

Body Ethics and Body Aesthetics: Exploring New Ways of Dance Expression Based on Philosophical Perspectives

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Abstract: Dance is the art about body beauty, the unity of consciousness and body movement in dance activities. The body as the ethical carrier of dance, by analyzing the ethical correlation of body and mind in dance, we get the dance body aesthetics of physical beauty, conceptual beauty, interactive beauty, and state beauty, and in the ethical transformation of the dance body aesthetics, we form the complete progression of dance body ethics. It is confirmed that dance is a unified activity of mind and body directly controlled by consciousness.

Keywords: Body Ethics; Body Aesthetics; Philosophical Perspectives; New Ways of Dance Expression

1. INTRODUCTION

According to Hegel, the art of dance lacks a clear and well-defined system of actual art. It was not until the 1980s that Canadian aesthetician Francis Sparsholt pointed out in his essay "Why Philosophy Neglects Dance" that dance could not reach a common theoretical system with other artistic disciplines because of its female tendencies, physicality, reliance on film and video technology, and lack of quantitative means such as dance scores (Ning, 2021). Although pioneers continued to emerge in the dance industry, attempting to establish a dance-centered artistic layout, the results were always unsatisfactory, and eventually Sparsholt concluded that a philosophy of dance had not yet been formed. More than thirty years later, Chinese dance theorist Lu Yisheng wrote an article of the same name to refute the idea that the relationship between dance and philosophy was broken. Lu Yisheng pointed out that dance originated in the primitive period when religion, life, symbolism, society, and aesthetics came together to produce human consciousness, and that if one follows Hegel's definition of artistic beauty as the "sensuous manifestation of ideas," then dance is

the "physical manifestation of consciousness. Lv Yisheng emphasizes that primitive dance is governed by human consciousness, while modern dance binds dance to performance, weakening the human consciousness of dance, especially for professional dancers who have been trained for a long time, forming a conditioned reflex of the body, losing the ability to govern consciousness and the original purpose of emotional expression (Jia, 2019). There are also scholars who hold the same view that the essence of dance is not for others to watch, but more deeply for oneself. To sum up, Hegel lacked the knowledge of body ethics in dance, so he misunderstood the art of dance; Sparsholt saw the characteristics and weaknesses of dance compared with other art categories, and felt the urge to fight back for it, but was limited to writing because he could not find the spearhead; scholars such as Lv Yisheng realized the essence of dance art, that is, the body ethics is the root of the art of dance, and pointed out the lack of this essence at the present stage. It can be seen that the full utilization of body ethics can be seen. It can be seen that the full utilization of body ethics and the promotion of the spirit of life in primitive dance are conducive to the realization of the unity of consciousness and body movement in dance activities (Shusterman, 1999). The ethics of body in dance, through body existence, body perception and body performance, has come to the conclusion that the body is the ethical carrier of dance art. The ethical correlation of body reproduction, body metaphor, inter-body, and mind-body relationship leads to the aesthetics of the dance body in terms of physical beauty, conceptual beauty, interactive beauty, and status beauty, and finally, in the ethical transformation of "humanized nature", "humanized virtue", "humanized emotion", and "humanized perfect human", the ethics of the dance body is formed. Finally, in the ethical transformation of "humanized nature", "humanized virtue", "humanized emotion" and "humanized perfect human", a complete path of dance body ethics is formed. Through the ethical progress of dance body, on the one hand, it reverses Hegel's doubt of the artistry of dance due to its lack of theoretical system; on the other hand, it confirms that dance art is not purely an unconscious physical movement but a unified activity of body and mind under the direct control of consciousness (Parviainen, 1998).

2. THE ART OF DANCE WITH THE BODY AS AN ETHICAL VEHICLE

The body as an ethical vehicle for the art of dance begins with the body

as the ontology that carries the art of dance as it occurs. The body as the ontology of dance implies that the body has a synoptic relationship with dance, i.e., the body and dance refer to each other.

2.1 Physical Presence: Life Impulses and Movement Stops

For a long time in human history, the question of the occurrence of life has been monopolized by the idea of religious deities, who created the world and human beings, placing them in the world and arranging their actions and destinies. With the development of individuals and communities, human beings have gradually realized that they have a special and powerful ability to understand and transform the world. This is a self-awareness of life that is fueled by the natural environment. The evolution of the body is for the better occurrence and continuation of life, the objective conditions of the body not only support the existence of life, but also in the continuous practice of production and life derived from the breakthrough of the movement of the boundary, aimed at the continuation and promotion of the magnificent, peculiar life play (Irvin, 2017). The body mechanism provides the cornerstone for the art of dance, which conveys the impulse of life, to explore the stopping point of movement. In the East, Asians are slender and have formed their own movement rules, represented by the arms, neck and waist. For example, during the Han Dynasty, when women's music was prevalent, women's "waist" and "sleeves" became the focus of dance movements. Among them, the bodily demands of "long sleeves brushing the face" and "waist like a bundle of veils" are reflected in the body rhythms of "lifting the sleeves and twisting the waist" and "folding the waist around the sleeves". In the body movements of "raising the sleeve and twisting the waist" and "folding the waist around the sleeve", the harmonious relationship between the sleeve (an extension of the arm) and the waist is emphasized, resulting in the Han Dynasty female music body form of curling long sleeves and slender waist (Li, 2021). Until today, "long arms" and "long waist" are still used as the selection criteria for classical dancers and Han and Tang Dynasty dancers in professional troupes, which is a continuation of the idea of "long sleeves and thin waist". Expression is the language of human emotion, the formation of primary expression is not the will and habit of professional training, but all depends on the regulation of emotion. For example, when a dancer hears an impassioned piece of music, plays a tragic role, often due to emotional excitement, sweating, spasms, and even cover their faces and cry, which is precisely the state of the performance to stimulate the dancer's own nervous system, thus showing the emotions from within. Secondary expression, originated

from the rules and limitations of the growth of the body, so that a series of conditioned reflex emotional performance. For example, Chinese classical dance comes from traditional opera, following the typical characteristics of "hand-eye, body, method and steps", and emphasizing the dynamics of "eyes moving with hands", aiming to form the performance form of hand-eye coordination. Dancers who have been trained for many years in classical dance (opera), whether in stage performances or in real life, have a warm and elegant body form and a glowing expression, which is a reflection of the reality of secondary expression.

2.2 Body Perception: Introspection of the Self and Communication to the World

Sensation is the basis of perception, and the formation of perception is not only based on sensation, but also on discernment and experience, that is to say, the use of "associations" and the projection of "memories", which leads to the in-depth exploration of perception. Body perception is characterized by a combination of the body as a sensory intermediary, a constant union of body and mind, and a body that is connected as one, and it forms an ethical expression from the perspective of introspection of the self and outward communication with the world. Introspection of the self through body perception is a kind of inward dissection. Among the internal human emotions, passions are the most outward and intense, so they take up a greater part in the inward reflection of body perception. Passions are triggered by objects that stimulate the human senses, including wonder, love, hate, longing, joy, and sadness. Passions not only cause emotional ups and downs, but also, at a deeper level, alter the inner movements of the body's organs. The perceptual reflection on the passions captures the effects of the passions on the body in the texture of the body's movements. The introspection of passion by body perception is not only embodied in the externalization of the self, but also offers the possibility of empathy for the other. When the subject judges the passion of the other, it transfers the other's bodily kinaesthesia into the perception of its own body. The introspection of bodily perception not only enhances the subject's understanding of the self, but also provides an additional channel for empathy in the interaction with the other. To communicate with the world through body perception is an outward exploration that involves external space and time. The exploration of natural rhythms through body perception is reflected in the use of the body to represent the breeze with a long, flowing texture, and the rain with a fragmented, flickering texture. Body perception's introspection of the external world constructs

connections and relationships with external people or objects. The introspection of the self and the communication with the world through body perception stimulates the existence of the soul in the body, activates the organic attributes of the body, and provides the basis for the body's further inward and outward exploration and manifestation.

2.3 Physical Manifestation: Mapping the Mind and Transcending the Mind

Actors on stage, whether static or not, need to be guided by the purpose, which is the driving force of emotion, that is, the body's static pause, is for the subsequent physical performance of the accumulation of emotional motivation, while the body's dynamic progress, is driven by emotion contributed to the generation of action. Therefore, the body's performance, in line with the original intention of emotional manifestation, first forms a direct mapping of the mind, and then forms a transcendence and sublimation after the mapping of the mind. The use of physical representation to map the mind aims to tap into the primal episodes of the mind, and dramatic muting and anthropomorphization of animals are two typical examples of this. For example, the muted theatrical movement uses the body to make symbolic gestures, also known as symbolic movement, and incorporates life-like gestures and behaviors, which helps tragedy to achieve realism and comedy to release slapstick, and occupied an important position in ancient Greek tragedy and comedy. The use of physical expression as an aid to theater constitutes the germinal form of ballet with a long history. The original ballet showed the reality of people's lives in a narrative way, an expression of mapping the real mind with the body (Zheng, 2019). A representative of this is the use of physical expression to transcend the mind, and the practice of "sending emotions to the form". During the agricultural period, people were dependent on nature and realized the logic of "the unity of heaven and mankind" in their daily practice of farming, thus forming an understanding of the cycle of heat and cold, the change of the sun and the moon, and generating "the harmony of yin and yang, and the unity of the circle" as the basic aesthetic pursuits of traditional Chinese dance. Aesthetic Pursuit (Mi, 2020). Among them, the imagery of "circle", which puts the heavenly, earthly and humane way on the form, is embedded in the dynamic potentials of "lifting, sinking, rushing, leaning, containing, being shy, and shifting" of classical Chinese dance, and is also reflected in the morphological characteristics of "twisting, tilting, rounding, and curving" of classical Chinese dance. It is also reflected in the morphological characteristics of "twisting, tilting, rounding and curving" of Classical Chinese Dance. The body posture of

"twisting" is actually "meaning" in "circle"; the body posture of "tilting" is actually "tracing" in "curve". The body is "twisted", but the "meaning" is in the "circle"; the body is "tilted", but the "sign" is in the "circle"; the body is "curved", but the "image" is born from the "circle". The embodiment of the body's "curvature" is in fact the birth of the "image" from the "circle". The physical manifestation of the "sentiments in the form" forms the extension and transcendence of the body to the mind.

3. DANCE AESTHETICS WITH THE BODY AS AN ETHICAL CORRELATE

As the body is the ethical carrier of dance art, the ethical content of the dance body cannot be emphasized without discussing the essence of the dance body, i.e., the aesthetics of the dance body. Beauty is to emphasize the pleasure born out of conceptlessness and to display it in a purposeful form as a manifestation.

3.1 Body Reproduction: Dance Images Establish Physical Beauty

Non-figurative arts, such as music and dance, reproduce human emotions or history and culture through their own artistic medium. In terms of genre, physical reproduction can be divided into concrete reproduction, which favors mime-like, simple and direct mimicry, and abstract reproduction, which favors the indirect interpretation of a single element, both of which in general provide a viable way for an ethical audience for the texture of the body. In the nineteenth century, when Romanticism was prevalent, works of art were different from previous reproductions of reality, and were more controlled by personal emotions, with self-expression becoming the main line. Through the abstract reproduction of the body, Romantic ballet works explored the eternal dialectical relationship between sensibility and rationality, the god of wine and the god of the sun, simplicity and sentimentalism, reality and contradiction, and the flesh and the spirit in human nature. The abstract reproduction of the body can be divided into two kinds of texture reproduction and strength reproduction, so as to obtain the super-sensory aesthetic experience of the dance image, the ballet "Swan Lake" is a change in dress from the previous saree to the waist instead of the open skirt, the hemline of the skirt texture is thick, between the layers of the feather texture, as if the swan on the surface of the lake floating in the water. Texture, the dancers limbs extension, light long line action to form the

swan form reproduction. The static gestures of the group dances in many parts of the play, from the dancers' upright main legs, slender back tucked power legs, up and down extended arms, as well as low hanging head, sketched out the scene of the swans on the lake resting idly. In terms of strength, the dancers reproduce the paddling action of the swan's flexible feet underwater through a series of fine, fast and eloquent foot movements, in terms of rhythmic syncopation and distribution of strength, forming a reproduction of the strength of the swan's body dynamics. The image of the swan, through the abstract reproduction of its texture and strength, gives the viewer a sensory experience that exists in reality and transcends reality, forming the sublime beauty of a transcendent body. Body reproduction is a common means of embodying ethical connotations with the dance body, and Romantic ballet utilized the artistic technique of writing, corresponding to concrete reproduction and abstract reproduction in body reproduction, and establishing secular or sublime physical beauty of the dance body in artistic images such as concrete figures, nymphs, and swans.

3.2 Physical Metaphors: Movement forms Give Conceptual Beauty

While body reproduction is the original means of body representation, body metaphors stand on the basis of reproduction and use symbolic means to achieve implicit expression for the body (Qing et al., 2022). Metaphor is the process of transferring and applying labels from one set of intrinsic domains to other domains, realizing the interconnection of a single human sense in different systems. Metaphor as if is a more open-ended simile, with a more ambiguous connection between metaphor and metaphorical purpose, and such a connection is often originated by the intention of the sender. As physical expression is not as clear as verbal expression, metaphorical means are more suitable for the body's ethical expressive function, thus creating an ineffable beauty (Yang, 2022). The dance body truly expresses the most essential ideas of human beings, for example, through the metaphor of "love", which produces the beauty of the physical concept of "desire". The metaphor of the body for "love" originates from the microscopic form of the body lines and gestures, generating the beauty of the body concept of "desire". Due to natural physiological factors, the female body image forms the S-shaped "three curves", i.e. the curvature from the head to the shoulder, from the shoulder to the waist, and from the waist to the hips, which visually presents a sense of slender, rounded, and smooth lines. In addition, compared with men, women's bodies are weak but light and compact, with delicate and flexible

dynamics, providing better objective conditions for body narratives. For example, the ancient Han Gaozu's favorite concubine Mrs. Qi's "dance with long sleeves and folded waist". Long sleeves form an extension of the body, making the body image more linear tension. Sleeve through the control of the dancer's arm strength, in the air to form a curved line modeling, for the image of the body to add the expressive power of the line. The posture of the sleeve is based on the momentum of the dancer's waist.

When the "sleeve" is launched, the dancer's waist, hips, back, shoulders and arms change in strength, speed and route, presenting the beautiful shape of the "long sleeve" flowing dynamically in the air. The dancers' clothes cover the whole body, except for the waist, which emphasizes the shape of the "thin waist" and the "twisting", "tilting", "pouring", "folding" and "folding" of the waist. "It emphasizes the shape of the waist and the dynamics of twisting, tilting, falling, and folding, creating the waist as the focus of "sexual aesthetics" in traditional Chinese dance. In addition to the body dynamics of the "thin waist and long sleeves", the dancers' facial expressions are also incorporated into the metaphor of "love". In fact, the essence of traditional music and dance is the worship of the ruling class. Whether the dancers' postures are excellent or their facial expressions are pleasing to the eye, they all serve to satisfy the ruler's conception of the beauty of physical "desire".

3.3 Intersubstantiality: Otherness Constructs Interactive Beauty

The inter-body nature of dance is an imitation of human relationships in the real world. Among them, the inter-body nature of duo dance is represented by the two types of dance: the "Touche" and the "Together Dance". For example, the "Together Dance" emphasizes the coordination of multiple dance subjects and requires the dancers to listen to each other's bodies.

Because of the purely egoistic differences between the dance subjects, it is necessary to find the inner similarity between the differences of the subjects, and to perceive the other's body through the experience of the ego, which is reflected in the textures and rhythms of the "Dance Together". While the duo dance is a "one-to-one", the group dance is a "one-to-many", where the body of the self is one of the group bodies, emphasizing the integration of the pure self into the empirical self, and the seamless integration into the body of the other.

3.4 The Mind-Body Relationship: Self-Consciousness Projecting the State of Beauty

Self-consciousness in the art of dance is embodied in both "body" and "mind" (Zhao, 2021). The awareness of "body" in dance comes from the training of body parts in dance, which is divided into local training in the micro sense and overall training in the macro sense. The awareness of "mind" in dance, on the other hand, mostly comes from the perception and understanding of the character portrayal. In a word, the relationship between "body" and "heart" in dance interpretation is always closely related, and "body" and "heart" are merged into one, thus generating the "body" and "heart". The "body" and "mind" are always closely related in dance interpretation, and the "body" and "mind" are merged into one, thus generating the beauty of the state of "the inside should be in harmony with the outside, the inside should follow the outside feeling, and the outside should follow the inside movement. In terms of dance movement, the operation of the body's inner strength relies on the guidance of the mind's intention, which is first guided by the consciousness to reach the body's normative level, and then utilizes the consciousness to realize the meticulousness of the movement's texture. By adding consciousness to the dance activity, the dancer's body will show an active and excited state, which not only clarifies the starting point of the body's strength, but also develops the deeper muscle groups that are easily neglected, and awakens the body's dormant skills that have never been developed before. Consciousness is formed in the heart, using the neural mobilization of the heart and brain to control the muscles and joints of the body. At this point, the body is not isolated, but exists as one with consciousness. At the same time, it enhances the body's power to release outwardly and gather inwardly, so that the body is full of tension and expressive power. In addition, breathing in dance is also a manifestation of self-consciousness externalized in form. Breathing is a life-sustaining function of organic organisms, and transports nutrients for the change of life. Inhalation is accompanied by the expansion of the lung system, which causes the body to pull upward, while exhalation is accompanied by the contraction of the lung system, which causes the body to release downward. In dance, biological breathing is transformed into artistic breathing, and as the subject's activity increases in amplitude and intensity, his or her breathing becomes more frequent and rapid. The tension between exhalation and inhalation guides the subject's dance movements, helping the dance body to generate a state of "unity of form and spirit" in natural feedback, forming a way of projecting self-consciousness onto the body and mind, and

emphasizing the beauty of the body's natural state.

4. THE TRANSFORMATION OF BODY AESTHETICS TO BODY ETHICS IN DANCE

If the dance body is to serve more themes and radiate more subjects, it is necessary to realize an ethical transformation on the basis of aesthetics, so as to promote the enrichment of the level of the audience of the aesthetics of the body, the clarification of its purpose, and the feasibility of its approach.

The ethical transformation of the aesthetics of the dancing body is firstly to form human sensual confirmation in the symbiosis and mutual knowledge between physical beauty and nature, and then to transform virtue into non-conceptual rationality and present it to the dancing body, and then through the externalization of emotion, to form the interactive connection between subjects, and ultimately to cultivate the image of the perfect human being pursued by the individual, and to achieve the value of the dancing art for the society.

4.1 Transformation of Physical Beauty into "Humanized Nature"

The body produces physical beauty through art, which is generated in the universal, repetitive, and regular aesthetic experience of the body, and has a dialectical tension due to its variability and subjective difference. The physical beauty of the dance image is realized in the individual body, but through the viewing process, it is transmitted to the overall consciousness, and the aesthetic reference is realized in the overall body, which will be the opportunity for the physical beauty to happen by chance, and form the law of physical beauty, so as to reach the universal natural state of freedom, and form the "physical beauty" to the "humanized nature".

The ethical transformation of "physical beauty" into "humanized nature" is formed. For example, although the human and the peacock are far apart physically, the subject of the dance is able to recognize the peacock in nature. Through the dance subject's imitation of the peacock's frolicking posture in nature, the aesthetic release of the human body can still be stimulated through the peacock's physical movements, and the beauty of the body can be explored in a large number of opportunities such as these (Zhang, 2020). The body develops the laws of beauty in the midst of opportunities so that they can be applied not only to the individual, but also to the human body in general.

4.2 The Transformation of Conceptual Beauty into "Humanized Virtue"

"Humanized virtue" emphasizes the accumulation of virtue over the human being until it penetrates into the depths of the human soul. Therefore, condensing the connotation of virtue on the concept of the body and reflecting it through the medium of the body is the way to "humanize virtue". Virtue can be categorized into self-satisfying and probationary otherness. The self-satisfaction type of virtue emphasizes the influence of moral consciousness on the subject. The otherization type of virtue is to achieve moral transmission and control of the other through moral means. When the dancer conveys the self-satisfaction type of virtue, the conceptual beauty of the body will be interpreted through body modeling, showing the amazing state of the individual's body after control and training, such as mastery of technical skills, etc. The viewer will realize that the body can be controlled and trained. The viewer will realize that the body can be qualitatively changed through the inheritance of virtues, and this quality will be carried over to the spirit and brought into play in life. When the dancer conveys the otherness of the virtues, the concept of the body is aesthetically pleasing through the intentional performance of a group of bodies, such as a graphic representation of "peace" using a multitude of bodily structures. The macroscopic image of the body highlights the motivating effect of the whole on the individual, so that the individual body, inspired by the many bodies, establishes an internal mechanism to externalize virtue. A person with virtue will sift and classify what the body conveys, categorize what is positive as conceptual beauty, and internalize and absorb it. Virtue cultivation needs to be gradually formed through accumulation, and the degree of understanding and acceptance of the conceptual beauty of the body will be deepened with the growth of the subject's virtue cultivation. When the dancer has the abstract ability to recognize the conceptual beauty of the body and possesses a mature body, under the guidance of abundant objective knowledge and life experience, the dancer will not only have the ability to represent and abstract the conceptual beauty of the body, but will also have the empathy to guide the events of life with the conceptual beauty of the body.

4.3 Transformation of Interactive Beauty into "Humanized Emotions"

The transformation of physical interaction beauty to emotion takes the generation, expression and continuation of emotion as the main process. First of all, the generation of emotion comes from the idea that the emotional object bursts out in the inner spirit of the subject. When the subject touches the body of the other, the difference in temperature,

texture, strength, and rhythm of the body will make the subject's brain quickly generate a precise response, and when the body of the other is perceived to be in a fast rhythm, the subject will feel the emotion of haste, and then use the slow texture of his own body to neutralize the texture of the other's body to create a harmonious emotion with this body interaction phenomenon. The continuation of emotion lies in the dance subject's use of the interacting bodies to form a continuous emotional awareness activity. Each new movement gives the subject a new emotional impact, and the subject explores the emotional expression under the emotional impact, and the cycle repeats itself, realizing the continuation of emotion in the subject. Similarly, the viewer of the dance, by watching the bodily expressions of others, applies and constructs the bodily interactions of others on top of the body of the self, and similarly provokes the emotional continuity derived from the beauty of the interactions of others' bodies. Emotions in turn promote the creation of interactive beauty of the body. Compared with other dancers, a dancer with good humanistic cultivation has the ability to create more emotions, express the created emotions through the body, and transform the subject's emotions into body movements, which promotes the formation of the beauty of body interaction. In the process of body interaction, the subjects perceive each other's body emotions, which promotes the accumulation of each subject's emotions, and the emotions at this time are like a driving agent, which enhances the generation, accumulation and release of the subject's body interaction beauty. For example, in duet dance, both dancers build up a deep understanding of each other's bodies during frequent rehearsals, which promotes the release of their own corresponding emotions. Eventually, the release of emotion is formed in the performance field, which conveys the interactive beauty of the body and realizes a direct embodiment of "humanized emotion".

4.4 Transformation of the State of Beauty into the "Humanized Perfection"

The process of "humanizing the perfect man" requires the use of physical attributes to compensate for the spirit, i.e., a high degree of integration between the body and the spirit, thus approaching the divine state of "unity between the inside and the outside". While the external nature of the body is concerned with the presentation of the external body, it is also necessary to pay attention to the cultivation of both the internal and external bodies, i.e., the body is not generated unilaterally "from the outside to the inside" or "from the inside to the outside," but rather, it is a mutual fusion of the two directions. The inner mind provides poetic

expression to the outer body, and the outer body realizes a reasonable presentation of the inner mind, generating the beauty of the "perfect man" of internal cultivation and externalization. In dance, the pumping of the heart is the rhythm of life, and the flow of blood is the melody of life. Dance for human beings is not only a concern of art form, but also a seal of the meaning of life. The form of dance is in fact the form of life, which is not limited to the field and does not judge the difference of living bodies, but only for the better integration of living subjects and the world (Lv, 2021). (He, 2020) The idea that ethics is an attribute of the body and that the body is a carrier of ethics has been confirmed in the history of the development of the body throughout the past and present. Chinese philosophy has a "ladder" of insights into the body. Among them, "body", "form", "body" and "body" are four body mappings, showing a progressive relationship: the physical body of the "body", to the four "bodies" whose movements and behavior are in accordance with the etiquette, and then to the "form" whose words and deeds are in unity, and finally to the self-improvement in order to beautify its "body". The body". Western philosophical insights into the body are more of a "concentric circle" type, looking for the essence of the interlocking: first, the universal body (Body), that is, the biological organism, followed by the body (Corporeality), referring to the physical state of the material, and then the body (Soma), emphasizing the organic attributes of the body composed of cells, and finally, the incarnation. Soma, which emphasizes the organic properties of the body made up of cells, and finally Incarnation, in which God is born as a human being and comes into the world in an "incarnate" state (Sun, 2019). The body in dance, as a special form of expression of the universal body, is presented in a beautiful way, while intrinsically it cannot be separated from the reflection of ethics. In other words, the beauty shown by the body in dance is in fact the ethics that has undergone refinement, which comes from the ethical essence and eventually returns to the ethical construction of human beings with the appearance of beauty, forming the entry of the body in dance to ethics.

5. CONCLUSION

The ethics of the body in dance starts from the ethical "contingency" of the body, pointing out that the body is the ethical carrier of dance art, and that the ideal dance body should start from aesthetics, undergo ethical transformation, and finally obtain ethical beauty as the eternal goal of the

dance body. We should realize that the dance body is a special expression of the universal body, and compared with other body categories, it is less implicated by modern capital logic, science and technology and other thinking, and it is one of the few sensual and primitive forms of the body, which is also of reference value to the universal body. The study of body ethics in dance serves the construction of the dance discipline, aiming to promote the broad development of the dance body as a point of origin, so that it can radiate more widely, be used for more purposes, penetrate into the human mind, extend the magnificence of history, and form a unique spiritual territory. The study of body ethics in dance aims to develop a starting point for introspection, to develop a vision of the dance body, to find a place for the dance body in the overall value of the world, and to find a foundation for the existence of the art of dance. At the same time, it aims to provide performers, creators, enthusiasts, and viewers in the dance industry with a way to understand the dance body, to get rid of misunderstandings about the dance art, and to create an ethical refuge for the development of the dance art under the high-speed mechanism of the modern society.

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