

their dances. Appreciating the Jing dance from a psychological level reveals the function and value of the Jing dance culture, reveals the spiritual connotation and cultural essence of the Jing dance culture through psychological analysis, provides insight into the social ideology of the Jing people and analyses the artistic expression of the Jing dance. From the level of psychology, when people make dance movements, they are often driven by their own will to make these movements in a kind of instinctive self-release. Therefore, dance can reflect people's psychology and emotions, and dance is used to record people's joy, anger, sadness and sorrow, forming dances driven by their inner primitive desires. A study of specific Jing dances is conducted to analyse the emotions reflected in different types of dances and the emotions of the dancers. For humanistic psychology, the Jing people are able to satisfy their ego needs in the process of dancing. In addition to satisfying their basic physical security needs, the Jing people begin to pursue higher needs, and dance is able to satisfy people's spiritual needs. When people enjoy the Jing dances, they feel the artistic beauty of the dance and the deep emotions of the dancers, reflecting a certain spirit through the dance.

Conclusion: From the perspective of humanistic psychology, we explore the motivation for the creation of the Jing dances and the psychological characteristics of the dancers. The Jing dances contain different types of dances, for example, the gesture of the Jinjiu dance is to press the wrist and cross the fingers, the limbs have a small amplitude and the centre of gravity is down, the Jing dances also include the jingxiang dance, the flower offering dance, the flower stick dance and the Tiandeng dance. The most crucial part of the Jing dance is the arm movements, which are driven by the limbs and make the whole body dance. The Jing people believe in the existence of gods in the world and use props such as wine, incense, flowers, sticks and lamps to pray to the gods during the dance, using the dance as a tool and form of ritual prayer and blessing, achieving a state of communication with the gods through the activity of the dance. The Jing dance presents a fresh atmosphere, basically without sudden changes or drastic changes, and at the beginning and end, the dancer's body will be withdrawn from the outside inwards, showing a gentle and subtle state. When people watch the Jing dance, they will feel the gentle beauty of the Jing dance, and the whole dance brings a sense of simplicity, while still maintaining a sense of nobility. The dance is studied from the perspective of humanistic psychology, mainly from Maslow's hierarchy of needs theory on dance creation. After migrating to the Guangxi region, the Jing people produced and lived there, and after meeting their basic needs for survival, they began to produce artistic activities. For the Jing people, dance can give them a sense of pleasure and peace, and in the process of dancing they enter a purely spiritual world, using body movements to express their emotions and needs, and praying through dance. The Jing people are able to feel the power and the charm of the dance itself, to find their true selves when they dance, to communicate through dance, to express their emotions through dance, to realise their own values through dance and to satisfy their own spiritual needs. Of course, the development of the Jing dance culture has been influenced by traditional culture. When you enjoy Jing dance, you can vaguely feel the idea of male superiority over female, and as a ritual and prayer dance, Jing dance can also reflect the religious beliefs and spirituality of the Jing people, who also dance to express certain emotions when entertaining friends and holding banquets.

Acknowledgements

The study was supported by the 2021 Guangxi University middle-aged and young teachers' scientific research basic ability improvement project "Research on folk belief ceremony tradition and literature in Beijing area" (No. 2021ky0778); Doctoral Professor fund project of Guilin Institute of Aerospace Technology: a comparative study of folk dance culture between Guangxi and Southeast Asia.

* * * * *

THE MUSICAL CHARACTERISTICS OF LOCAL FOLK SONGS AND THEIR SINGING TECHNIQUES BASED ON A PSYCHOLOGICAL PERSPECTIVE

Kegang Lu

School of Music, Weinan Normal University, Weinan, 714000, China

Background: The music of local folk songs is an important part of the Chinese musical art. It is an inheritance of the musical aesthetic interests of the ancestors of the respective regions and ethnic groups, and can also express the joy and sorrow of the local people in their current lives, and can be regarded as a collection of the history and reality of musical art. Therefore, a comprehensive study of the music of local folk songs and their transmission is of great relevance and is an important means of preserving the local and national culture of China.

China is one of the four most ancient civilisations in the world, with a long history and culture, and is also a multi-ethnic country with a rich and varied national culture. At the same time, the pace of people's lives has accelerated in the context of continuous technological renewal, and the culture they receive and digest has gradually shown a more obvious consistency. Against this backdrop, the more distinctive ethnic cultures are gradually becoming diluted. In order to ensure that folk music and culture can be inherited and developed in the current context, local folk music plays an obvious role in the preservation and transmission of regional culture. Local folk songs have been developed over a long period of time as folk labour, and have gradually come to the stage in modern times, bringing the original folk culture and customs to a wider audience, and promoting a deeper understanding of local cultural customs and ethnic psychology among the general public. For local folk classical music works, their composition is strictly in accordance with the melodic characteristics of local folk songs and the use of singing, which plays a more obvious role in the promotion of local folk culture and ethnic culture, fusing local culture, ethnic culture, ethnic group psychology, etc. with local folk music to the general public. From the point of view of lyricism, folk music works preserve the original lyricism and language usage habits of the local ethnic groups, but also commonly introduce a large number of scenes, thus adding a greater sense of image and storytelling to the corresponding local folk music works. For local folk music works, they not only carry the cultural content of the local folk music, but also reflect the actual life style and psychological characteristics of the local people and ethnic groups.

Folk music has played a role in many periods of China's history, and its influence on social development cannot be ignored. Confucianism, which had an important influence during the period of the Hundred Schools of Thought in the pre-Qin period, recognised and emphasised the value of folk music as a social form and discussed it in some depth, arguing that music could contribute to the continued development of the individual's personality in a more perfected direction, and therefore used music as an important method of 'shaping people'. The analysis of music from the perspective of psychology is a relatively new way of exploring folk music, mainly through the exploration of human feelings, activities and experiences, and through the implementation of patterns between music and human psychological activities. The music of local folk songs has a long history and distinctive features, and in terms of musical genre, emotional expression and musical form, it can reveal the cultural characteristics and group psychological characteristics of different local people and ethnic groups, and these characteristics are the response of the cultural traditions, aesthetic concepts and psychological qualities of local people and ethnic groups to the music of local folk songs. For folk songs, which are an important part of national culture, the singing of a folk song with local characteristics, based on the local customs and customs of different regions, can mobilise the audience's emotions to a new climax and make them more impressed with the local national culture at the same time. People already have a psychological attachment to local folk songs, including melodies and tunes. For the local people, the musical elements of local folk songs can be explored in ancestral rituals, marriages and major festivals, which encourages the local and ethnic people to subconsciously identify with the music of local folk songs in their daily lives, promoting the transmission of local folk music from generation to generation.

Objective: The main objectives of this study are: first, to carry out an in-depth excavation and analysis of the musical values, cultural characteristics and ethnic psychological content contained in the local classical folk song music works through the analysis of their actual musical melodies, and to use this as a basis for the exploration of the path to optimise the development of the inheritance of local folk song music art. Secondly, to explore the musical characteristics of classic local folk music works, and to study and summarise their singing methods, thus reflecting the effective support and promotion of local folk music. Thirdly, to carry out a survey of local folk music, to achieve familiarity with the psychology of local classical folk music, regional folk customs, local customs and culture, and to promote the understanding of local classical folk music works and local folk music among music learners and relevant singers. Fourthly, based on the in-depth excavation and sorting of the art of local classical folk music, it provides a more adequate methodology for the singers to perform local classical folk music works, which has a more obvious reference and reference value, and provides strong support for the better inheritance and development of local folk music and ethnic culture.

Subjects and methods: The main ideas of this study are shown as follows: firstly, to restore the musical soil of local folk songs, and to complete the analysis and study of the musical characteristics of local folk songs and their realistic singing techniques, starting from local musical folklore and ethnic psychology. Secondly, we select classical local folk songs and analyse their artistic features, musical characteristics and singing techniques according to their composition background, melodic characteristics, character relationships and ethnic psychology. The research methodology used in this study is as follows

The research methods used in this study are as follows: Firstly, the literature survey method is used, in which research literature, books and materials related to local folk music are searched for, and relevant

literature on local folk music culture is collected and analysed in a comprehensive manner and explored in depth. The second method is musical analysis. Selecting classical local folk music works for analysis, and carrying out a comprehensive musical analysis of the melody, language, accompaniment and singing techniques of the corresponding musical works. Third, the case analysis method. A large amount of data and literature on local folk music was collected and collated to understand and analyse in detail how the inner and outer content of the music contributed to the musical works of local classical folk songs.

Result: In this study, a comprehensive and in-depth interpretation of the musical characteristics of local folk song works was carried out from the perspective of psychology, and the actual musical melodies of local classic folk song music works were analysed, with emphasis on the musical values, cultural characteristics and national psychological content contained in them, and this was used as a basis for exploring the optimal development path for the inheritance and development of local folk song music art. The study also explores the musical characteristics of classical local folk songs and summarises the methods of singing them, thereby supporting the continuation of local folk songs. In the study, a comprehensive overview of local folk song music is carried out, completing the exploration of local classical ethnic psychology, regional folk customs, local customs, and literary culture, providing more reference support for music learners and relevant singers to launch the study and performance of local classical folk song music works and local ethnic music. In addition, through the deep excavation of the art of local classical folk music, this study has achieved to provide more adequate methodological and theoretical support for the singing of local classical folk music works by the relevant singers, which strongly supports the better inheritance and development of local folk music and ethnic culture.

Conclusion: Local folk song listening music has more obvious local characteristics, contains rich local cultural resources, can show the psychology of local ethnic groups, the state of life, has a high value of exploration. As for the classical music works of local folk songs, they belong to the representatives of local ethnic groups and folk songs, and the composition of the tunes, melodic direction and application of lyric in the corresponding works are all more elaborate and have a high exploration value, which can realize a more vivid and vivid display of the musical and cultural contents, group psychological connotation, daily life habits and customs of local people and ethnic groups. The music of local folk songs has a unique song structure, melodic features and rhythmic rhythms, and by analysing these elements, the psychological and cultural connotations of the local ethnic groups can be deeply explored and revealed, providing more reference support for music learners and relevant singers in the study and performance of local classical folk music works and local ethnic music. At the same time, in order to better realise the singing of local folk music works, it is necessary for the relevant singers to reasonably handle local folk song singing, lyrics analysis and singing emotions as well as stage performance movements in the actual singing process, and to fully understand the local cultural background and ethnic psychology, effectively find the regional rhythm of local folk songs and increase the stage singing exercises, so as to achieve the effect of improving the quality of singing of local folk music works. This will enable the students to achieve the maximum value in the promotion and transmission of local folk music.

Acknowledgements

The study was supported by the Shaanxi education science "12th five-year plan" project (No. SGH140763).

* * * * *

INFLUENCE OF CHINESE AND WESTERN CULTURAL PSYCHOLOGICAL DIFFERENCES ON TRANSLATION IN THE CONTEXT OF INTERCULTURAL COMMUNICATION

Yan Lv

Department of Primary Education, Sichuan Preschool Educators College, Mianyang, 621000, China

Background: With the deepening of China's foreign exchanges, the differences between different ethnic and national cultures have led to communication problems in foreign exchanges, and the psychological differences of culture between different nationalities needs to be respected based on the background of intercultural communication, so as to solve the problems in communication. Culture is the soul of a nation and a country, guiding the direction of the human spiritual world and an important theoretical basis for irrigating people's minds. If a nation or country lacks culture, that nation will lose its spiritual drive. Culture is the fruit of human wisdom summed up in practice, and there is inherent culture in all fields. The ability to understand and express oneself orally is distilled from culture and regarded as