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FLOWER'S WALTZ

performer: higher education applicant of the second (master's) level
of full-time department

Xu Zhang

Qualification work supervisor:

Candidate of Art Criticism, associate professor,
associate professor of the department of folk choreography,
Kharkiv state academy of culture,

Iryna Mostova

Accepted for the defense: “_____” _____ 2025

Head of the department _____ Karina OSTROVSKA

(signature)

(clarification of signature)

Grade _____ / _____ / _____

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INTRODUCTION

As one of the oldest dance forms in human history, ballet is a dazzling gem in dance art. The origin of ballet can be traced back to the 17th century, with a history of more than 400 years. After hundreds of years of inheritance and development, today's ballet art has reached a new level of development.

Ballet, also known as "European classical dance", is a traditional dance form that originated from European folk culture. The origin of ballet can be traced back to before the 17th century. Traditional ballet was only a form of dance performance limited to the royal palace aristocracy, after the 1620s Ballet began to spread and develop among the people on a large scale. This dance form has initially spread among European folk culture Because of its elegant dance movements The graceful dance posture is deeply loved by the people. Therefore, its spread among the people was also quite rapid, only half a century later Ballet, as a form of dance, has gained numerous enthusiasts on the European continent and its spread has spread throughout the entire continent [16, p.96].

This study focuses on the interpretation of natural imagery in ballet art, aiming to explore in depth how ballet uses unique dance language, music, stage design, and other means to transform the form, color, texture, vitality, and emotions of nature into visual and auditory images on stage. By analyzing this interpretation process, we reveal the unique value and infinite possibilities of ballet in the field of artistic creation, further explore how to evoke emotional resonance between the audience and nature, and its positive role in inheriting and promoting natural culture. This not only helps deepen the understanding of the expressive power of ballet art, but also provides a new perspective for interdisciplinary research on the relationship between nature and art. It also provides inspiration and creative ideas for ballet creators, promoting the continuous innovation and development of ballet art in contemporary society.

The scope of research methods covers various important stages and diverse schools in the development of ballet, including works with nature as the theme or containing natural imagery under different style systems such as European classical ballet, romantic ballet, modern ballet, and Chinese ballet; The research subjects not only include well-known classic ballet works, but also include some niche but innovative modern ballet works, striving to

comprehensively demonstrate the rich forms and dynamic development of ballet art in interpreting natural imagery.

In terms of literature research, extensively consult academic works, professional papers, art reviews, historical documents, and online resources related to ballet. Starting from the origin and development of ballet, this article examines the characteristics of the expression of natural imagery in ballet works from different periods; Explore the creative concepts and practices of ballet masters from various schools, and explore their artistic propositions in the creation of natural themes; Analyze the original materials such as scripts, dance scores, music scores, and stage design drawings of classic works to obtain multidimensional information on ballet interpreting natural imagery and form a solid theoretical foundation.

Purpose - The purpose of the qualification work is to analyze and develop possible ways to express characters of nature with expressive means of ballet dance.

Qualification work objectives:

- To study the history and aesthetic features of ballet dancing.
- To explore the expressive techniques and emotional aspect of Chinese traditional culture.
- To analyze the opportunities and challenges of integrating Chinese cultural elements into ballet dances.
- To identify the prospects and impact of innovative synthesis on the development of dance art.

Object – The object of the study is ballet dances..

Subject – The subject of the study is study of expressive means of ballet dance, which translate the nature characters.

Methods of research on the selected topic.

To achieve the goal, the following methods were used:

- historical and cultural analysis to study the origins and development of selected cultural traditions;
- comparative analysis to identify common and unique features of ballet dance and Chinese culture;
- empirical method to test integration approaches in dance art;
- interpretative analysis to assess the artistic results of the synthesis..

Practical significance. The results of the work can be used in modern choreography to create innovative dance productions that combine the cultural traditions of the East and the West. In addition, the study will contribute to the expansion of interaction between different cultures, stimulating the development of the global artistic space.

Structure of the qualification work.

The qualification work consists of an introduction, a theoretical part with two chapters, a project with a composition and production plan, conclusions, and a list of references. The first chapter examines the stylistic and cultural features of Latin American dance. The second analyzes the expressive means of Chinese culture. The third chapter explores the process of integration and prospects for cultural synthesis. The total number of pages is 51, and the list of references includes 29 items.

CHAPTER 1. THEORETICAL FOUNDATIONS OF REALIZATION OF CHOREOGRAPHIC COMPOSITION

1.1 The development of ballet dance in the context of modern socialite

1.1.1 The diversified development trend of ballet

The innovative integration of performance forms (blending with modern dance and ethnic dance) has become increasingly prominent in contemporary times, giving rise to many refreshing works. For example, the "Fusion" series created by the Dutch Dance Theatre (NDT) cleverly interweaves the precise techniques of ballet with the freedom and casualness of modern dance and the unique style of ethnic dance. One of the dances is based on the basic skills of ballet, incorporating modern dance's exploration of the limits of the body. The dancers sometimes show the elegant upright posture of ballet, sometimes twist and curl up, expressing emotions through different lines of the body; At the same time, rhythmic stomping and swaying movements from African ethnic dances are interspersed, with strong drum beats echoing ballet music, allowing the audience to feel the collision of diverse dance cultures in the same work, greatly expanding the expressive power of dance and the audience's aesthetic perspective [18, p.211].

In China, the dance drama 'Iron Man' can be regarded as a model of fusion. This work takes Wang Jinxi, a Daqing oil worker and a national model worker, as the prototype, and shows the collective image of the first generation of oil workers in China. It boldly innovates in dance choreography, integrating ballet, ethnic dance, and modern dance into one furnace [19, p.93]. The men's group dance at the beginning, with grand and magnificent music, heroic ballet costumes, and passionate modern dance movements, instantly captured the audience's attention; The frolic section of the Iron Man and the workers adopts elements such as the handkerchief of the national dance, turning over, etc., combined with the loud, loud, and witty Qin Opera Banhu music, showing a strong regional characteristics and life breath; When depicting the inner struggles and emotional entanglements of characters, modern dance techniques such as contraction and extension are used to delicately express the characters' emotions. The three dance styles complement each other perfectly, serving the plot and character shaping.

The expansion of subject matter (exploration of real-life themes): Contemporary ballet creators are increasingly paying attention to real life, exploring themes that are close to the present, and producing a number of works with the spirit of the times. The Royal Swedish Ballet's "Migration" is based on the phenomenon of immigration in modern society, using ballet dance vocabulary to depict the reluctance of immigrants to leave their hometowns, the hardships of their journeys, and the struggle and hope of integrating into new environments. Dancers use their bodies to simulate scenes such as carrying backpacks on long journeys and searching for direction in crowded crowds, coupled with a simple yet infectious stage setting, allowing the audience to deeply feel the human warmth behind this global social issue, triggering resonance and reflection.

In China, the ballet "Crane Soul" is based on Xu Xiujuan, the hero of crane protection. It praises the excellent quality of the young generation of Chinese people who love their jobs and devote themselves selflessly, calls on people to uphold the concept of "green environmental protection", and expresses the traditional oriental aesthetics of "harmony between man and nature" [20, p.78]. The creator delved into the Zhalong Nature Reserve in Qiqihar, Heilongjiang Province and the Yancheng Nature Reserve in Jiangsu Province to learn about Xu Xiujuan's personal story, growth process, and the living habits of red crowned cranes. After accumulating creative materials, they used ballet's unique toe techniques and agile dance movements to showcase scenes such as cranes soaring and crane raising girls accompanying cranes. They perfectly integrated real-life stories with ballet art, conveying profound spiritual connotations of the times.

(Interpretation of Traditional Culture)Ballet's adaptation and interpretation of traditional cultural stories have become an important way to demonstrate cultural confidence and promote cultural exchange. The Paris Opera Ballet has adapted the ancient Greek myth "Orpheus and Eurydice" into a ballet work, deeply restoring the cultural style of ancient Greece from stage design to choreography. The dancers wear ancient Greek style costumes, and the stage background is a simple and textured ancient Greek columnar building. The dance movements draw on the static beauty and dynamic rhythm of ancient Greek sculpture art, making ancient myths shine new on the ballet stage and allowing global audiences to appreciate the charm of ancient Greek culture.

In China, the Guangzhou Ballet Theatre's "Legend of the White Snake" is adapted from one of the four major folk legends in China, aiming to create a "Chinese style love letter" written to the world through pointe art. The drama starts from important plot points such as Awakening of Insects, Visiting the Lake, Playing Qin and Se, Misconceptions, Duanyang, Breaking Souls, Decision Making, and Mingxin, and uses light comedy techniques to convey Eastern culture with humor and wit. It is hoped to achieve a breakthrough exploration in tragic comedy in the creation of Chinese ballet. Balancing formal and lexical innovation in dance language, combining elements of traditional Chinese dance culture with classical ballet, making the upper body movements of ballet, known as "toe art," more rich and delicate, skillfully conveying the subtle psychological activities of characters, and creating a new image of ballet art with Chinese characteristics [21, p.28]. Not only is it widely popular for domestic tours, but it also goes to the international stage to showcase the unique charm of China's excellent traditional culture to the world.

1.1.2 The stylistic features of contemporary ballet works

(Innovation in Narrative Techniques)In contemporary ballet creation, the innovation of narrative techniques has become a significant highlight, with many works breaking the traditional linear narrative mode and adopting non-linear narrative structures, bringing audiences a new viewing experience. Taking Hamburg Ballet's "La Dame aux Cam é lias" as an example [22, p.56], this ballet uses the same reverse narrative technique as the original work, while interspersed with "flashback" scenes and interludes, making the entire ballet as dramatic as a novel. At the beginning, the female protagonist Camellia is on the brink of death, struggling with memories and pain as she lies on her sickbed. Then, through dynamic dance and changing stage scenes, she flashes back to her past luxurious dance party, sweet encounter with her lover, and various hardships after suffering from social prejudice, delicately presenting the complex and tragic life of Camellia, immersing the audience in her tortuous fate and deeply feeling the strong conflict between love, desire, and reality, greatly enhancing the drama and emotional tension of the work.

The Dutch National Ballet's Don Quixote takes a different approach, using multiple perspectives for storytelling. On the one hand, from the perspective of the protagonist Don Quixote, it portrays his dream of a knight and embarking on an absurd adventure. Through exaggerated and humorous dance movements, he portrays his inner fanaticism and persistence

in scenes such as fighting against windmills and rescuing princesses; On the other hand, the interweaving of perspectives from others, such as the ridicule, confusion, or occasional admiration of Don Quixote by tavern owners, maids, and other ordinary people, enriches the story's layers. This multi perspective transformation allows the audience to delve into the protagonist's ideal world while examining their behavior from a realistic perspective, triggering deep thinking on the relationship between ideals and reality and injecting new vitality into the classic story.

(Expansion of Dance Vocabulary) Contemporary ballet works actively expand their dance vocabulary, boldly incorporating diverse movement elements such as modern dance, street dance, and ethnic folk dance, showcasing unprecedented richness and unique charm. The American Ballet Theatre's "Song of Light and Shadow" cleverly blends the freedom and smoothness of modern dance with the elegance and precision of ballet. Dancers stretch their limbs on stage, displaying a majestic momentum with open and closed modern dance movements, as if breaking free from constraints and embracing freedom; Sometimes quickly switching to ballet's toe rotation and light jumping, showcasing an elegant temperament, the two complement each other, combined with the interplay of light and shadow stage effects, creating a dreamlike visual feast, accurately conveying the work's exploration of life and hope themes [9, p.36].

The Marseille Ballet in France incorporates elements of Egyptian folk dance into their ballet in their work 'Cleopatra'. Dancers imitate the postures of characters in ancient Egyptian murals, twisting their hips and swinging their arms to showcase the mysterious charm of Cleopatra through rhythmic exotic movements; At the same time, combining the upright posture and exquisite skills of ballet, it highlights the solemnity, majesty, and intense conflicts in showcasing the luxurious scenes and power struggles of the palace, making the audience feel like they have traveled through time and space, experiencing the charm of ancient Egyptian civilization, and broadening the cultural expression boundaries of ballet art.

(Innovative Concepts and Practices of Creators) Contemporary ballet creators uphold the innovative concept of diverse integration and daring breakthroughs, actively engage in creative practice, and inject strong impetus into the development of ballet art. Famous choreographer Christopher Pitt often explores the depth of human nature from a unique perspective in his works, such as "After the Rain", which captures inspiration from the subtle

aspects of daily life and focuses on people's pursuit of hope in difficult situations. In terms of dance choreography, he breaks away from conventional combinations of movements and encourages dancers to improvise, incorporating natural movements from daily life such as trembling, falling, running, etc., giving the work a simple and realistic feeling; Simultaneously paired with simple yet poetic music, creating a serene atmosphere that allows the audience to see depth in the ordinary and evoke emotional resonance.

Based on ancient Chinese philosophy, traditional cultural elements such as Tai Chi and calligraphy are used to construct a dance framework. Dancers showcase the ethereal atmosphere of Eastern culture through slow and smooth movements; Introducing the exploration of physical limits and innovative spatial utilization in Western modern dance, combined with experimental electronic music, breaking the boundaries between Eastern and Western art, creating stunning stage wonders, conveying unique Eastern aesthetics to global audiences, showcasing cross-cultural creative charm, and opening a new chapter for ballet art.

1.2 Expressive means of ballet dance in the process of creating a choreographic project

1.2.1 Narrative expression: Dance presentation of plot promotion

Dance transformation of story structure-Ballet uses body language as a "brush" to ingeniously transform complex story structures into dance presentations, imbuing abstract emotions with concrete expressions and leading the audience into a world of fantasy art. Taking the classic ballet *Romeo and Juliet* as an example, Shakespeare's heart wrenching love tragedy radiates a unique charm on the ballet stage [1, p.121].

At the opening, in the grand dance scene of the Capulet and Montague families, dancers clearly divided their factions through their steps, dance moves, and positioning. The dancers of the Capulet family have strong and powerful movements, with large amplitudes, showcasing the family's dominance and majesty; The Montague family highlights their vitality through agile and fast-paced movements, with occasional collisions, eye contact, and avoidance between dancers from the two families, cleverly hinting at family conflicts and laying the groundwork for the story. When Romeo and Juliet meet, the music is soothing, the lights are focused, and the two express their hearts through delicate duet dance. Slowly lifting, gentle support, and affectionate gaze, combined with a close fit and gentle touch of the body, showcase the shyness, innocence, and passion of first love to the fullest; The balcony duet is

even more classic. Juliet stands lightly on the "windowsill" (simulated by dancers or with props), while Romeo looks up affectionately from below, spreading his arms and lightly touching his fingers as if crossing time and space to convey love. Then Romeo climbs the "balcony", and the dancers simulate it with light jumps and precise grasping, showing their love impulse and courage. As the plot progresses and conflicts escalate, the dance scenes become thrilling. The dancers jump vigorously, spin rapidly, and swing their arms vigorously, simulating intense fighting with swords and crossbows. The fast-paced drum beats and passionate music create a tense atmosphere; Juliet was forced to get engaged in a desperate solo dance, trembling her limbs, staggering her steps, and making frantic gestures, accompanied by mournful music, conveying her inner pain and struggle; At the end, Romeo thought Juliet had died and drank poisoned wine in grief. The dancer's body slowly collapsed, and Juliet woke up to see the situation. She committed suicide, and the two embraced each other in the end. Their movements were powerless but full of deep affection, and the music was sorrowful, pushing the tragedy to its climax, making the audience shed tears and deeply experiencing the narrative charm of ballet.

Action design for character shaping-Ballet shapes the souls of characters through carefully crafted motion designs, allowing them to leap onto the stage. Taking Qionghua from the Chinese ballet "The Red Detachment of Women" as an example, her character is stubborn, brave in rebellion, and her movements are closely designed to fit her unique traits [1, p.195].

In her debut, Qionghua was severely beaten by Nanba Tian. The dance began with intense trembling and struggling movements, twisting her body and vigorously waving her arms, showing her unwillingness to be manipulated by fate; In the guidance of Changqing, Qionghua heard the call of revolution and her eyes immediately became firm. Her actions changed from hesitation and hesitation to resolute determination, she clenched her fists and strode forward, demonstrating her determination to devote herself to the revolution; In the battle scene, Qionghua charges forward, lifts her legs high, jumps over large spans, simulates crossing obstacles and bravely killing enemies, waving firearms with strong and powerful movements, demonstrating bravery and fearlessness; In terms of emotional expression, when facing the care of her comrades, Qionghua's movements are gentle, slightly lowering her head and lightly tapping her comrades' shoulders, revealing a warm side and enriching the

character's layers, allowing the audience to witness her growth and transformation, and feel the powerful power of ballet movements in shaping characters.

1.2.2 Emotional rendering: the cause of emotional resonance

Action mapping of emotional themes-In ballet choreography, every movement of the dancer serves as an emotional "spokesperson", accurately conveying the complex emotions deep within the character's heart and resonating closely with the audience's heartstrings. Taking the classic solo dance "The Death of the Swan" as an example, its emotional theme focuses on the swan's attachment to life, sadness towards death, and indomitable struggle before its death.

At the beginning, the swan slowly raised one wing, with gentle movements but a slight tremble, as if unable to resist the invasion of fate, and full of reluctant memories of the beautiful times of soaring freely in the blue sky and playing in the lake in the past; As the music progresses, the swan's body rises and falls slightly, its footsteps moving slightly, as if it is pulling against death, trying to stand firm and continue every second of its life, trembling more violently, rendering the emotions of despair and grief layer by layer; At the climax, the swan exerted its last strength to flap its wings and fly high, but could only briefly leave the ground and then fall down. At this moment, its legs were bent and its upper body was leaning forward, showing the struggle and unwillingness of its life. The audience seemed to empathize with the swan's inner pain and suffering, immersed in the atmosphere of sadness, sighing and lamenting the passing of life. The choreographer uses delicate control over the amplitude, intensity, and speed of movements to concretize abstract emotions, allowing the audience to understand the swan's inner world through their bodies and appreciate the shocking power of ballet movements in conveying emotions.

Diversified methods for creating atmosphere-To enhance emotional rendering, ballet incorporates multiple elements such as music, lighting, and stage design during choreography, creating a comprehensive atmosphere that fits the theme and immerses the audience. In the classical ballet 'Sleeping Beauty', creating a dreamy, romantic, and mysterious atmosphere is truly remarkable [5, p.85].

Musically, Tchaikovsky's compositions are like lively poems, beginning with gentle strings and crisp harps, like moonlight shining on a quiet forest, evoking the joy of a princess's birth; As the plot enters the cursed phase, low pitched brass instruments join in, the

melody darkens, heralding the arrival of a crisis; Waiting for the prince to awaken the princess in the climax section, the passionate melody plays, interweaving brass, string, and woodwind, playing a love song, and the music melody fluctuates closely with the emotional pulse of the plot [24, p.11].

The lighting design is exquisite and unparalleled, with a warm yellow soft light simulating the dawn at the beginning, enveloping the palace and creating a warm and peaceful atmosphere; When cursing, a dark blue cold light is cast, casting shadows over the stage, adding a sinister and terrifying atmosphere; A forest scene that has been sleeping for a hundred years, with green light and shadow mottled, like a quiet and mysterious dream; The prince and princess meet, and the spotlight focuses on the two of them, creating a romantic atmosphere with warm light. The color and brightness switching of the lights enhance the atmosphere.

The stage props add icing on the cake, and the palace scene is decorated with luxurious golden curtains and exquisite carved columns, showcasing the royal majesty; Forest scene, with lifelike giant mushrooms and vine props, dancers shuttle through it, enhancing the mysterious and dreamlike atmosphere; The sleeping bed of the princess is exquisitely carved with light gauze, matching the softness of the characters. The diverse dance elements create an immersive visual feast for the audience, which, in conjunction with dance and music, creates a strong emotional atmosphere, allowing the audience to immerse themselves in fairy tale dreams and experience the unique charm of ballet art.

1.2.3 Stylization highlights: the continuation and innovation of school characteristics

Adhering to and inheriting traditional styles-In the development of ballet, many classic plays have been renowned for their adherence to traditional styles and have become shining treasures in the history of ballet art. They carry the aesthetic trends and artistic pursuits of specific historical periods and provide profound nourishment for future choreography and creation. Taking the representative work of Romantic ballet, *Giselle*, as an example, since its emergence in the 19th century, it has consistently adhered to the core style of Romanticism, like an artistic lighthouse, illuminating the path of ballet art.

From the perspective of dance movement design, '*Giselle*' vividly demonstrates the ultimate pursuit of romanticism for lightness and graceful beauty. Dancers frequently use the

classic dance posture of "Arabesque", shifting their body weight to one foot, lifting their hind legs straight and backward, elegantly extending their arms like swaying willow branches in the wind, drawing gentle curves in the air, creating a dreamlike visual effect; The 'Attitude' dance posture also frequently appears, with the dancer supporting with one leg bent and the other leg bent and lifted, forming an elegant curve with the body, showcasing a dynamic and graceful state [2, p.30]. In the group dance segment, the dancers move in a neat and uniform manner, with light and agile steps, as if a group of lively fairies shuttle across the stage. Their toes are lightly tapped, as if walking on clouds. Every jump and rotation carries an ethereal aura, showcasing the extraordinary and poetic qualities advocated by romanticism to the fullest.

In terms of plot and emotional expression, 'Giselle' closely follows the essence of romanticism, revolving around the tragic love story between the innocent rural girl Giselle and the aristocratic youth Albert. In the first act, Giselle and Albert meet and fall in love at a rural celebration. Their dance moves are lively and joyful, brimming with youthful vitality and sweet love. The spinning and lifting movements are full of passion, showcasing the beauty of passionate love; In the second act, Giselle passed away sadly due to being deceived, turning into a ghost. The ghost dancers in the group dance are dressed in elegant white gauze, their movements are soothing and mournful. With delicate trembling and gentle floating movements, combined with melancholic music, they create a gloomy and beautiful atmosphere. Giselle and Albert's duet dance is full of regret and nostalgia, but unable to turn the tide. It deeply interprets the poetic philosophy of Romanticism on love, life and death, and human nature, touching the hearts of the audience. After a hundred years, it still exudes charming charm, inspiring choreographers to inherit and carry forward traditional styles.

The fusion and breakthrough of modern style-In the contemporary ballet world, the fusion of modern style and ballet tradition has become a trend, injecting vitality into this ancient art, keeping up with the pace of the times, and meeting the diverse aesthetic demands of contemporary audiences. Many avant-garde ballets boldly break through traditional barriers, incorporating modern dance concepts of free and casual movements and cutting-edge multimedia technology into choreography, ushering in a new era of ballet.

Some modern ballets actively incorporate modern dance movement elements into their choreography, endowing ballet with new body language. The strict stylized movement norms

of traditional ballet are abandoned, and dancers are no longer limited to the single mode of "opening, stretching, straightening, and standing". They are integrated into the ground rolling, curling, and stretching movements of modern dance to expand the boundaries of body expression [6, p.10]; The introduction of improvisation techniques allows dancers to freely express themselves within a predetermined framework based on the emotions and music rhythm of the scene, making the performance full of unknown surprises. For example, in the newly composed work "Swan Lake" by the Royal Swedish Ballet, the opening group dance breaks conventions with modern dance loose formations and irregular movement rhythms. The dancers' bodies sometimes tense and exert force, and sometimes slack and twist, showcasing the complexity and diversity of contemporary society and individual inner struggles and confusion. It forms a sharp contrast with the classic version, triggering the audience to rethink traditional stories.

The application of multimedia technology has become a "divine tool" for expanding the expressive power of modern ballet. Stage background projection technology is widely used to transform virtual scenes in real time and create an immersive atmosphere with dance movements. In the dance drama "Alice's Adventures in Wonderland", dancers shuttle through the projection to generate fantasy forests and crazy tea party scenes. Dance movements interact with virtual images, reaching out to touch "fairyland" creatures, avoiding virtual obstacles, and enhancing the realism and fun of the story; The LED lighting matrix is flexibly controlled, changing brightness, color, and shape according to the plot and music rhythm, assisting in the emotional rendering of dance. During the climax of a modern ballet work, the LED lights flash rapidly and focus on the dancers, enhancing the tense rhythm and passionate atmosphere, putting a technological and fashionable coat on ballet art, attracting the attention of young audiences, and promoting ballet to move towards the future.

1.3 Analysis of the source base

1.3.1 The connotation of natural image and ballet context

Natural imagery, as a reflection of the natural world in human consciousness, carries rich cultural, emotional, and philosophical connotations. From a cultural perspective, many natural elements have taken root and sprouted in the soil of different ethnic cultures, blooming with

unique symbolic flowers. In traditional Chinese culture, "pine, bamboo, and plum" are revered as the "Three Friends of Cold and Cold". The pine stands tall and tough, standing proudly in the frost and snow, symbolizing the noble character of perseverance and indomitable spirit; The hollow exterior of bamboo is straight, rising step by step, symbolizing boundless aspirations and relentless progress; Plum blossoms in the cold winter, with a subtle fragrance that exudes the aloofness and resilience of frost and snow. These three elements often appear in poetry, painting, and architectural decoration, serving as cultural symbols for literati to express their aspirations and convey their character. In Western culture, the olive branch is a messenger of peace, originating from ancient Greek mythology. The white dove carries the olive branch in its mouth to convey the good news of the receding flood and the arrival of peace. Since then, the olive branch has frequently appeared on the international stage, displaying the vision of praying for peace in logos, flags, and ceremonial scenes.

In terms of emotional dimension, natural imagery is like tentacles of emotions, delicately linking the deep emotions of human hearts. In spring, flowers bloom like a brocade, with delicate and colorful petals that are soft and tender, just like the fairy dance of joy and hope, awakening people's longing for a beautiful new life in their hearts; On an autumn night, the bright moon hangs high, casting a silver glow over the earth. The serene and clear glow envelops the mountains and rivers, like a veil of peace and longing spreading out, evoking the lingering longing of wanderers for their hometown and loved ones. It triggers the poetic surge of literati and poets, pouring their emotions into poetry. When the wind and rain mix, the strong wind howls, tearing apart everything, and the sudden rain pours down, hitting the earth, causing a sense of fear and helplessness to arise; And with the warm sunshine in the sky, the radiance is warm and gentle, gently brushing the skin and dispelling the haze, sowing comfort and vitality, healing the tired soul [24, p.69].

At the level of philosophical speculation, the imagery of nature as a wise star inspires humanity to explore the true meaning of the universe and life. Laozi once said, "The highest good is like water, which benefits all things without dispute." Water, in its gentle state, flows and nourishes all things. Despite obstacles and detours, it does not change its desire to flow into the sea, interpreting the philosophy of humility, tolerance, and resilience in life, inspiring people to let go of their attachments and follow the way of nature; The towering mountains stand tall, with their roots deeply rooted in the earth. The peaks reach straight into the clouds,

displaying their strength, stability, and eternity in silence. While awe inspiring, one can appreciate the vastness of the world and the insignificance of individuals, contemplate the value of life and mission, inspire the spirit of climbing, and pursue the peak of life. The diverse connotations of these natural images are like flowing water from the source, injecting endless inspiration into ballet artistic creation and endowing dancers with agile postures and profound souls.

1.3.2 Ballet's preference for natural images

In the artistic creation of ballet, choreographers often have a special fondness for specific types of natural imagery, and these carefully selected imagery become key elements in constructing the poetic space of dance and conveying emotional connotations. Animal imagery frequently shuttles through the ballet stage, showcasing vitality and personality metaphors in a lively and dynamic manner. Swans, with their elegant and slender necks and snow-white feathers, swim lightly on the lake, resembling ballet dancers on the water, becoming the embodiment of purity, nobility, and romance. In the group dance of Swan Princess in Swan Lake, the dancers sway their arms gently like swans flapping their wings, and their tiptoes simulate sliding on the water surface, fully displaying the spirit of swans and telling the beautiful story of love and redemption; And the butterfly emerges from its cocoon, its wings dazzling and colorful, dancing gracefully among the flowers, symbolizing the spirit of transformation, freedom, and pursuit of beauty. A modern ballet work focuses on the butterfly's life, with dancers starting from curling up, stretching and jumping movements to interpret growth and breaking through the cocoon, and stepping on the glorious chapter of life with agile dance steps.

Plant imagery is also the darling of ballet stages, with flowers expressing their fragrance and reflecting their emotions through colorful colors and delicate forms. Roses are delicate and juicy, with petals clustered layer by layer, either passionately expressing passionate love, or revealing melancholic sadness when withering. In the ballet duet with love as the theme, the female dancer's skirt flies like petals as she spins, interpreting the passion of passionate love; Lily is pure and elegant, standing tall and graceful, conveying the meaning of holiness and purity. It is often used to shape fairy and elf images, endowing characters with ethereal temperament. In the imagery of trees, willow branches hang down and sway in the wind, like green ribbons fluttering, showing a gentle and soft demeanor. The dancer's arms simulate the

swinging of willow branches, and their waist is lightly twisted, creating a poetic Jiangnan atmosphere in soothing music; The oak tree is tall and sturdy, with thick branches symbolizing strength and protection, which can complement the heroic character. Its tough action style complements the character's character.

The imagery of natural phenomena injects a majestic and mysterious power into ballet. The wind is invisible but has traces. The dancers' fluttering clothes and light jumping and spinning seem to be carried by the gentle breeze and strong wind, conveying a sense of agility and variability. In the dance drama depicting the flow of seasons, the dancers' movements in the spring breeze section are gentle and soothing, like the wind caressing new shoots; In the thunderstorm, strong music, rapid dance steps and flashing lights are interwoven to simulate lightning, thunder and rainstorm, vent passion and conflict, and show the ups and downs of fate; The vast and boundless starry sky, with dancers slowly stretching and quietly rotating, creates a mysterious and profound artistic conception against the backdrop of a dark stage, triggering imagination about the universe and the unknown, adding dreamy colors to ballet, and immersing the audience in a magical realm where nature and art blend together.

1.3.3 The expression of plant image

The imagery of plants flows like poetry in ballet movements, and dancers use their bodies as pens to paint a beautiful picture of plant growth and blooming. In the "Waltz of Flowers", the dancers begin with light steps and slightly trembling skirts, simulating the sprouting and awakening of flowers under the gentle breeze, like spring sprouts breaking through the soil, delicate and full of vitality; As the music progresses, the arms elegantly stretch and rotate, like petals spreading layer by layer, displaying the brilliant blooming of flowers. The stamen sways gently, the petals flutter, conveying joy and beauty; In terms of group dance arrangement, the dancers are arranged in a staggered manner with a combination of movement and stillness, resembling a cluster of flowers, creating a colorful flower scene. The vigorous vitality and elegant temperament of natural flowers are vividly portrayed, making the audience feel as if they are strolling in a sea of flowers, immersed in the fragrant and dreamlike realm, and experiencing the nourishment of natural poetry [2, p.50].

In some ballet works with four seasons as the theme, during the spring period, the dancers' movements are gentle and gentle, their arms are like willow branches sprouting and swaying in the wind, and their posture is like bamboo shoots sprouting, conveying hope for

new life; In summer, the movements are lively and unrestrained, spinning and jumping like lush flowers and flourishing tree crowns, filled with passion for life; Autumn arrives, with steady and slow steps, arms undulating to simulate falling leaves, revealing a melancholic and beautiful poetry; In winter, the movements are restrained and subtle, curled up and stretched like cold plum blossoms and proud snow, demonstrating resilience and strength. Through the cycle of plant life, it tells the story of nature and life philosophy, making ballet profound in meaning.

Natural phenomena in ballet are interpreted by dancers and transformed into dynamic images that shock the visual and touch the soul. In the scene of snowflakes falling in "Raimonda", dancers are dressed in light white gauze, tiptoeing lightly and moving in small steps, as if snowflakes are drifting leisurely in the air. Their body posture rotates, and the white gauze flies, as if snowflakes are swirling and fluttering. Combined with cool toned lighting and quiet music, they create an ethereal and pure atmosphere of ice and snow, making the audience feel like they are in a kingdom of ice and snow, experiencing the beautiful poetry in the cold and quiet; While in the performance of the storm scene, the dancers act quickly and forcefully, jumping and running to simulate the howling wind, rapidly rotating and violently shaking the skirt like a rainstorm, echoing with the passionate music and flashing lights, to vent the violent power of nature, show the smallness and resistance of human beings in front of the great power of nature, fill the stage with a tense and shocking atmosphere, deeply integrate the magnificent momentum of natural phenomena and the internal spirit into the body of ballet art, expand the expression boundary, and cause the audience to fear nature and think about life.

CHAPTER 2. ANALYSIS OF CHOROGRAPHIC ANALOGS AND ARTISTIC PROTOTYPES OF THE CREATIVE PROJECT

2.1 Interpretation of nature images in different art forms

2.1.1 Natural images in the art of painting

In the history of Western painting, Van Gogh's "Sunflowers" has become a classic work that interprets the imagery of flowers and birds with its unique charm. This work was created in Arles, southern France, where Van Gogh was immersed in the brilliant sunshine and vibrant colors. Sunflowers became his ideal medium for expressing his inner passion and longing for life. In the picture, more than ten sunflowers are presented in different poses, some blooming vigorously, with petals stretching outwards like flames, shining golden and dazzling; Some are slightly lowered, slightly shy, but still exude vitality; Some are about to wither, their petals curled up, yet they still hold onto their final brilliance. Van Gogh used thick and bold brushstrokes to give every petal and leaf a sense of vitality, and the accumulation of paint further enhanced the texture and three-dimensional sense of the painting. In terms of color, he uses a large area of yellow as the main tone, interweaving and blending from light yellow to orange yellow and dark yellow, with a small amount of blue and green, forming a strong contrast and creating a hot and dazzling visual effect, as if sunlight is jumping on the canvas [13, p.54]. Sunflowers "is not only a sketch of flowers, but also a direct exposure of Van Gogh's inner world. Sunflowers symbolize the sun and light in France. For Van Gogh, they are a symbol of the power of life, representing his love for life and persistence in hope. Even in difficult situations and suffering from mental illness, he still embraced life with full enthusiasm. In the painting, sunflowers grow in different directions but are closely connected, like a group of dancers dancing passionately, showing the diversity and resilience of life. It also reflects the artistic pursuit of Western Post Impressionism, which focuses on subjective emotional expression, breaking free from the constraints of objective objects, and expressing inner emotions through natural objects. It opens a door to the inner world of painting for future generations, allowing viewers to deeply feel the passion and power originating from the depths of life when appreciating the painting.

Chinese traditional painting has a long history, with natural imagery occupying a central position. As a typical representative, landscape painting carries the painter's profound insights

and philosophical reflections on nature. Taking Wang Ximeng's "Thousand Miles of Mountains and Rivers" from the Northern Song Dynasty as an example, this painting unfolds in a long scroll, with undulating peaks, vast rivers, and lush vegetation, showcasing the magnificent scenery of the motherland's mountains and rivers. The painter uses mineral pigments such as stone green and stone green to paint the mountains bright and dazzling, just like carving jade, giving the mountains and waters vitality. The natural images such as mountains, rivers, and trees in the painting are not simply replicas of the real scene, but are artistically processed to create a majestic and grand atmosphere, showcasing the painter's love and praise for the mountains and rivers of the motherland, as well as the prosperity of society at that time and people's longing for a better life [25, p.27].

Looking at Huang Gongwang's "Dwelling in Fuchun Mountain" from the Yuan Dynasty, the painting depicts the scenery of the mountains and waters around Fuchun River, with a simple and distant picture, and an ethereal and clear artistic conception. The painter uses dry brush strokes and light ink rendering to outline natural objects such as peaks, rocks, trees, and sand dunes. The brushwork is sparse and free spirited, and the ink color is suitable for both dry and wet shades. The natural images in the painting complement each other, creating a peaceful, leisurely, and transcendent atmosphere, deeply reflecting the Taoist philosophy of "Dao follows nature" and "unity of heaven and man". Huang Gongwang had a rough life, and in his later years, he lived in seclusion in Fuchun Mountain, expressing his feelings for the scenery and incorporating his life insights into his paintings. He used natural imagery to express his longing for a free and peaceful life, which resonated strongly with later literati and poets [25,p.30].

2.1.2 Natural imagery in the musical art

Classical music, with its rigorous structure, rich harmonies, and delicate melodies, cleverly uses natural imagery to construct a grand and profound musical world, leading listeners on a journey of soul that transcends time and space.

Beethoven's Pastoral Symphony is undoubtedly a classic example of the use of natural imagery in classical music. This symphony was composed in 1808, and Beethoven himself was full of love for nature, often strolling through the countryside to draw inspiration. The whole piece consists of five movements, each of which depicts different landscapes of rural life with unique musical strokes [14, p10]. The opening movement, "First Encounter of Rural

Scenery," begins with a gentle and soothing string melody, as if the morning sun is shining. A gentle breeze brushes through the fields, bringing the fragrance of soil and grass. The flute and oboe simulate the singing of birds, instantly bringing the audience into a peaceful and peaceful rural morning; The second movement "Scenery by the Stream" features the interweaving of violin and viola playing the sound of flowing water, interspersed with simulated bird and frog calls from woodwind instruments. The audience feels as if they are standing by the stream, watching the water flow and listening to the harmonious melodies of natural creatures; The third movement "Rural Joyful Gathering" features a lively and lively rhythm, with brass instruments playing cheerful melodies, depicting the lively scene of villagers singing and dancing, showcasing the vibrant vitality of rural life; The fourth movement, "Storm", uses strong rhythm, thick chord and passionate melody to vividly simulate the raging storm, lightning, thunder, howling wind, heavy rain, and the tense atmosphere; Until the fifth movement 'Joyful and Grateful Mood After the Storm', the rain clears and the sun penetrates through the clouds. The strings once again play a soothing and beautiful melody, and the woodwind instruments respond joyfully, conveying the leisurely and grateful feelings of nature after the restoration of calmness. Through this symphony, Beethoven not only vividly portrays the natural beauty of pastoral scenery, but also expresses his reverence and love for nature, as well as his beautiful longing for the harmonious coexistence between humans and nature. Through music, the audience can feel the majestic power and gentle comfort of nature, and understand the rhythm and resilience of life in the embrace of nature.

Ethnic music is rooted in the unique cultural soil of each ethnic group, relying on characteristic instruments and distinct musical elements to closely integrate regional natural scenery with ethnic emotions, and play natural hymns with unique rhythms.

The Chinese Guangdong music "Chasing the Moon with Colorful Clouds" is a shining pearl in ethnic music that showcases natural imagery. This piece of music was created in the 1930s, depicting a dreamlike night sky with its ethereal and serene melody. At the beginning of the music, instruments such as erhu and guzheng play a gentle and soothing melody, as if night falls and the bright moon hangs high, casting silver moonlight and gently caressing the earth; Then, Gaohe played a gentle melody with a bright and crisp tone, as if colorful clouds were floating lightly in the night sky, chasing the bright moon. The two complemented each

other, gathering and dispersing at times; The timely addition of instruments such as yangqin and wooden fish simulates the subtle sounds of a gentle breeze and twinkling stars, adding to the tranquility and liveliness of the night [26, p.36]. The whole piece of music has a smooth rhythm, beautiful melody, and is full of poetry. It not only showcases the natural beauty of the clear night sky in Lingnan region, but also carries the longing and pursuit of the people of Guangdong for a better life, and embodies profound national cultural memory and emotional identity. Behind every note lies the meticulous observation and love of nature by the Chinese nation, as well as the reverence for the harmonious coexistence of all things in traditional culture. When listening to music, listeners feel as if they have traveled through time and space, immersed in the poetic night sky of southern Guangdong, experiencing the fusion and resonance of nature and the soul, and appreciating the unique artistic charm and cultural heritage of ethnic music.

2.1.3 Natural imagery in literature and art

As a treasure of ancient Chinese literature, ancient poetry carries a thousand years of cultural accumulation, and natural imagery shines brightly in it, like brilliant stars illuminating the literary night sky.

Since the Book of Songs, natural imagery has been closely linked to the lives and emotions of our ancestors. Guangan Ju Jiu, on the island of the river ", Ju Jiu birds sing in harmony with each other, arousing men's admiration for ladies. The poem begins with the imagery of birds, laying the foundation for the romantic and lyrical tone of the entire poem and showcasing the simple and pure love views of ancient people. In the poem "Jia Jia", "Jia Jia Cang, Bai Lu is frost. The so-called Yi Ren is on the side of the water". The interweaving of natural objects such as Jia Jia, Bai Lu, and autumn water creates a hazy, cold, and lonely atmosphere, highlighting the protagonist's melancholy for the "Yi Ren" who cannot be helped. The combination of visual and poetic elements fully demonstrates the charm of the "Fu Bi Xing" technique in the Book of Songs [15, p.25].

In Tang and Song poetry, the use of natural imagery is more exquisite, with profound artistic conception and rich and diverse emotional connotations. The poet Li Bai is bold and elegant, and his natural imagery is majestic and majestic. The waterfall of Mount Lu cascades down three thousand feet, suspected to be the Milky Way falling into the nine heavens. It is like the Milky Way pouring down, showcasing the magnificence of nature with extreme

exaggeration and expressing the poet's awe and unrestrained emotions towards the wonders of mountains and rivers; The imagery of the long wind and the vast sea, as depicted in the poem 'The long wind breaks through the waves, and the sails sail straight to the sea', expresses the poet's persistent pursuit of ideals and firm belief in overcoming difficulties. The poetic style of the sage Du Fu is melancholic and fluctuating, focusing on the suffering of the people. The natural imagery is full of deep feelings for the country and the people. After the An Lushan Rebellion, the capital of the country was in ruins, but the mountains and rivers remained the same. In spring, the barren city was overgrown with vegetation, and the stark contrast revealed the sorrow of the separation of millet and wheat. The rise and fall of the country and the suffering of the people were all contained within it; In the autumn of August, the strong wind howls and rolls three layers of thatched grass over my house. The autumn wind ravages and blows through the thatched cottage, depicting the poet's impoverished life and reflecting the difficult situation of the lower class in society.

Represented by Wang Wei and Meng Haoran, landscape and pastoral poets have a deep love for nature, using delicate brushstrokes to outline the beauty of clear, peaceful and tranquil rural landscapes. Natural imagery has become a place for the soul to rest. Wang Wei's poem "After the new rain in the empty mountains, the weather is late in autumn. The bright moon shines among the pine trees, and clear springs and rocks flow up." At the beginning of the autumn rain, the mountain stays in the autumn night, and the combination of the bright moon, green pine trees, clear springs, and mountain rocks creates an ethereal and clear artistic conception. The poet's love for nature and perception of Zen are seamlessly integrated into it, achieving the realm of "poetry in painting, painting in poetry"; Meng Haoran invited me to the Tian family as an old friend with chickens and millet. The green trees and mountains surround the village, creating a simple and natural atmosphere. It showcases the leisurely and comfortable rural life, full of the poet's longing for rural life and sincere friendship with friends[15,p56].

In Song poetry, natural imagery is a key carrier for poets to express delicate emotions and express their feelings about life. Liu Yong's poems often depict separation, longing, and wandering, making good use of natural scenery to depict melancholy. Where did you wake up from drinking tonight? On the banks of willows, the morning breeze lingers over the moon. "Imagine waking up from drinking after parting, facing the scene of willows swaying, the

morning breeze brushing against your face, and the lingering moon hanging high, with a desolate and lonely feeling, pushing the sorrow of separation to the extreme; Thinking away, thousands of miles of misty waves, the dusk is deep and the Chu sky is vast. "The vast misty waves, deep dusk, and vast Chu sky outline a bleak picture of a lost future and a hopeless return, which is in line with the poet's wandering state of mind. Su Shi's poetry style is bold and open, and the natural imagery is equally bold and philosophical. As the Yangtze River flows eastward, the waves wash away, leaving behind timeless figures. The Yangtze River rolls eastward, washing away heroes with its waves. Through the magnificent river scenery, we commemorate history, lament the brevity of life and the eternity of the universe, showcasing our heroic spirit; When will the bright moon appear? Ask the blue sky with wine", asking the moon, integrating the longing for loved ones and reflections on life into the imagery of the bright moon, with both romantic emotions and open-minded transcendence. Xin Qiji's poetry is full of patriotic sentiments and lofty aspirations that are difficult to fulfill, with a sense of sadness and anger, and natural imagery that is majestic, rugged, and steep. In the eternal landscape, heroes are nowhere to be found, Sun Zhongmou is there. Dancing on the Champs - Élysées stage, the wind is always blown away by the rain. "Facing the magnificent landscape, recalling heroes such as Sun Quan, wind and rain erode the image of historical sites, expressing the deep emotion that heroes have no place to play; Looking northwest at Chang'an, I pity countless mountains. "Looking far into the distance, numerous mountains block my view, and I cannot see my old capital. This metaphor represents the difficulty of reclaiming lost territory and is full of patriotic martyrs' grief and anger.

In summary, the natural imagery in ancient poetry is rich and diverse, either using objects to express one's aspirations or using scenery to express emotions, carrying the poet's emotions, interests, ideals, and patriotism. It has become an important symbol of Chinese national spirit and culture, crossing time and space, shining brightly to this day, providing endless aesthetic enjoyment and spiritual nourishment for people [15, p72].

Under the impact of the tide of the times, modern literature not only inherits the essence of traditional culture, but also integrates Western modern trends, and the use of natural imagery presents a diverse and innovative style. Writers use more personalized and diverse brushstrokes to express profound insights into the changes of the times and the complexity of human nature through natural imagery.

Shen Congwen's "Border Town" can be regarded as a model of modern literature using natural imagery. The work is set against the backdrop of the small town of Chadong in western Hunan, and begins with a fresh and natural landscape painting: "A small stream flows down, winding around the mountains and valleys, and about three miles into the great river of Chadong. If a person crosses the stream and walks over the small hills, they will only be one mile away from the city of Chadong. The stream is like a bow back, and the mountain road is like a bowstring, so there is a small difference in distance." The picturesque scenery of western Hunan is not only the stage of the story, but also a reflection of the pure and beautiful soul of the emerald green. The natural time periods such as dusk and moonlit nights in the text also have their own meanings. At dusk, Cuicui waits for her grandfather at the ferry crossing. The twilight covers the mountains and rivers, highlighting her inner loneliness and confusion about the unknown; Under the moonlit night, the stream shimmers with the sound of insects and birds, creating a romantic and pure atmosphere for the budding love between Cuicui and Nuo. Shen Congwen uses these natural images to showcase the customs, beauty, and goodness of human nature in Xiangxi, while also revealing hidden concerns about the gradual disappearance of traditional rural civilization in the tide of the times. This reflects the deep attention and unique expression of human nature and society in modern literature through inheritance and innovation, and reflects the new trend of literary development under the changing times.

2.2 Interpretation of nature images in the choreographic art

2.2.1 The Natural Imagery of Ethnic and Folk Dance

As a treasure of various ethnic cultures, ethnic folk dances are deeply rooted in the soil of folk culture. With simple and vivid body language and unique formation arrangements, they cleverly integrate natural elements into dance, demonstrating the close connection between humans and nature, and conveying the spiritual connotation and emotional appeal of the nation.

Chinese Mongolian folk dance is renowned for its bold and unrestrained style, which is closely related to the vast grasslands where the Mongolian people have lived for generations. The dancers vividly imitate the majestic posture of galloping horses through the powerful shaking of their shoulders, the agile strides of their horse steps, and the large waving of their arms, showcasing the bravery, fighting ability, and freedom of the grassland children; At the same time, the outstretched arms and light jumps resemble eagles soaring in the sky, symbolizing the Mongolian people's longing for the sky and reverence for the vast expanse of the world, showcasing their pursuit of freedom and resolute national character. In the traditional dance "Andai Dance", dancers gather in circles, singing and dancing, and their movements are sometimes passionate and enthusiastic, like a gust of wind and rain, like galloping horses on the grassland; Sometimes soothing and melodious, like white clouds drifting, like eagles leisurely hovering in the sky. This dance performance that combines movement and stillness is not only an artistic representation of the natural landscape of the grassland, but also a unique way for the Mongolian people to blend in with nature, express their inner joy and unity spirit during festive moments. It carries a profound national cultural heritage, passed down from generation to generation, and continues the unique charm of the grassland ethnic group [14, p.72]. The Mongolian bowl dance also showcases a unique grassland style and natural charm. The cup and bowl dance originated from the Mongolian ethnic customs. Dancers hold porcelain bowls on their heads and wine cups, dancing gracefully to the passionate horsehead fiddle and cheerful Mongolian long tune accompaniment. The dance movements are vigorous and powerful, such as shaking shoulders, flipping wrists, stepping, etc., showcasing the boldness and enthusiasm of the Mongolian people [14, p.165]. The natural imagery here is closely connected to grassland life, and the

dancers' rotation and jumping are like galloping horses on the vast grassland. The bowl above their heads is like a Mongolian yurt under the same sky, stable and resolute; The collision of wine cups in the hand is like the sound of horse hooves, playing the melody of the grassland. In terms of clothing, wearing a wide Mongolian robe, mainly in blue, white, red and other colors, accompanied by exquisite leather boots and belts, fully displays the heroic posture of grassland children, and also echoes the grassland scenery under the blue sky and white clouds. The entire dance incorporates the Mongolian people's reverence for nature and love for life, conveying a strong ethnic cultural atmosphere.

Dai folk dances are filled with a strong subtropical flavor, showcasing delicate perceptions of nature through graceful body movements and dynamic dance movements. The dancers imitated the graceful and noble postures of peacocks, such as strolling, opening the screen, and drinking water, fully demonstrating the Dai people's yearning for a better life and their love and care for natural creatures; The gentle swinging of fingers and the graceful twisting of the body are like murmuring streams and swaying flowers, presenting the vitality and beauty of Xishuangbanna's tropical rainforest [14, p312]. The famous "Peacock Dance" is the pinnacle of Dai dance art. The dancers wear gorgeous peacock costumes, exquisite feather crowns, and use rich and varied gestures, light and flexible footsteps, and soft and delicate body curves to create vivid peacock images. In dance, sometimes there are solo dances that showcase the solitary beauty of peacocks, and sometimes group dances that showcase the harmony and joy of the peacock family, accompanied by melodious music played with characteristic instruments such as hulusi. The audience feels like they are in a mysterious and charming tropical rainforest, witnessing the free life of peacocks in the embrace of nature, deeply feeling the harmonious concept of coexistence and prosperity between the Dai people

and nature, and experiencing the unique artistic appeal and cultural charm of ethnic folk dance, becoming a dazzling pearl in the treasure trove of Chinese national art.

Ethnic dances from different countries also showcase distinct regional characteristics and national spirit through natural imagery. Flamenco dance in Spain is renowned for its passionate and unrestrained style. In dance, flames are often regarded as one of the core natural images. The dancers stomp their feet quickly and powerfully, spin passionately, and make tense gestures, as if burning flames are dancing, releasing endless energy. The red skirt fluttered with the dancer's movements, like the jumping of flames, showcasing the passionate emotions and bold personality of Spaniards to the fullest [27, p135]. Musically, the intense guitar playing, passionate singing, and rapid hand clapping intertwine like the crackling sound of flames, creating a fiery atmosphere that allows the audience to feel the fiery passion and vitality of the Iberian Peninsula, reflecting the Spanish nation's love for life and pursuit of freedom.

Japanese dance dance embodies a unique Eastern charm, often using natural imagery such as cherry blossoms and waves to convey profound spiritual connotations. As the national flower of Japan, cherry blossoms have a short but extremely brilliant flowering period. In dance works, dancers simulate the falling posture of cherry blossoms through slow and quiet movements, showing a sense of melancholy and ethereal beauty in their every move, triggering people's thoughts on the impermanence of life and the passing of time. The imagery of waves also frequently appears, with dancers' bodies undulating and twisting like the surging waves, sometimes gentle and sometimes surging, showcasing the close connection between the Japanese nation and the ocean, as well as their reverence for the power of nature. Clothing often adopts plain colors and simple designs, with elegant makeup, creating a simple

and peaceful atmosphere that is in line with the natural imagery expressed, deeply reflecting the unique perception and reverence for nature and the universe in Japanese culture [27, p139].

2.2.2 Natural Imagery in Modern Dance

As a pioneering force in dance art, modern dance breaks free from the constraints of traditional dance forms and reinterprets natural imagery through innovative and diverse expressions, deeply reflecting contemporary people's unique perception of nature and the spirit of the times.

In many modern dance works, choreographers boldly use multimedia elements such as light, shadow, and sound effects, combined with abstract and tense body movements, to give new connotations to natural imagery. For example, the work "Sons of the Earth" is set against a black backdrop, projecting constantly changing images of mountains, rivers, and streams through a projector. The dancers are dressed in solid colored bodysuits, their bodies dancing in the interweaving of light and shadow, sometimes curled up and undulating, as if the mountains of the earth have weathered the vicissitudes of time; Sometimes stretching and jumping, like rushing rivers breaking through obstacles and moving forward without hesitation. Musically, the low drum beats simulate the heartbeat of the earth, and the sharp sound effects symbolize the howling of wind and rain. The perfect combination of dancers and multimedia showcases the insignificance and resilience of humans in the embrace of nature, triggering profound reflections on the relationship between humans and nature, calling for reverence for nature and the protection of our homeland [9, p41]. For example, "Dance of Water" creates a transparent "water body" on the stage, where dancers dance on a specially made glass floor, utilizing the flow and refraction characteristics of water to create a dreamlike visual effect. The dancer's movements are light and smooth, as if water droplets are

floating, converging, and falling in the air. The movement of the arms is like ripples spreading layer by layer, and the rotation of the body is like a vortex surging and surging [11, p.80]. The blue light creates a deep and peaceful underwater atmosphere, with the sound of flowing water running through it, immersing the audience in the dynamic world of water, feeling the life force that nourishes all things, and the increasingly precious purity and tranquility in modern society. It awakens people's deep longing for the essence of nature, touches their hearts with the power of art, inspires environmental awareness, and showcases the avant-garde and profound nature of modern dance in expressing natural imagery. It injects new vitality into dance art and becomes a bridge for the dialogue between the spirit of the times and the emotions of nature.

2.2.3 Natural imagery in ballet

As a classic work in the history of ballet, *Swan Lake* vividly portrays the animal image of swans. In this dance drama, the image of the swan is not only presented in appearance, but also deeply interprets the elegance, purity, and resilience symbolized by the swan through dance movements, music, and the overall atmosphere of the stage.

From the perspective of dance movements, the solo dance segment of the female protagonist, the white swan Ojeta, can be considered a classic. The dancer's posture is light, with their toes lightly touching the ground, like a swan gracefully gliding on the water. The movement of their arms imitates the curve of a swan's neck, soft and rhythmic, with each extension and bend accurately conveying the swan's agility and shyness; In the goose dance segment, the dancers arrange their movements in a neat and uniform manner, simulating the posture of swans swimming and flying. Sometimes they line up and move forward,

showcasing the beauty of order, and sometimes they disperse and dance, like ripples on a lake, vividly presenting the harmony and agility of the swan group.

Musically, Tchaikovsky's carefully composed melodies add color to the swan imagery. The melodious sound of string instruments, like a gentle breeze on the lake, gently lifts the posture of a swan; The solo of the oboe is like the low moan of a swan, gentle and poignant, expressing the sadness of Ojeta's curse. It is closely coordinated with the dance movements, making the audience feel as if they are standing by the quiet and mysterious Swan Lake.

In terms of stage presentation, the serene lake and hazy moonlight in the background create a natural habitat for swans. The dancers are dressed in pure white dance dresses, with feather decorations swaying gently in the wind, visually highly reproducing the image of the swan, further enhancing the swan imagery, immersing the audience in the beauty and romance represented by this animal, and feeling the power of love and hope behind it.

Giselle, with its unique plot, intertwines young girls with natural elements such as flowers and forests, creating a mysterious and poignant atmosphere.

At the beginning of the scene, the stage presents the pastoral scenery of the Rhine River, with a lush forest background and sunlight shining through the gaps in the leaves, creating a warm and peaceful atmosphere. Giselle and her companions dance gracefully in this natural embrace, with light and agile movements, showcasing the innocence of the girl, like a free spirited elf playing in the forest. At this moment, the forest image symbolizes vitality and hope, and is the beautiful soil for Giselle's love to sprout.

Entering Act 2, the scene shifts to a forest cemetery in the late night, with a cold moon hanging high and misty air. The flowers around the cemetery were faintly visible in the darkness, with white petals resembling ghostly skirts. The dance of the ghost girls (Weili) is

full of sadness and beauty. Their toes are lightly tapped, and they move in small steps, like a gentle breeze brushing over flowers, drifting aimlessly. The scarves in their hands are like petals falling, symbolizing the withering of life and the shattering of love; Although Giselle has turned into a ghost, her persistence in love is fully demonstrated in the dance, jumping and spinning, blending with the forest and floral background, conveying a love that transcends life and death, transforming the imagery of flowers and forests from vitality to sadness, profoundly highlighting the tragic theme of the work, and immersing the audience in this dreamlike and sorrowful natural setting.

The Nutcracker is also full of fantastic natural imagery. The snowflake dance scene in the play is a classic, with dancers wearing white chiffon dresses and sparkling snowflake headpieces. With delicate and light dance steps and agile rotations, the scene of snowflakes falling and fluttering in the air is vividly presented. Their arms were gently stretched like snowflakes, their bodies undulating like snowflakes dancing in the wind, accompanied by dreamlike music, as if taking the audience into a silver wrapped fairy tale world. Characters such as Candy Fairy and Flower Fairy also represent different natural elements. Through colorful costumes and lively dances, they showcase the vitality and energy of nature, weaving a sweet dream for the audience and conveying emotions of innocence and joy.

CREATIVE PROJECT

SECTION 1. COMPOSITIONAL PLAN OF A CHOREOGRAPHIC COMPOSITION

“FLOWER’S WALTZ”

1.1 Basic characteristics of dance

Theme – Nature in bloom, the diversity of its colours and aromas.

Idea – The real beauty and harmony to which man aspires can only be found by observing flowers and other manifestations of nature.

Type – ballet dance

Form – choreographic composition

Genre – lyrics

Time of the dance – our century, spring, May, sunny afternoon

Place of the dance – South of China, glade in the forest

1.2 Characters

Wonderful flowers, flowers that grow only in this region. They are charming and beautiful. Dancing their waltz they give people the enchanting magic of spring. Flowers are kind and generous.

1.3 Libretto

The Blooming of Life. A waltz of flowers, affirming the harmony and beauty of nature.

1.4 Full content

On a sunny afternoon, beautiful flowers gathered in a clearing among the forest. Their vocation is to emphasise the beauty of nature and to affirm the importance of living in harmony with nature.

The dance of flowers is life-affirming from the very beginning. Their movements are light, enchanting and perfect.

The flowers twirl around the meadow, communicating with each other, demonstrating their own perfection. First they dance all together, then in groups. The dance of the flowers ends with a general extravaganza and a composition of flowers in the middle of the glade.

1.5 Dramatic construction

Exposition

The dancers take the stage. They create two diagonals and after a short combination go to the backstage.

Tie-in

Dancers make degaje with Port de bra, staying in the backstage.

Action development

The development of the dance action consists of several episodes: joint combinations in the middle of the stage (with periodic division of the main pattern by changing plans and splitting), moving flowerbeds in the middle of the stage, diagonal combinations using the build-up technique, solo fragments.

Culmination. Joint, the most expressive and emotionally intense combination in the middle of the stage.

Tie-out. Transition to the final composition and the final picture of flowers.

1.6 Costumes (describing and picture)

The girls are wearing mid-length Chopin dresses. The skirts are made of light and soft fabric of light green colour, the corset is dense, green colour, decorated with artificial flowers (mainly pink and white roses).

The hairstyles are classical ballet hairstyles.

Shoes - soft white ballet shoes.



1.7 Props



In the dance girls use garlands of artificial flowers of white and pink colours. Garlands are made on a flexible basis.

1.8 Music analysis

P. Tchaikovsky. The Sleeping Beauty waltz (Act 1, op. 66: № 6) by Gimnazija Kranj Symphony Orchestra. Conductor: Nejc Becan.

Full time – 4:43.

Metre – $\frac{3}{4}$

Tempo – allegro, tempo by waltz, 118 bpm, 297 bars.

Major.

The introduction is built on upward arpeggios, followed by a list of downward chords.

The main principal is performed by the odd, predominantly cello. It is lyrical, soft, and quite dynamic. It is repeated twice. The second repeat has a slight variation at the end.

The side part is more detached, light and graceful. It is repeated four times.

After it, the main part enters again. It is sung in the lower register with the addition of trills in the upper registers. It is performed quietly for most of the part with a transition to a loud sound at the end.

The next part differs considerably from the first. It is tender and touching. The leading role is given to the flutes. It is performed together.

After this part, the first part is duplicated. It is itself solemn and jubilant. The whole orchestra performs it. It sounds bravura, loud and cheerful.

1.9 Stage light

Throughout the dance, the lights on the stage do not change. The dance is accompanied by bright lights. White, blue and green fills in different degrees of brightness are used.

SECTION 2. PRODUCTION PLAN OF THE CHOREOGRAPHIC COMPOSITION

STAGE PLAN

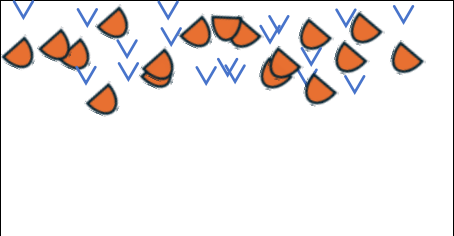

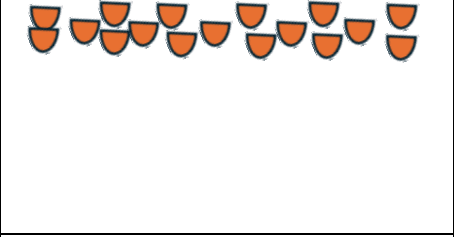
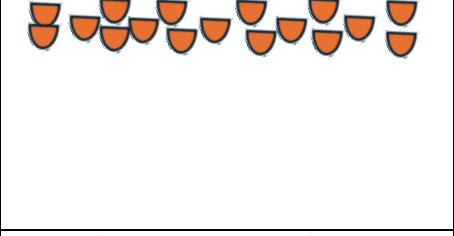
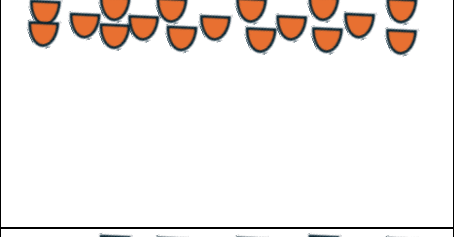


-Dancer (flower)

- Face









↳ Direction of movement



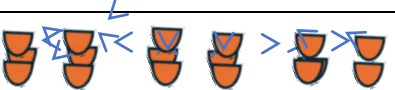





Picture	Takts	Description
	1 t. – 4 t.	Dancers perform light running on half toes. Move from the third backstage (on both sides) diagonally, creating a wedge.
	5 t. – 6 t.	Dancers perform light running on half toes. Move from the third backstage (on both sides) diagonally, creating a wedge.
	7 t. – 8 t.	The girls perform a light jog. Go round the first diagonal and stand in front, keeping the pattern.
	1 t. – 4 t.	Girl pointing in the direction of the arrow Soutenu on Tourant, sideways towards Tombe.
	5 t. – 8 t.	Girl pointing in the direction of the arrow Soutenu on Tourant, sideways towards Tombe.
	1 t. – 4 t.	Five positions Plie Releve.







	5 t. – 6 t.	All the dancers ran lightly backwards with
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		half their toes.
	7 t. – 8 t.	Form a three row formation, Keep five positions Releve.
	9 t. – 12 t.	Temps lie Croise behind, Degage front pointe.
	5 t. – 8 t.	Preparation (third port de bars side)
	1 t. – 8 t.	Croise behind, Fifth Prot de bras, Soutenu five positions releve, Side Balance, Soutenu on Tourant, Tombe plie croise front.
	1 t. – 8 t.	Side tombe three times, Soutenu on Tourant, Changement on Tourant 1/4.
	1 t. – 8 t.	Croise behind, Fifth Prot de bras, Soutenu five positions releve, Side Balance, Soutenu on Tourant, Tombe plie croise front.





	1 t. – 8 t.	Side tombe three times,
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		Soutenu on Tourant, Changement on Tourant $\frac{1}{4}$.
	9 t. – 10 t.	Passe, Preparation (four positions plie) , Croise front.
	1 t. – 8 t.	Actors on both sides move forward, Front Pas de basque Six times, Soutenu on Tourant, Croise behind.
	1 t. – 8 t.	The middle actor moves forward move forward, Front Pas de basque six times, Soutenu on Tourant, Croise behind.
	1 t. – 4 t.	Two vertical rows form a group and exchange positions, Front Pas de basque three times, Soutenu on Tourant $\frac{1}{2}$.
	5 t. – 8 t.	Two vertical rows form a group and exchange positions, Front Pas de basque three times, Soutenu on Tourant $\frac{1}{2}$.
	1 t. – 2 t.	Dancers within the square(fall on a knee), Other dancers(front croise pose)
	3 t. – 8 t.	Kneeling dancer (third port de bars side two)

		<p>times, fifth port de bars)</p> <p>Standing dancer (Surrounding the kneeling dancers Pas de basque six times)</p>
	<p>9 t. – 10 t.</p>	<p>All dancers (Five positions plie releve)</p>
	<p>1 t. – 4 t.</p>	<p>All dancers (Half toe lightly ran towards the center of the stage and moved)</p>
	<p>5 t. – 8 t.</p>	<p>Outer circle dancer (Doing first behind third port de bars)</p> <p>Inner circle dancer (Repetitive action)</p>
	<p>1 t. – 4 t.</p>	<p>Outer circle dancer (Front pique Five positions releve)</p> <p>Inner circle dancer (Behind pique Five positions releve)</p>
	<p>5 t. – 8 t.</p>	<p>Outer circle dancer (counter-clockwise direction suivi)</p> <p>Inner circle dancer (Side Balance four times)</p>
	<p>1 t. – 4 t.</p>	<p>Outer circle dancer (Counter-clockwise direction suivi)</p> <p>Inner circle dancer (Soutenu on Tourant 1/2., Side Balance four times)</p>
	<p>5 t. – 6 t.</p>	<p>Outer circle dancer (Front pique Five</p>


		<p>positions releve)</p> <p>Inner circle dancer (Front pique Soutenu on Tourant$\frac{1}{2}$.)</p>
	<p>7 t. – 8 t.</p>	<p>All dancers (Side Balance two times)</p>
	<p>1 t. – 10 t.</p>	<p>Outer circle dancer (Counter-clockwise direction Front Pas de basque ten times)</p> <p>Inner circle dancer (Clockwise direction Front Pas de basque ten times)</p>
	<p>11 t. – 12 t.</p>	<p>All dancers (Assemble Five positions plie releve)</p>
	<p>1 t. – 8 t.</p>	<p>Three dancers, Move towards the back of the stage (Front Pas de basque eight times)</p> <p>Other dancers move as shown in the picture (Front Pas de basque eight times)</p>
	<p>1 t. – 8 t.</p>	<p>Three dancers (Front tonbe developpe releve, pique tombe penche behind, Front pique Soutenu on Tourant, assemble, corise)</p>


		<p>behind) Other dancers continue to move</p>
	<p>1 t. – 8 t.</p>	<p>Seven dancers (Front tonbe developpe releve, pique tombe penche behind, Front pique Soutenu on Tourant, assemble, corise behind)</p>
	<p>1 t. – 8 t.</p>	<p>All dancers (Front tonbe developpe releve, pique tombe penche behind, Front pique Soutenu on Tourant, assemble, corise behind)</p>
	<p>1 t. – 8 t.</p>	<p>The dancers inside the square move towards both sides of the stage to form two vertical rows (Front Pas de basque six times, pique Soutenu on Tourant) Four dancers move towards the bottom of the stage (Balance six times, pique Soutenu on Tourant)</p>
	<p>1 t. – 8 t.</p>	<p>Four dancers in the middle (Tombe behind cou-de-pied, pas de bourree, side glissade, developpe a la seconde, side tombe, pique Soutenu on Tourant) Dancers on both sides (Fifth port de bars, kneel on one knee, third port de bars side two times, preparation croise allonge)</p>
	<p>1 t. – 8 t.</p>	<p>Four dancers in the middle (Five positions passe releve two times, preparation front croise, pique developpe behind attitude) Dancers on both sides (Fifth port de bars two times)</p>


	<p>1 t. — 10 t.</p>	<p>Four dancers in the middle (Penche, pique arabesque, Move back balance six times)</p> <p>Dancers on both sides (preparation croise allonge, stand, croise behind, five positions plie releve)</p>
	<p>1 t. — 8 t.</p>	<p>Four dancers in the middle (Soutenu on Tourant, preparation front croise allonge, five positions plie releve)</p> <p>Dancers on both sides cross and switch positions (Front Pas de basque six times, five positions plie releve)</p>
	<p>1 t. — 8 t.</p>	<p>The four dancers in the middle move forward (Front Pas de basque eight times)</p> <p>The dancers on both sides move towards the middle and rear of the stage (Front Pas de basque eight times)</p> <p>All dancers form a triangle</p>
	<p>1 t. — 8 t.</p>	<p>The dancer moving forward (Front Pas de basque eight times)</p> <p>Dancer moving backwards (Balance eight times)</p> <p>All dancers form two horizontal rows</p>


	<p>1 t. – 10 t.</p>	<p>The dancer moving forward (Front Pas de basque eight times)</p> <p>Dancer moving backwards (Balance eight times)</p> <p>All dancers form three horizontal rows</p>
	<p>1 t. – 8 t.</p>	<p>All dancers (Four positions plie, front releve lent, passe, behind five positions plie, front passe^{1/4}, plie soutenu^{1/4}, ballotte behind)</p>

	<p>1 t. – 8 t.</p>	<p>All dancers (Balance en tournant^{1/4} four times, tombe ecarte front, five positions plie, changement en tournant^{1/4}, croise front pose)</p>
	<p>1 t. – 8 t.</p>	<p>All dancers (Five positions plie, croise behind pose, Fifth Prot de bras, soutenu en tournant)</p>
	<p>1 t. – 8 t.</p>	<p>All dancers (Four positions plie, developpe front croise, tombe front, tombe behind, Preparation croise front, tendu five positions, passe^{1/4} behind five positions, tombe behind plie releve lent, chasse side, tombe behind plie releve lent, chasse side, developpe a la seconde three times, behind five positions)</p>
	<p>1 t. – 4 t.</p>	<p>All dancers (Five positions plie releve, Balance movement four times)</p>

		
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	<p>5 t.</p>	<p>All dancers (Soutenu en tournant Turn towards the interior of the circle)</p>
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	<p>6 t. – 7 t.</p>	<p>All dancers lightly run towards the center with half their toes and concentrate.</p>
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	<p>8 t.</p>	<p>All dancers form their final posture</p>
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CONCLUSIONS

This study delves into the interpretation of natural imagery in ballet art, discovering that ballet, through its unique dance movements, music, stage design, and other diverse elements, exquisitely brings the beauty and charm of nature to the stage. From the vivid portrayal of flowers and forest imagery in classic works like "Swan Lake" and "Giselle," to the innovative and abstract expressions of natural elements in modern ballets, ballet not only provides the audience with extraordinary visual pleasure but also evokes deep emotional resonance. It allows the audience to experience the vitality of nature, the changing seasons, and the vicissitudes of weather through the rhythms of dance, awakening a profound love and reverence for nature within them.

In terms of aesthetic value, ballet integrates natural imagery, broadening the boundaries of artistic expression. It transforms natural forms, colors, and textures into graceful dance poses, evocative melodies, and fantastical scenes, creating a unique visual spectacle that immerses the audience in a stunning interweaving of nature and art. Simultaneously, ballet conveys emotions such as joy, sorrow, and hope through natural imagery, transcending cultural and linguistic barriers to touch the soul and elevate the level of aesthetic experience. I

n terms of cultural significance, ballet carries the natural and cultural memories of various countries and nations. Ballet works from different regions incorporate local natural elements, such as the snowy forests in Russian ballet and the cranes and landscapes in Chinese ballet, serving as crucial carriers for inheriting national spirit and highlighting cultural characteristics, thereby perpetuating cultural continuity. In international exchanges, ballet employs natural imagery as a universal language to foster cultural exchange and mutual learning. Dance troupes from various countries embark on global tours with nature-themed works, enhancing mutual understanding, enriching the essence of ballet, and promoting global cultural diversity.

However, the journey of creating ballets that interpret natural imagery is far from smooth. On one hand, creators must steer clear of rigid imitation of nature, break free from the shackles of mechanical replication, and evolve from resembling nature in form to embodying its spirit. This involves delving into the deeper connotations of nature and breathing new life into natural imagery through unique artistic concepts. On the other hand,

amidst a backdrop of traditional classics, artists must seek innovative expressions, blend diverse artistic elements with cutting-edge technology, and infuse ballet with contemporary vitality. This ensures that ballets continue to radiate charm when interpreting natural imagery.

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