

Acceptance and Significance of Chinese Cultural Identity in Dance Sports Works*

– Focused on the 「The New House of 72 Tenants」 and 「Ambush on All Sides」 –

Zhao, Jialu** · Cho, Eun-sook***

I. Introduction	72 Tenants」 and 「Ambush on All Sides」
II. The Concept and Characteristics of Chinese Culture	IV. Conclusion
III. Chinese Cultural Characteristics Reflected in 「The New House of	References
	Abstract

I. Introduction

Dance sports can be classified into competitive performance forms and stage art performance forms according to its content and presentation format. Beyond its social function, the artistic quality and unique cultural origins of dance sports also serve as key drivers behind its widespread popularity. In particular, Chinese stage art performance forms of dance sports, as an area that embodies distinct Chinese characteristics, integrate dance sports movements with a variety of artistic elements to convey artistic expression to audiences through narrative storytelling. Compared with competitive performance forms of dance sports, dance sports stage performance works place greater emphasis on cultural connotations and artistic aesthetics. Beyond the foundation of technical proficiency, they focus more intently on the expression of cultural concepts and ethnic thoughts.

Currently, within the realm of dance sports stage art performances, a multitude of works that incorporate quintessential Chinese elements such as music, costumes, and makeup have been staged. Integrating Chinese cultural elements into dance sports performance works holds promise for developing a uniquely Chinese artistic form. This not only enriches the dimensions of artistic

* This study was completed by revising and supplementing the master's thesis at Chung-Ang University by author 2024.

** First author, Ph.D Candidate, Chung-Ang University

*** Corresponding author, Professor, Chung-Ang University, eschod@hanmail.net

expression in dance sports but also garners broader public recognition, thereby facilitating the balanced development of Chinese dance sports. Representative works in this field include 「The Eternal Song」(2009), 「Red Sails on the Hai River」(2017), 「The New House of 72 Tenants」(2018), and 「Ambush on All Sides」(2019).

Among them, 「The New 72 Tenants」 is set in Guangzhou in the 1940s and showcases the local life characteristics. The music, which incorporates unique dialect songs, reflects the diversity of the external characteristics of Chinese culture and the internal characteristic of “being content with one’s current situation and believing that there is a reason for the arrangement of fate” (being satisfied with one’s current situation and believing that the arrangements of fate have their own justifications). It was included in the programme for relevant dance sports festivals and performances in 2018, garnering both audience attendance and industry discussion. 「Ambush on All Sides」 is China’s first and only full-length dance sports drama with a classical story as its theme. The story, themed on the famous ‘Chu - Han War’ in Chinese history, took place during the Warring States Period when various schools of thought (Confucianism, Taoism, Mohism, Legalism, etc.) emerged. The story contains the ideological cultures of multiple schools, reflecting the internal cultural characteristic of the mutual integration of Chinese ideological cultures.

The two works selected for analysis in this study are regarded as representative examples of contemporary Chinese dance sport creation. Both choreographed by Cheng Bing and Qu Laijia—consistent contributors to the development of the dance sport drama form—they have garnered substantial attention on national competition and performance platforms. 「The New House of 72 Tenants」 presents a narrative treatment of contemporary social themes, whereas 「Ambush on All Sides」 adopts a symbolic reconstruction of historical narratives, reflecting two major creative orientations within current Chinese dance sport production. Meanwhile, scholarly discussions have noted the tendency toward ‘symbolisation’ and ‘visualisation’ in the localisation of dance sport dramas(China Literature and Art Network, 2024), underscoring the significance of examining these works. This study thus aims to explore the cultural expressions embedded in the two works in a concrete and focused manner.

Chinese culture, formed through millennia of historical accumulation, encompasses a rich multiplicity of meanings and a deeply layered system of values. Accordingly, the definition and classification of Chinese cultural elements have been interpreted in diverse ways within scholarly discourse. In this regard, Cheng(1998) systematically categorises the major dimensions of Chinese culture based on its external characteristics—such as unity, continuity, inclusiveness, and diversity—and its intrinsic characteristics, including a humanistic spirit, the coexistence of thought and culture, and a strong sense of attachment to one’s native land. His theoretical framework has been widely applied across both academic and practical fields and is regarded as one of the most comprehensive and structured

analyses of Chinese cultural characteristics to date.

In the existing body of research on Chinese culture and dance sports, there are 60 academic journal articles and 80 thesis papers. A review of these studies identifies that they can be categorized into research related to the development of Chinese dance sports(Chen, 2001; Huang Xin & Zhang, 2006), research on dance sports choreography(Wang, 2012; Wang, 2016; Huang, 2017), research on the Sinicization of dance sports(Liu, 2013; Luo, 2015; Wu, 2016; Fang, 2020), and research on dance sports works integrating Chinese culture(Hu&Xu, 2011; Cui, 2014; Lv, 2017). Notably, however, only one existing study has focused on each of the two works central to this research, 「The New House of 72 Tenants」(2018) and 「Ambush on All Sides」(2019). Sun(2019, pp. 162-163) analyzed the narrative structure and musical design of 「The New House of 72 Tenants」(2018) in *The Integration of Chinese Culture in Dance Sports Drama: A Critical Analysis of 「The New House of 72 Tenants」*. Li(2020, pp. 69-70) in 「The Application and Analysis of Chinese Elements in dance sports: A Case Study of the Dance Drama Work 「Ambush on All Sides」」 examined the Chinese cultural elements integrated into the music and costumes of 「Ambush on All Sides」.

Existing research on the Sinicisation of dance sports or its integration of Chinese cultural elements has, to some extent, explored the cultural expression within the discipline. However, most studies focus on descriptive analyses of choreographic content or superficial examinations of artistic forms, lacking systematic interpretations of the intrinsic logic underlying cultural characteristics. Therefore, the purpose of this study is to analyze how Chinese cultural characteristics are expressed in 「The New House of 72 Tenants」 and 「Ambush on All Sides」, drawing upon Cheng Yuzhen's theory of Chinese cultural characteristics as the theoretical foundation.

This study employs a combined approach of documentary analysis and video analysis to reveal the Chinese cultural characteristics embodied in 「The New House of 72 Tenants」 and The 「Ambush on All Sides」. This study is grounded in Cheng Yuzhen's theory of Chinese cultural characteristics, and subsequently analyzes the two works from the perspective of stage art in order to examine how Chinese culture is embodied and manifested in the creative process of sports dance. Cheng Yuzhen's framework, which encompasses external characteristics such as unity, continuity, diversity, and inclusivity, as well as internal characteristics including humanistic spirit, coexistence of intellectual traditions, and attachment to one's native soil, provides an analytical foundation for understanding the holistic and pluralistic structure of Chinese culture.

Specifically, this study collected and organised relevant scholarly monographs, academic articles, and research papers from South Korea and China. The literature was obtained through RISS (Research Information Sharing Service), CNKI (China National Knowledge Infrastructure), and Google Scholar. Video materials necessary for analysing the two works were sourced from the Chinese video platform Bilibili and the official website of the Guangzhou Academy of Fine Arts.

Chinese dance sports is primarily rooted in Western influences, so exploring Chinese cultural characteristics across all Chinese dance sports works presents certain limitations. Therefore, this study focuses on examining the Chinese cultural characteristics manifested in the two dance sports works 「The New House of 72 Tenants」 and 「Ambush on All Sides」.

II. The Concept and Characteristics of Chinese Culture

1. The Concept of Chinese Culture

Chinese culture constitutes a vital branch of world culture and stands as a quintessential representative of Eastern civilization. Having evolved over millennia, it boasts an exceptionally broad spectrum of cultural essence, which in turn has led to divergent definitions and classifications of its elements among scholars.

For instance, Wu(2018, p. 9) categorizes Chinese culture into tangible material artifacts and intangible spiritual manifestations, with the former encompassing concrete expressions like origami, Chinese knots, and calligraphy. By contrast, Ge(2020) defines culture as the spiritual core of historical inheritance, deeply rooted in the collective psyche of the nation. Transcending temporal, spatial, and class boundaries, this spiritual core permeates all aspects of daily life, framing Chinese culture as a universally acknowledged and practiced value system and spiritual framework within the ethnic community.

Gong(2018, p. 8), adopting a historical and holistic approach, defines Chinese culture as the outstanding traditional culture with distinct national traits created by the Chinese nation on ancient Huaxia lands. It embodies the comprehensive landscape of diverse ideological cultures and conceptual forms. Aligning with this discourse, this present researcher tends to understand ‘Chinese culture’ as corresponding to ‘traditional Chinese culture.’

Furthermore, Cheng(2017, p. 7) argues that Chinese culture primarily denotes the ethnic culture created by the Chinese nation residing in China. Originating in the Central Plains, it has absorbed and integrated the essence of various ethnic minority cultures. Its spiritual core is rooted in Confucianism, while also embracing the intellectual traditions of Daoism and Buddhism, thereby embodying a comprehensive synthesis of ethnic character, spiritual temperament, and cultural traits.

In summary, the present researcher argues that ‘Chinese culture’ is not only a synthesis of material and spiritual dimensions but also a cultural entity that transcends historical time and space, embodying the cohesion of national spirit. It finds expression both in concrete cultural artifacts and in profound value systems and ways of life.

2. The Characteristics of Chinese Culture as Seen by Cheng Yuzhen

The academic community currently exhibits diverse approaches to defining the concept of ‘Chinese culture’. Wu Kaituo emphasises the classification of concrete and abstract culture, highlighting the coexistence of tangible and spiritual culture(Wu, 2018). Ge Zhaoguang emphasises historical continuity and national consensus, focusing on cultural identity and lived practices(Ge, 2020). Gong Xian stresses national distinctiveness and traditional excellence, defining ‘Chinese culture’ as synonymous with ‘traditional Chinese culture’(Gong, 2018). Within this scholarly tradition, Cheng Yuzhen’s ‘Theory of Chinese Cultural Characteristics’ may be regarded as an integration and deepening of the aforementioned perspectives. He emphasizes culture’s systematicity, origin, integrative qualities, and spiritual core.

He categorises Chinese culture into external characteristics (unity, continuity, diversity, inclusivity) and intrinsic characteristics (humanistic spirit, the coexistence of thought and culture, profound attachment to the homeland), aiming to delineate the overarching logic of Chinese culture through a systematic framework. This theory not only boasts structural explanatory power but also provides operational criteria for analysing the “cultural nature” embedded in artistic works.

In his discussion of Chinese cultural characteristics, Cheng Yuzhen aligned with the mainstream consensus on such traits while offering a more nuanced and detailed analysis. The specific characteristics of Chinese culture he identified are outlined below:

A. External Characteristics of Chinese Culture

The external characteristics of Chinese culture can be broadly categorized into four dimensions. First, in its development, Chinese culture has been centered on Huaxia culture since the Shang and Zhou dynasties. The primitive form of traditional Chinese culture was rooted in ritual and music systems, with the ultimate goal of constructing an ideal civilized society characterized by comprehensive ethical and moral norms for humanity. Meanwhile, it absorbed the essence of various ethnic cultures within the country, forming a unified entity. This unified entity has never experienced division or disintegration in Chinese history, possessing a strong assimilative force(Li, 1994). Therefore, Chinese culture has the characteristic of unity.

Second, unlike ancient Egyptian culture, ancient Babylonian culture, and ancient Greek culture, Chinese culture has never experienced a break or gap. China’s 『Twenty-Four Histories』 meticulously records the appearance of sunspots in 43 BCE and comets in 613 BCE, documenting thousands of years of historical figures and events. Therefore, Chinese culture is characterized by continuity.

Third, Chinese culture is inclusive. Chinese culture can absorb various cultural elements. During the Spring and Autumn and Warring States periods, the Hundred Schools of Thought engaged in mutual debate, learning from each other’s strengths and integrating their ideas. Han Chinese culture

has, over the long term, absorbed the cultural essence of surrounding ethnic minorities and openly embraced valuable elements from foreign cultures. Crucially, this inclusiveness fosters a harmonious coexistence of multiple distinct cultural traditions within China.

Fourth, Chinese culture is diverse. Chinese culture exhibits diversity within unity and differences within sameness. Even within China, there are significant cultural differences across regions. For instance, while Chinese characters and Mandarin serve as the national standard for writing and communication, local dialects exhibit remarkable diversity. Opera performances exist across regions, with southern opera being delicate and lyrical, and northern opera being vigorous and passionate. Additionally, China has co-developed with various minority cultures.

B. The Intrinsic Characteristics of Chinese Culture

The intrinsic characteristics of Chinese culture can be broadly categorized into three dimensions, with the first being humanism and Confucianism. Chinese culture places a distinct emphasis on humanism, differing from Western culture in its lack of reliance on theology. Chinese culture prioritizes the humanistic spirit: it regards clan-based morality as the fundamental cohesive force of society and takes the moral principles advocated by Confucianism as the core guide for individual conduct.

The second one is harmony and moderation, the coexistence of ideas and culture. Chinese culture values integration and moderation, advocating for the harmonious coexistence of different ideas and cultural systems. As stated in the 『Xici Xia』 section of the 『I Ching』, though the paths taken by people in the world may differ, their ultimate destination is the same. Though people's thoughts may vary, their ultimate outcomes are consistent (the world converges to the same destination through different paths, and achieves unity through diverse considerations).

The third one is the concept of 'a strong sense of attachment to one's native land' and a sense of attachment to one's roots. This trait is deeply rooted in ancient China's agrarian natural economy: people held a deep love and reverence for the land, found contentment in their native homes, and regarded the land as the foundation of both their material livelihoods and spiritual sustenance.

III. Chinese Cultural Characteristics Reflected in 「The New House of 72 Tenants」 and 「Ambush on All Sides」

1. 「The New House of 72 Tenants」

This four-act play tells the story of the 72 tenants living in Taiping Village in the West Gate area of Guangzhou during the 1940s. In their daily lives, minor conflicts occasionally emerge between neighbors; yet their inherent kindness and sense of community enable them to resolve disputes

amicably and sustain a harmonious coexistence. However, evil forces attempt to build entertainment facilities and seize the land of Taiping Village. Drawing on their collective wisdom and courage, they mount a determined resistance against the land grabbers, defending their homes and community. However, scholar Sun Lulu contends that the plot relies excessively on comedic effects, failing to delve sufficiently into social realities and human nature(Sun, 2019). Yet, through humor and satire, the work softens the intensity of social conflict, making the struggles of ordinary people more accessible to a wider audience.

A. External Characteristics

First, from the perspective of unity, the overall plot of the work depicts landlords oppressing tenants and various conflicts among neighbors and couples in everyday life. However, when malicious forces encroach on the village to disrupt their lives, all characters set aside differences and show a strong sense of community, uniting as one. This echoes a deep-seated tradition in Chinese history: the Chinese people have always united in the face of foreign invasions to achieve their aspirations for peace and unity. The outstanding unity of Chinese culture is the strong foundation of the Chinese nation.

Second, from the perspective of continuity, the fundamental reason for the continuity of Chinese culture is inheritance(Wang, 2023, p. 2). Since its debut in Shanghai in 1958, 「The 72 Tenants」 has undergone reinterpretation across diverse media forms including theatre, film and television drama. By 2018, Cheng Bing had adapted it into a dance theatre production, preserving the work's spiritual essence while innovating its formal expression. Over the past 60 years, 「The 72 Tenants」 has undergone multiple reinterpretations, with ever-evolving presentation forms. However, 'the common characteristics in terms of content and spirit have been preserved and are universally present in all derivative works.'(Wang, 2018, p. 174).

Third, from the perspective of inclusivity, the music selection vividly embodies this trait by incorporating multiple Cantonese songs. It incorporates a fusion of folk rhythms from Guangdong with dance sports beats, thereby blending traditional local elements with the international system of dance sports. Guangdong's geographical location facilitates frequent external exchanges, making Cantonese more influenced by foreign languages than other regions in mainland China, demonstrating its capacity to embrace diversity while maintaining cultural coherence.

Fourth, in terms of diversity, the work incorporates Confucian, Daoist, and Buddhist philosophies into its plot, demonstrating diversity. The heroes in the drama do not compete for titles, living in the folk community away from politics and the ruling class, embodying the Daoist concept of withdrawal from the world. For instance, the beggar who teaches martial arts to the rickshaw puller seems ordinary yet is a martial arts master, reflecting this Taoist ethos(Peng, 2015, p. 18). Meanwhile, the

tenants sacrifice personal comfort for the collective good, embodying Confucianism's 'engagement with the world': they emphasize personal social responsibility and dedication, and influence others through their actions to drive social progress.

B. Intrinsic Characteristics

First, in terms of humanistic spirit and Confucian thought, 「The New House of 72 Tenants」 reflects the Confucian values of 'benevolence' and 'forgiveness' through the tenants' process of resolving daily conflicts and demonstrating their kind nature. The 'frog-fasteners' adorning the costumes not only evoke the aesthetic of the Republican era but also, through the dancers' movements, embody the Confucian ideals of 'elegance' and 'restraint'. This approach of conveying cultural spirit through bodily narrative exemplifies the embodied transformation of 'humanism' within the realm of dance sports. However, scholar Wu Bingjie contends that the incorporation of Chinese elements into the external form of costumes creates a sense of incongruity, akin to 'dancing Western dances in Chinese attire'(Wu, 2024, pp. 138-140). Yet this aesthetic contrast can also be regarded as a meaningful dialogue between tradition and modernity.

Second, regarding the coexistence of harmony and moderation, and diverse thoughts, the characteristic of 'harmony' in Yin-Yang theory is fully reflected in the characters' personalities. In Yin-Yang theory, women represent 'Yin,' and men represent 'Yang.' In character development, the strong female landlord's exaggerated and powerful actions demonstrate the combination of Yin and Yang. Her husband, who defers to her and accepts her views, further solidifies her status. This subtle shift in gender dynamics subverts traditional gender norms, reflecting cultural values of universal love, equality, and freedom that transcend feudal traditions.

Third, regarding 'a strong sense of attachment to one's native land' and rural sentiment, the Chinese people's such attitude stems directly from agricultural civilization. As an agricultural society, the Chinese have traditionally clung to the land and been reluctant to migrate—a mindset deeply rooted in their culture. Just as the evil forces attempt to seize the land, the tenants are defending their homes, not out of fear of the evil forces leaving. The steady cadence of the steps and the orderly precision of the ensemble dance on stage symbolise a deep attachment to the land and the stability of communal life.

2. 「Ambush on All Sides」

This four-act work, rooted in the historical tale 'Ambush on All Sides' and consists of four acts. It recounts the large-scale war between Xiang Yu, the Overlord of Western Chu, and Liu Bang, the King of Han, from August of the first year of the Han Dynasty(206 BCE) to December of the fifth year of the Han Dynasty(January 202 BCE), as they vied for political power. It also includes the tragic love story between Xiang Yu and his beloved Yu Ji. It highlights the poignant tragedy of war and love in that era.

A. External Characteristics

First, from the perspective of unity, 'Ambush from All Sides' house of Flying Daggers depicts the course of the Chu-Han War, symbolising the historical cycle of 'division—conflict—unification'. This indicates that no matter how divided the Chinese nation is or which ethnic group the separatist forces come from, it will inevitably move towards unity in the end, reflecting the distinct unity feature of Chinese history. The work employs group dance sequences that coalesce and disperse to convey a unified imagery within the stage composition, transforming historical themes into symbolic spatial dynamics.

Second, from the perspective of continuity, the dance drama anchors its script in historical anecdotes—an approach that embodies the continuity of Chinese culture. This artistic recreation spanning the ages reflects the continuity of Chinese cultural heritage. A notable scene, where an elder recounts history to a child, further highlights Chinese culture's transmissibility. In this way, Chinese culture sustains its transmission through the medium of art.

Third, from the perspective of inclusivity, the fusion of traditional Chinese sword techniques with dance sports showcases the integration of traditional martial arts and modern dance. Swordsmanship carries the essence of traditional Chinese culture, while dance sports elements provide a modern reinterpretation of it. Furthermore, costumes from the Chu-Han period have been modernized and combined with dance sports attire: traditional symbolic elements are mixed with modern fashion elements, opening up new artistic possibilities. However, scholar Wu Bingjie argues that the integration of martial arts has failed to adequately consider the competitive dynamics and rhythmic characteristics inherent to dance sport, resulting in a disruption of movement logic(Wu, 2024). Yet this very hybridity illustrates how Chinese culture transforms difference into harmony, absorbing diverse elements without losing its essence.

Fourth, from the perspective of diversity, 「Ambush on All Sides」 reflects Confucian, Daoist, Buddhist philosophies, and the theory of Yin and Yang throughout the work. Through instruments like the bianzhong and panxiao, which blend multiple cultural elements, it presents a multicultural artistic image. In terms of music, the work further embraces diversity by incorporating traditional instruments such as the pipa, xiao, and dizi, forging a connection between tradition and modernity.

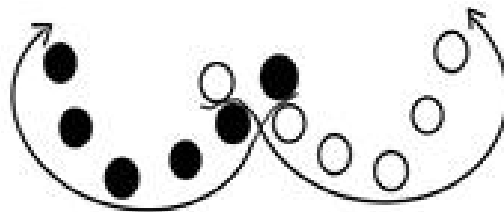
B. Intrinsic Characteristics

First, from the lens of humanistic spirit and Confucian thought, one scene depicts an elder playing Go with three children. When the children, on the verge of losing, try to take back their moves, but the old man stops them, leading to the saying, 'Once a move is made, there is no going back(one should not regret the choices one has made).' The renowned Han Dynasty Confucian scholar Dong Zhongshu expanded Mencius' Confucian principles of 'benevolence, righteousness, propriety, and wisdom' into the 'Five Constant Virtues' of 'benevolence, righteousness, propriety, wisdom, and integrity.' In the

broader context, ‘no regrets once the move is made’ embodies the virtue of ‘integrity.’ By conveying historical anecdotes and life lessons, the dance drama echoes Confucianism’s social ideal of educating people through moral instruction. In the third act, ‘The Banquet at Hongmen,’ Xiang Yu ultimately cannot bring himself to kill Liu Bang and instead spares his life, embodying the Confucian concept of ‘benevolence.’

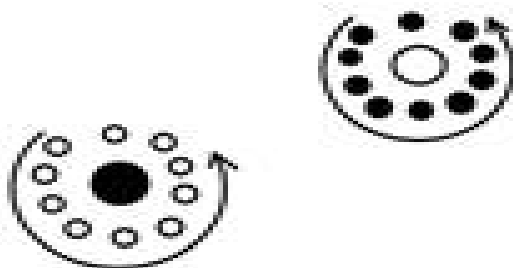
Second, from the perspective of harmony and moderation, as well as the coexistence of ideas and culture, Figures 1 and 2 reveal during the pivotal battle between the two sides in the second act, the dance composition exhibits the characteristic of ‘circularity’(Reference Figure 1 and 2). This aligns with traditional Chinese culture: the Tai Chi diagram, a symbol of the universe’s cyclic movement, embodies the harmony between humanity and nature, and reflects the philosophical ideas of the ancient thinker Laozi. In the Tai Chi diagram, yin and yang exist within a large circle, signifying that they are inherently one(Nie, 2020, p. 76). From this, the 8-shaped and S-shaped movement patterns of dance sports were formed. Chinese culture emphasizes balanced and symmetrical beauty, and the Tai Chi diagram’s balanced, symmetrical traits well embody this cultural essence. However, scholar Chen Lixia and Gao Xiaoying suggest that understanding Daoist culture requires a profound grounding in Chinese cultural traditions. Certain audiences may perceive only the Tai Chi elements, failing to grasp the work’s spiritual essence(Chen&Gao, 2021, pp. 31-37). Yet the use of Tai Chi symbolism still conveys the harmony and inclusiveness central to Chinese thought, translating abstract philosophy into tangible movement.

Third, from the perspective of ‘a strong sense of attachment to one’s native land’ and a sense of belonging to one’s homeland, in the fourth act, Liu Bang further disrupts and undermines the Chu army by having the Han army sing Chu songs from all directions. Hearing these familiar songs, the Chu soldiers are overwhelmed by homesickness. As shown in Figure 3, some dancers kneel, others bend their knees—postures that convey a loss of fighting spirit(Reference Figure 3). They also make gestures of gazing into the distance and stretching out their hands, expressing longing for their distant homeland and capturing the profound nostalgia of those separated from their roots.



<Figure 1> Directions of progress 1(Drawn based on the work video)¹⁾

1) Guangzhou School of Art(2019. 01. 09). “Ambush on All Sides”. *Guangzhou School of Art Official Website*. <<http://www.dancebook.com.cn/Topic/gauto/430/LivePlay/1737>, 2023. 09. 10>.



<Figure 2> Directions of progress 2(Drawn based on the work video)²⁾



<Figure 3> The scene in the fourth act(Screenshot of the work video)³⁾

Both works emerged during a pivotal phase in the transition of Chinese dance sport from competitive to artistic expression. Through their deployment of physical language, costume design, musical selection, and stage composition, they exemplify a shift away from competitive logic toward narrative logic. This evolution transforms dance sports from a mere display of technique into a performance medium imbued with cultural significance. Both pieces demonstrate that stage-adapted dance sport can achieve the dual transmission of Chinese culture’s ‘external form and internal spirit’ through ‘body narrative’, offering a reference paradigm for localised creation in this domain. Fundamentally, the significance of staged dance sport lies in achieving a transformation from ‘formal imitation’ to ‘cultural self-awareness’. This not only breaks the path dependency of dance sports becoming ‘Westernised’, establishing an integrated paradigm of ‘Chinese culture + dance sports’, but also exposes the risk within international stage systems that cultural expression may become overly technicalised and reduced to mere symbolism. In doing so, it poses a reflective question for the choreographers: ‘How can cultural depth be further enhanced?’

-
- 2) Guangzhou School of Art(2019. 01. 09). “Ambush on All Sides”. *Guangzhou School of Art Official Website*. <<http://www.dancebook.com.cn/Topic/gauto/430/LivePlay/1737>, 2023. 09. 10>.
- 3) Guangzhou School of Art(2019. 01. 09). “Ambush on All Sides”. *Guangzhou School of Art Official Website*. <<http://www.dancebook.com.cn/Topic/gauto/430/LivePlay/1737>, 2023. 09. 10>.

IV. Conclusion

This study, grounded in the characteristics of Chinese culture proposed by Cheng Yuzhen, takes 「The New House of 72 Tenants」 and 「Ambush on All Sides」 as its research subjects, analyzing the external and internal characteristics of Chinese culture presented in the works.

In terms of external characteristics, the work 「The New House of 72 Tenants」 first demonstrates the unity of Chinese culture through plotlines and endings similar to those of major works like 「Ambush on All Sides」. Second, it reflects cultural continuity by adopting comedic scripts and integrating them with Lingnan culture. Third, it achieves cultural inclusivity via Cantonese dialect songs that incorporate loanwords; fourth, it realizes cultural diversity by weaving Confucian, Buddhist, and Mohist philosophies into the narrative. In terms of internal characteristics, the work performs as follows: first, it conveys Chinese culture's Confucian philosophy and remarkable humanistic spirit by extensively using the 'buttonhole' element, an embodiment of traditional humanistic essence, in storytelling and costumes, and it achieves the Confucian philosophy and outstanding humanistic spirit of Chinese culture. Second, by combining martial arts movements with dance sports movements, it reflects the harmonious and moderate nature of Chinese culture, as well as the compatibility of ideas and culture. Third, its storyline embodies the Chinese cultural values of 'a strong sense of attachment to one's native land' and a profound sense of rooted nostalgia.

The work 「Ambush on All Sides」 demonstrates the unity of Chinese culture in terms of external characteristics. First, it showcases cultural unity through the work's core plot and conclusion. Second, it highlights cultural continuity by focusing on historical themes. Third, it achieves cultural inclusivity by integrating swordsmanship from diverse cultural backgrounds and infusing the aesthetic of traditional Chinese attire into dance sports costumes. Fourth, it realizes cultural diversity by incorporating Confucianism, Taoism, Buddhism, and Yin-Yang theory into the narrative, and using traditional Chinese instruments such as the pipa, flute, and drum in its musical score. In terms of internal characteristics, the work reflects Chinese culture as follows: first, it embodies Chinese culture's Confucian philosophy and remarkable humanistic spirit through its storyline. Second, influenced by the theory of Yin and Yang, the use of 'circular' dance compositions in dance movements and large-scale scenes showcases the harmonious and moderate characteristics of Chinese culture, as well as the compatibility of its ideological and cultural elements. Third, through storytelling and folk songs, it evokes the inherent Chinese cultural sentiments of 'a strong sense of attachment to one's native land' sentiments and deep-rooted nostalgia for one's hometown inherent in Chinese culture.

Overall, within the realm of dance sport, both 「The New House of 72 Tenants」 and 「Ambush on All Sides」 not only recreate the external forms and intrinsic spirit of Chinese culture but also, through

the physical language of stage art, showcase contemporary contemporary Chinese dance sports's capacity to reinterpret indigenous culture. Rooted respectively in 'collective memory of folk society' and 'symbolic re-creation of historical narratives', each work carves a distinctive trajectory for forging a comprehensive 'Chinese culture + dance sport' paradigm amid the globalised landscape of the dance sport community. This dual "body-culture" dimension stands as a crucial manifestation of Chinese dance sport artistry advancing toward localisation.

■ References

- Cheng Y.(1998). *Summary of Chinese Culture*. Foreign Language Education Institute Press.
- Cheng Y.(2017). *Summary of Chinese Culture 4th Edition*. Foreign Language Education Institute Press.
- Li Z.(1994). *Introduction to Chinese Culture*. Chinese Publishers.
- Gong X.(2018). *The Theory of Chinese Culture*. Kyushu Press.
- Chen L. & Gao X.(2021). New Pathways for Dance Sports: An Analysis of The Application of ‘Chinese Elements’ in Dance Sports Artistic Performance Dance. *Shandong Journal of Sports Science and Technology*, 43(04), 31-37. DOI:10.14105/j.cnki.1009-9840.2021.04.006.
- Zhang Y.(2016). Learn the Language of ‘An Tu Le Tian’. *Anhui College of Education College of Liberal Arts*, 05, 26. DOI:CNKI:SUN:XUYW.0.2016-05-010.
- Li J.(2020). Utilization and Analysis of Chinese Elements in Dance Sports - Using the Performance Dance Work ‘Ambush on All Sides’ as An Example. *Style products and Science and Technology*, 07, 69-70. DOI:CNKI:SUN:WTYP.0.2020-07-033.
- Nie X.(2020). Study on the Composition and Cultural Content of Taekukdo Island. *Journal of the Zewon Vocational Technology University*, 19(04), 76. DOI:CNKI:SUN:JYZB.0.2020-04-016.
- Sun L.(2019). The Fusion of Chinese Culture in National Standard Dance Sports - an Analysis of the Criticism of 「The New House of 72 Tenants」. *Art Gallery*, 23, 162-163. DOI:CNKI:SUN:YSPJ.0.2019-23-090.
- Yan A. & Zhang J.(2014). New Thinking About Some of the Problems of Superhuman Fighting. *Anhui Historical School*, 04, 164. DOI:CNKI:SUN:AFSX.0.2014-04-022.
- Wang X.(2018). City, Propagation, and Art: Cultural Thinking of the ‘The 72 Tenants’ Phenomenon. *Journal of Social Sciences, Harbin Normal University*, 9(05), 174. DOI:CNKI:SUN:HSDB.0.2018-05-045
- Wu B.(2024). On the Integration and Innovation of Chinese Cultural Elements with Dance Sports Artistic Performance. *Theatre Home*, 28, 138-140. DOI:CNKI:SUN:XJZT.0.2024-28-048.
- Peng J.(2015). *Guangdong Culture and the Country of the Times in the Film ‘The 72 Tenants’*. Doctoral Dissertation. Guangdong Provincial Academy of Social Sciences History College.
- Wu K.(2018). *A Study on the Representation of Chinese Elements in American Dramas Under the Other’s Perspective*. Doctoral Dissertation. Jilin University College of Arts.
- Ge Z.(2020. 03. 25). ‘Ge Zhaoguang: What Exactly Constitutes “Chinese” Culture?’. *Phoenix Net Books*. <https://m.thepaper.cn/baijiahao_6678169, 2023. 10. 15>.
- Ren W. & Zhang P.(2024. 07. 15). ‘Why is it Called Dance Sports? What is the Purpose of Creating Chinese Dance Sports?’. *China Literature and Art Network*. <https://m.cflac.org.cn/ht/202407/t20240715_1324758.html?utm_source, 2025. 11. 07>.
- Wang X.(2023. 06. 20). “Continuity and ‘Transmission’ Dignity of Chinese Civilization”. *Institute of*

Literature Cass. <http://literature.cass.cn/ztl/dsxxjy/202306/t20230620_5654364.shtml, 2023. 11. 14>.

논문투고일 2025. 10. 13.

심사일 2025. 10. 22.

심사완료일 2025. 11. 24.

Acceptance and Meaning of Chinese Culture in Chinese Dance Sports Works

– Focused on the 「The New House of 72 Tenants」 and 「Ambush on All Sides」 –

Zhao, Jialu* · Cho, Eun-sook**

Ph.D Candidate, Chung-Ang University* · Professor, Chung-Ang University**

Drawing on Cheng Yuzhen's framework of Chinese cultural characteristics, this study examines how 「The New House of 72 Tenants」 and 「Ambush on All Sides」 embody external characteristics – unity, continuity, inclusiveness, and diversity; and internal characteristics – humanistic spirit, harmony and moderation, and an attachment to homeland.

「The New House of 72 Tenants」 reflects unity through its narrative, cultural continuity through the fusion of comedy and Lingnan culture, inclusiveness through hybrid costumes and multilingual songs, and diversity through the coexistence of Confucian and Buddhist ideas. Internally, it conveys Confucian humanism and integrates martial arts aesthetics with dance sports to express moderation and cultural integration, while affirming the ethos of affection for one's homeland.

「Ambush on All Sides」 similarly presents unity, historical continuity, inclusive costuming, and philosophical diversity, while its plot and swordplay express Confucian humanism. Its circular movement patterns, fusion of cheongsam and dance sports, and homesickness motifs further embody traditional cultural sentiments.

Keywords: Dance Sports(댄스 스포츠), Chinese Culture(중국문화), Chinese Cultural Characteristics(중국 문화적 특성), Internal Characteristics(내적 특성), External Characteristics(외적 특성)