

The influence of K-pop dance in short videos on public aesthetics in China

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Abstract: In recent years, short videos have become the most important form of entertainment consumption in the fragmented time of Chinese people. This paper takes K-pop dance in short videos as the research object. Through qualitative analysis, it explores the characteristics of dynamic music, diversified movements, and strong control of K-pop dance in short videos, and analyzes its impact on the public's aesthetics, that is, abandoning kitsch performance, presenting a rigorous training spirit, and improving public aesthetics. Confident and wild dance performances resonate with the audience's aesthetic appreciation. The full use and display of female physical characteristics reflect the aesthetic preference since ancient times. This paper aims to convey positive dance power, deepen the public's understanding of K-pop dance, and promote the better spread of K-pop dance.

Keywords: K-pop, short video dance, public aesthetics, aesthetic influence.

1. Introduction

From 10 to 60 seconds, short video dance has become one of the important entertainments in the fragmented time of the masses due to the short time, fast update, and clever camera movement. Among them, K-pop dance has more diversified moves and is innovative and inclusive. Combined with dynamic music, the performance is more attractive and popular. This innovative form of dance that reorganizes "real" and "virtual" transcends the function of words, changes people's thinking habits and behavior patterns, and has an impact on the public's aesthetic recognition, appreciation, and preferences. There are not many domestic and foreign literatures that specifically introduce K-pop dance, but there are relatively rich materials about short video aesthetics and short video dance. In journals, Jiang Zhiqian and Fan Rui's "'Towards the Aesthetics of Daily Life'-The Aesthetic Features of Social Short Videos" discussed in depth the impact of short videos on the public's aesthetics from the aspects of data algorithms and changes in screens. Ju Gaoya and Lin Yizuo, from Peking University, interestingly described people who appreciate both classical dance and popular dance as "cultural omnivore" in their "Cultural Stratification in the Era of 'Internet+': a Case Study of Internet Dance Video", which indicated that the popularity of short video dance culture had penetrated into most people in the society. In foreign literature, Aparna Mohanty and Rajiv R. Sahay wrote "Rasabodha: Understanding Indian classical dance by recognizing emotions using deep learning", using computer vision technology to recognize human postures, gait, gestures and facial expressions to understand human behavior, and using images and videos to identify the emotions of the performer. Song Zhenen's "Influence of Philippine K-pop fans on K-pop localization" uses the Philippines K-pop Convention as an example to explore the influence of the culture of K-pop fan

clubs on the globalization and sustainability of K-pop. Wen Shangxian's "The exploration of the comprehensive analysis framework of the globalization of the media industry" takes K-pop as an example and uses cultural economy, geographic knowledge, and emerging theories to discuss the reasons and methods of K-pop globalization. In Melanie Kennedy's "If the rise of the TikTok dance and e-girl aesthetic has taught us anything, it's that teenage girls rule the internet right now": TikTok celebrity, girls and the Coronavirus crisis", in addition to studying the condition of TikTok short videos during the pandemic, it also focuses on describing the phenomenon of female culture in TikTok. Weiai Wayne Xu, Ji-young Park, and Han Woo Park wrote "Longitudinal dynamics of the cultural diffusion of K-pop on YouTube", which discusses the spread of K-pop culture on social media based on the viral spread of the Gangnam video. As for other works, Psychology of Dance Appreciation edited by Ping Xin analyzes the psychological theory and method standards of dance appreciation from both theoretical and practical perspectives, helping to better deconstruct the inner activities of the public when they appreciate short video dance. Dance Aesthetics by Lu Yisheng comprehensively analyzes the aesthetic characteristics of dance from three aspects of its ontology, essence and aesthetics. Anthropology of aesthetics: perspective and methods by Wilfried van Damme from Leiden University in the Netherlands explores the characteristics of aesthetics from the perspective of anthropology, part of which reveals the primitive factors of human aesthetics and proves the internal reasons for different clicks of different types of dances. Mikel Dufrenne's Phenomenology of aesthetic experience gives a detailed introduction and explanation of aesthetic works and public appreciation, aesthetic objects, analysis of artistic works, and criticism of aesthetic experience, providing reference for the analysis of dance aesthetics in this article. This article is divided into three parts. The first part briefly introduces short video dance and K-pop dance. The second part mainly explains the aesthetic characteristics of K-pop dance. The third part discusses the influence of K-pop dance on the public's aesthetics from three aspects – aesthetic discrimination, appreciation, and preference.

2. Introduction of short video dance

In recent years, watching short videos has become the most important lifestyle in our social life. Because of the diversity of its image functions, people can understand other people's lives and exchange information through more intuitive visual senses. This way that transcends the function of words has gradually changed people's thinking habits and behavior patterns, and has also had an impact on the public's consciousness and aesthetics. Because of its entertaining and appreciating properties, short video dance becomes a more popular type of short videos. Unlike conventional dances, the duration in short videos is generally controlled between ten seconds and one minute. It generally does not have a complete story line, and it delights the audience with visual stimulation and cheerful music. Prof. Lyu Yisheng, the former dean of Beijing Dance Academy, believes that the "dance" recorded electronically is only the second-dimensional image of the performance at the time, and cannot replace the vividness of the dance scene. The dancing body on the scene is a three-dimensional space, as well as the mental space that people imagine, which is a multi-dimensional space that transcends physical space [1]. This statement clearly distinguishes short video dance from regular dance. Without the spatial and temporal immersive appreciation of conventional dance, short video dance will appear more attractive and entertaining. Fast-food dance performances will lose their appeal due to one or more reasons. Compared with conventional dance performances, short video dance is updated more frequently, the performances are more secular, and spread more widely.

Short video initially used music creativity as its production to attract the public's attention, and quickly occupied the social media market. An earlier big data report on TikTok short videos in 2018 showed that gesture dance, dura dance, and walking dance were popular at the time. These dances have a common feature, that is, the dance moves are arranged in music lyrics or rhythm. The simple

and cool dance moves combined with cheerful and catchy music directly hit the public's brain visually and auditorily, forming a solid memory point and setting off an upsurge of imitation. With the fierce competition in the market, content producers begin to create more varieties of dance videos, and the content includes classical dance, ballet, jazz, folk dance, and so on. The performers also include dance lovers and professional choreographers and performers. It was also at this time when K-pop dance began to attract more and more people's attention.

3. Dance in K-pop culture

K-pop refers to Korean popular music. It takes Korean music as its genre, and features a variety of audio-visual elements. It mainly represents the modern forms of Korean popular music, such as pop dance, pop folk songs, electronics, rock, hip hop, etc. Because there is no specific and clear definition in the academe, it is understood that most people in the dance industry regard the dance combined with K-pop music in the short video as K-pop dance. K-pop dance is mainly composed of choreography and jazz. Choreography is not a type of dance, but a style of performance, that is, physical expression based on music, mainly to release one's inner emotions. It combines dance styles such as hip hop, house dance, etc., and is a product of the emerging era. Jazz is a lively and dynamic dance, mainly with waist and hip movements, and its main characteristics are the wave and the various curves of the body. The combination of choreography and jazz allows dance performers to fully integrate their personal emotional consciousness into the music, and follow the rhythm of the ups and downs of the music to perform passionate and affectionate dance moves. This infectious form of expression is particularly sought after in the modern society where competition is fierce and indifferent.

K-pop dance is popular in short videos and loved by Chinese audience. In addition to the K-pop culture that has already laid the foundation in China, there are also the following main reasons. First, the promotion and marketing are appropriate, and a short-term eye-catching way of short videos is used, intercepting the climax and the most memorable part of K-pop music to expand the promotion. K-pop fans are encouraged to imitate the dance, making it spread and increase its influence. Second, K-pop music and its choreography are unique and innovative. K-pop choreography combines the western coolness and the eastern softness. The dance moves present a variety of changes, which is impressive. Third, K-pop is mainly performed by groups. The members have undergone professional and rigorous training, and the dance movements and performance are professional, so the presentation of the movements is more attractive.

4. Aesthetic features of K-pop dance in short videos

It can be noticed in short videos that the body movements of K-pop dance are diversified. This is because the dance moves include jazz, hip-hop, urban dance and so on. Sometimes there are even some movements of folk dance or ballet, which reflects the inclusiveness and innovation of K-pop dance.

Benjamin has repeatedly emphasized in his works that art, in the age of mechanical reproduction, has lost its foundation. "What is withered in the era of mechanical reproduction of works of art is the glamour of artworks. [2]" In other words, the aesthetic objects in modern society are similar to those reproduced by machines. The glamour of art is lost, and the public's aesthetics is generalized. The individuality is extremely precious (scarce) in the mechanical age.

This phenomenon is common in short videos, and repeated imitation is just a way of entertainment for the public. However, K-pop dance is different in that it allows performers to improvise and adapt on the basis of the original dance, improve self-recognition, and show individuality, because what is most in demand today is neither machine or wealth, nor works, but a personality [3]. It is the

presentation of this personality that the audience can choose the works that "just fit their aesthetics" as their own learning objects. Just like the increasing number of subsets in geometry, the dissemination of works has become more rapid, accelerating the daily aestheticization of K-pop dance and filling the aesthetics with practical spirit.

K-pop music pays attention to the dynamic rhythm, and the body movements of K-pop dance will show a sense of strength and control with the music. In addition, in order to have more visual impact, K-pop dance will comprehensively push, pull, and move the camera, and integrate with the music to increase the aesthetic dimension of K-pop dance in just a minute or so. Lyotard once said that only in the common presence of graphics and discourse, and only when two heterogeneous spaces surround each other, can graphics realize the expression of desire [4].

The K-pop dance in the short video uses movement and music to integrate the emotional expression of the performer and the desire of the viewer in the two heterogeneous spaces of mobile phone screens and public comments, making itself one of the popular videos. This is the demand of popular culture. As MacDonald said, "The trick of popular culture is simple –doing everything possible to make everyone happy.[5]"

5. Influence of K-pop dance on public aesthetics

5.1 Influencing aesthetic discrimination

When Chinese ancients appreciated poems and songs, they often used "recognition" and "discrimination" to distinguish the pros and cons of a poem. Therefore, cultivating discernment will help the public to better recognize vulgar and inferior content, and build a fresh and healthy short video viewing environment. Taking the solo dance "Attention" by Lisa in Blackpink as an example, it has over 10 million views and over 1 million likes on TikTok. There are countless online and offline imitators. Except for the intelligent push of big data, the reason why this dance is so popular is that the public is attracted by Lisa, the Korean artist's powerful dance moves, confident and charming expressions, and the perfect rhythm.

Wang Yichuan, professor from Peking University, said in his book that artistic discernment is the public's intellectual recognition and discrimination of artistic information disseminated by the media, and it constitutes the prerequisite and warning line for the public to enter the aesthetic appreciation [6]. In the recognition of dance art, it is necessary to recognize kitsch performances, abandon sitting idle and reaping the benefits, and the unscrupulous content output for the sake of profit. In K-pop dance performances, there are many women like Lisa with such excellent dance skills and expressiveness. They have all undergone rigorous selection and training to achieve their current achievements. This is a positive dissemination of dance energy, which helps to improve the aesthetic discrimination of the public.

Short video dance has the characteristics of homogeneity because it is repeatedly imitated and performed. To a certain extent, homogeneity also promotes dance discrimination. In China, there is an old saying indicates that different people have different views. The short video dance has a high degree of imitation. After watching multiple works repeatedly, the audience can also discern the nuances. Completing basic movements, joining impromptu performances, and showing personal emotions and styles in K-pop dance improve the dancer's features and enhance the audience's aesthetic discrimination.

5.2 Influencing aesthetic appreciation

Viewing dance requires appreciation. The dance in the short video is no exception. Due to the time limitation and two-dimensional presentation of K-pop dance in the short video, the audience can only be in the primary stage of appreciation, which is called perceptual appreciation. Professor Ping Xin

from the Beijing Dance Academy introduced in his editor-in-chief Dance Appreciation Psychology that perceptual appreciation is sensory appreciation. People are more satisfied with the aesthetic needs of the senses when appreciating dance. For the target audience of receiving general education in the appreciation of dance, perceptual appreciation should be the main focus [7]. Short videos fill the fragmented time of the masses with short video content, which belongs to the nature of recreation and entertainment. Therefore, the appreciation of the masses is mainly perceptual appreciation. One of the important criteria for this sensual appreciation is the feeling of dancing. Traditional psychology believes that sensation is the brain's recognition and reflection of individual attributes of objective things that directly act on the sensory organs [7]. The audience can perceive the dancer's emotional transmission through the performer's body movements and facial expressions. The performers feel the dance through their sense of balance, movement, and self-judgment. This is the feeling of dance. By watching the K-pop dance in the short videos, audience can quickly capture the dancer's strong power, inner freedom, and chic personality in a short period of time. They may develop inner empathy and yearning.

In the short video comment area, there will be feedback from the audience, such as "so impressive", "great arrangement", and "I must learn". The comments are not only affirmation of dance works and performers, but also a judgment of the appreciation of works. Dufhenna pointed out in Phenomenology of aesthetic experience that as far as appreciative judgment is concerned, public or traditional appreciation is the best guarantee [8]. This is because aesthetic emotions need to be spread. The best way to spread is through mutual recommendation from the public after approving the aesthetic objects, that is, the appreciative judgment that recognizes and determines the aesthetic experience can only be reliable when the guarantor is found [8]. On the other hand, only if it feels credible and reliable can aesthetic objects be followed and aesthetic feelings be spread. This kind of influence is complementary.

At the same time, this reliability also reflects another standard of dance appreciation, which is "trueness". K-pop dance requires meticulous preparation for the selection of music and the choreography of dances, with real emotions to explore and interpret the content. This is a manifestation of the subjectivity of the choreographer and the dance performer. For the content that one yearns for, during arranging and performing, it is necessary to surpass or even make a certain sacrifice to self-subjectivity, that is, to put oneself in another emotion and environment, and experience different inner expressions. This may be what Dufhenna said in Phenomenology of aesthetic experience – when subjectivity is sublimated, it is mainly a projection of the world, rather than a return to itself. So, appreciating the K-pop dance in short videos can make viewers yearn for freedom and self-confidence and guarantee the quality of dance. Choreographers and performers can also experience a different world in their dances.

5.3 Influencing aesthetic preference

The K-pop dance in the short video has some commonly used body movements, which are derived from the unique body rhythm and performance style of jazz. The male dance moves in K-pop dance focus on rhythm and strength, and many movements are more like hip-hop. Female dance moves emphasize flexibility and curves. Because there are more female performers in the short video K-pop dance, this paper focuses on the performance of female dancers for discussion. The movements of female dance can usually be divided into "S", "O", and "U". "S" is a reverse movement of the chest and crotch, which stretches each part to the extreme during the movement. Because of the physiological characteristics of women, this kind of action can further magnify their body curves. African world has a belief – "Don't break the circle. [9]" Jazz, evolved from black dance, naturally passed this "circle" spirit to K-pop dance. From the head to the chest and from the waist to the crotch, many movements are designed around the circle. This is what we call the "O". K-pop dance pays

attention to the swing of the body. It often takes the abdomen as the center, sinks the hips, draws a "U"-shaped arc, and uses the highest point of the left and right arms as the end to release power. In addition, K-pop dance also pays attention to the ups and downs of the chest and the twisting of the body. These actions fully demonstrate the female body curve. Studies have shown that the aesthetics of this external image of women is an instinctive response of human beings. Smooth skin and curvy body signify women's health and fertility [10]. Such preferences are not only universal, but also congenital, which means that in the process of evolution, the human brain has developed neural circuits that are happy with these visual attributes. Researchers call this kind of human emotional response to specific physical characteristics as "evolutionary aesthetics" [10]. The aesthetic preference for K-pop dance in short videos is the embodiment of today's social ideals and social values. K-pop dance shows the sexy, wild, free, and confident features of women through the curves of the female body. On the one hand, it satisfies the instinctive desires of men. On the other hand, it drives more women to improve themselves. Men will try to use it as the criteria for selecting girlfriends, women will try to change their self-image, and the selective competition in society will become more prominent. Grosse believed that the highest significance of dance lies in the socialization of its influence [11].

When this necessary life exploration accumulates to a certain extent, it is very likely that this sensitivity to novelty will be transmitted in genes, and the related mental procedures and behavior types will be transmitted to the crowd [10]. Then, this kind of aesthetic preference will affect more people, gradually forming a universal phenomenon of socialization.

6. Conclusion

This article mainly introduces the K-pop dance in the short video, including its aesthetic characteristics and its influence on the public's aesthetics. The popularity of K-pop dance in short videos is inevitable. The dynamic climax of music and the free and wild dance moves make K-pop dance impressively memorable among the audience. The diversification of music and movements has promoted continuous renewal and innovation of works. The highly attractive dance performance and physical control of the original dance performers have increased its popularity. These characteristics make the K-pop dance in the short videos become the one that the public loves to see. It reflects the needs of the public culture and at the same time has an impact on public aesthetics. Compared with kitsch and vulgar performances to gain attention, the K-pop dance in short videos conveys a positive dance energy and improves the public's recognition. While appreciating the dance, audience can feel the conveyance of the dancers' emotions, forming an empathy of choreographers, performers, and viewers. K-pop dance moves fully demonstrate the physical characteristics of women, and reflect the aesthetic taste and preference since ancient times. The study of K-pop dance in short videos is not common, especially in terms of aesthetics. To a certain extent, this paper provides reference for people who love K-pop dance, especially those who know and learn K-pop dance through short videos. It is hoped that through the analysis of the influence of public aesthetics, choreographers and performers can better understand the public's mood and provide more creative performances. At the same time, it also allows viewers to have a deeper understanding of its inner expressions while appreciating the dance.

In the process of collecting materials, this paper didn't find comprehensive related literature due to copyright restrictions. This paper mainly conducts the qualitative research of literature analysis, which is written out of the author's interest. Please kindly point out the existing shortcomings. The author hopes to get objective feedback to enrich and improve her knowledge of K-pop dance.

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