “xiqu–dance”, but can be extended to multi-field crossovers such as “guohua (traditional Chinese painting)–dance”. The collision of diverse source materials can enrich the inner content of a work and enhance its cultural distinctiveness in dissemination. From the perspective of external communication, cross-boundary integration helps audiences in other countries better understand Chinese culture. The work *Only Green*, which appeared on the stage of the 2022 Spring Festival Gala, is a typical case of “Chinese painting–dance” fusion. Drawing creative inspiration from Wang Ximeng’s colored silk handscroll *A Panorama of Rivers and Mountains of the Northern Song dynasty*, the work has received widespread acclaim from audiences both at home and abroad. Through dance, it achieves effective cultural transmission and allows viewers to experience the beauty of liubai (aesthetic “blankness” or negative space) in Chinese landscape painting.

3.2.3 Empowering Dance through Modern Technology

Although the classical dance Chunguimeng was created in 2006 and was limited by the stage technologies of its time, resulting in relatively constrained channels of dissemination, in today’s communicative environment modern multimedia technologies have become key means of expanding the pathways through which works circulate. Relevant studies indicate that the external dissemination of Chinese classical dance must

transcend the “limitations of the theatre” and rely on new media platforms and technologies to realize a three-dimensional mode of “online + offline” dissemination. At present, holographic technology already enables audiences to obtain a dual experience of in-theatre and online viewing of dance. Technicians can incorporate holographic images into dance recordings so that performers interact with them, thereby breaking through the spatiotemporal constraints of traditional stages. At the same time, digital technology can be used to circulate dance works widely on online platforms, making it possible for audiences to appreciate them anytime and anywhere.

3.3 Performance

3.3.1 Enhancing Dancers’ Cultural Literacy

The integration of traditional arts and Chinese classical dance is, in essence, an integration of cultures. If dancers lack an understanding of traditional Chinese culture, they will be unable to convey the cultural connotations of a work through movement. In *Chunguimeng*, the image of the “young girl in the boudoir” carries the implicit cultural temperament traditionally associated with Chinese women. Every downward tilt of the head and every rise and fall of the arms must communicate a sense of longing that is emotionally rich yet not ostentatious.

Such expression is by no means a purely technical issue. If a dancer is unfamiliar with the codes of conduct governing women in traditional boudoir culture—such as the etiquette norms of “not showing the teeth when smiling” and “not revealing the feet when walking”—she may easily interpret longing as exaggerated physical display, thereby undermining the cultural texture of the work. Thus, dancers need to study traditional Chinese culture and construct a foundational conceptual framework of classical Chinese aesthetics so that their performance can truly capture the spirit of the role and realize a deep integration of traditional arts and Chinese classical dance.

3.3.2 Strengthening Basic Training

Training in *shenyun* (body-rhythm) in Chinese classical dance encompasses both *shenfa* (body technique) and *yunlü* (rhythmic continuity). *Shenfa* emphasizes twisting, tilting, roundness, and curvature of the torso, while *yunlü* focuses on the continuous flow of energy and breath through the movement phrase. These two aspects of training form the precondition for dancers to command Peking opera and other traditional elements. For example, when performing *yunshou* (“cloud hands”) in *Chunguimeng*, the dancer must use core strength in the waist and abdomen to control the twisting and tilting of the torso while maintaining smooth, circular motion in the arms. Without long-term *shenyun* training, the movements of the arms and torso are easily disconnected, thereby losing both the aesthetic qualities of classical dance and the expansiveness associated with Peking opera movement.

At the same time, dancers must understand Peking opera movements on the basis of mastering classical dance technique. In Peking opera, the *yuanchang* (circular walking) pattern originally serves scene changes, with a relatively slow tempo that emphasizes stability. In *Chunguimeng*, however, *yuanchang* must be integrated with the fluidity of *shenyun*, with an appropriately quickened tempo and nuanced variations in the weight and lightness of the steps to convey the airy, dreamlike quality of a “young girl wandering in a dream”. Only by being thoroughly familiar with the aesthetic standards of *shenyun* can dancers discern which traditional elements should be retained and which should be adjusted, ensuring that performance does not deviate from the essence of classical dance while remaining imbued with traditional charm.

3.3.3 Advancing the Inheritance of Diverse Traditional Performance Forms

Deep performance in classical dance requires dancers to move beyond mere imitation of external form and trace back to the original traditional art forms on which the dance draws. Whether it be the codified expression system of *xiqu*, the power principles of martial arts, the archaic bodily postures of Han and Tang dance figurines, the meditative iconography of Dunhuang murals, or the winding grace of Kunqu art, each carries unique cultural codes and aesthetic norms. Only through systematic study of these source arts can dancers accurately grasp their inner spirit and thereby offer apt and vivid interpretations on the classical dance stage. For instance, when performing a “sword dance” derived from martial arts, if the dancer has only learned external movements such as sword flowers or point-and-snap techniques but does not understand the martial principle that “although the form stops, the intention continues” or the power concept of “letting the *qi* sink to the *dantian*”, the performance will easily become flashy and superficial, lacking the expected heroic strength and composure. Similarly, when interpreting works inspired by Han and Tang dance figurines, dancers must deeply understand the Han dynasty’s aesthetic pursuit of “raised sleeves and flexed waists” and the Tang dynasty’s cultural confidence in “plump, dignified beauty”. Only then can they, through the distinctive posture of a relaxed lower back and slightly tilted hips, together with bold and weighty steps, accurately convey the spirit of those eras rather than merely striking a pose. Therefore, in-depth study of traditional performance arts such as *xiqu*, martial arts, and Kunqu is not only a technical requirement for enriching the body’s movement vocabulary

but also a fundamental prerequisite for safeguarding the cultural authenticity and artistic impact of classical dance. It directly promotes the performer's elevation from the level of technique (ji) to the realm of artistry (yi). For performers, actively learning and understanding various traditional performance forms is essential for more fully and convincingly interpreting Chinese classical dance.

IV. Conclusion

The artistic practice of Chunguimeng accomplishes a creative transformation from traditional xiqu to contemporary dance aesthetics. It is not only a transmission of bodily vocabulary but also a contemporary expression of Chinese culture. The success of this work demonstrates that the vitality of traditional culture lies neither in a conservative adherence to fixed formulas nor in blind innovation detached from its artistic essence, but in a path of integrity-based innovation that remains faithful to the core of national aesthetics while renewing it. The implications of Chunguimeng extend beyond dance itself: through its successful integration of forms, it offers a referential paradigm for the modern transformation of China's fine traditional culture—namely, inheriting tradition through modern aesthetic consciousness and rearticulating the classics through contemporary artistic language. Looking to the future, the innovative trajectory of Chinese classical dance, and indeed of traditional culture as a whole, still needs to uphold the fundamental principle of integrity and innovation. Only by deeply rooting itself in the fertile soil of the nation, maintaining cultural self-awareness and confidence, and simultaneously undertaking systematic exploration at the levels of creation, dissemination, and performance, can traditional culture truly be revitalized in contemporary society and contribute distinctive Eastern wisdom and aesthetic value to the global artistic ecosystem.

Note

- [1]. Jiang D. A Study on the Historical Development of Chinese Classical Dance [D]. China National Academy of Arts, 2008. (in Chinese)
- [2]. Zhang T. "An Exploration of the Inheritance and Development of Xiqu Dance Performance Forms in the Body-Rhythm of Chinese Classical Dance: A Case Study of Chunguimeng" [J]. Contemporary Music, 2016(10). (in Chinese)
- [3]. Jia Z. "The Artistic Extension of Xiqu Dance Elements in the Shenyun of Chinese Classical Dance: A Case Study of the Classical Dance Work Chunguimeng" [J]. Art Appreciation, 2022(11). (in Chinese)
- [4]. Weng T. "An Exploration of Communication Strategies for Contemporary Chinese Classical Dance in a Cross-cultural Context" [J]. Journal of Beijing Dance Academy, 2024(6). (in Chinese)
- [5]. Gong Q. On the Sublation of Xiqu Dance in the Performance of Chinese "Classical Dance" [D]. China National Academy of Arts, 2013. (in Chinese)