

movements with specific meanings in combination with the cultural connotation and aesthetic orientation of Hani folk dance characteristics.

Conclusions: The psychological characteristics of contemporary Hani folk dance reflect the changes of Hani nationality in history, humanities and national psychology. Applying Hani folk dance to dance teaching can feel Hani Traditional Culture through dance, improve artistic value and aesthetic value, drive the sustainable development of Hani folk dance and maintain its long-term vitality.

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ANALYSIS OF PSYCHOLOGICAL PHENOMENON AND ITS DEVELOPMENT AND CHANGE LAW IN ANIMATION ART DESIGN ACTIVITIES

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Background: The core of animation performance is life, and the nature of animation is motion. Both the creators and recipients of animation are living individuals. All this determines that psychology should play an important role in animation research. However, looking back on the development of animation research for more than a century, we can see that animation psychology has been missing in the field of animation research, and animation creation can only rely on film psychology to convey the psychological nutrition it needs. With the continuous development of animation industry, especially the rapid development of computer technology, various new animation forms are emerging. Animation research based on film research has become more and more difficult to meet the needs of creative practice. People continue to explore and reflect in practice: what is the most essential feature of animation different from film and other art forms? What kind of psychological mechanism and laws exist in a series of processes such as animation creation, performance and acceptance? Thinking and answering these questions will not only help to build the necessary theoretical system for animation as an independent art design category, but also have important practical guiding significance for the development of animation industry.

Subjects and methods: Exploring the deep-seated mechanism of animation charm is inseparable from the support of psychology. Animation psychology is a science that reveals the psychological phenomenon and its development and change law in animation art design activities with scientific methods, covering three categories: film viewing psychology, animation performance law and creative psychology. It emphasizes the audio-visual language design concept centered on audience experience and the development idea of animation products based on life form, which is of positive significance to the animation industry.

Results: This paper holds that animation psychology serves the animation creation practice and the booming animation industry, and not only some specific principles and skills can be applied to the actual creation and design. More importantly, we must find a new concept and method to solve the problem. Animation creation must change from the concept of "artist centered" to "audience centered", and we must emphasize the animation concept of "audio-visual language design centered on audience experience". The audience's life form is an effective entry point for the systematic development of animation and its derivatives.

Conclusions: Animation is the art of movement, the art of illusion, the art of life and the art of emotion. To explore the deep-seated mechanism of animation charm generation, it is inseparable from the support of psychology. As a science that reveals the psychological phenomenon and its development and change law in animation art design activities, animation psychology puts forward many unsolved topics for us. Today, with the coexistence of opportunities and challenges in China's animation industry, the audio-visual language design concept centered on audience experience and the animation product development idea based on life form emphasized by animation psychology undoubtedly have important theoretical and practical guiding significance.

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ANALYSIS OF DEBUSSY'S DESIRE AND PERCEPTION OF BEAUTY IN PIANO MUSIC CREATION

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Background: Music creation is a kind of creative labor dominated by aesthetic experience. The specific way of this creative work is to use certain composition technology to transform the composer's inner experience into sound form. It is one of the most special spiritual activities in human artistic creation activities. Like all artistic creation, it has its own psychological laws. When a composer creates, whether he is aware of it or not, he always completes his works according to certain psychological laws. Debussy is an important representative of Impressionist music. He reinterprets the sound, harmony and performance functions of music, and transcends the tradition of auditory feeling and conceptual consciousness. His piano music creation has had a great impact in the 20th century and has cross era significance.

Subjects and methods: Debussy is an important representative of Impressionist music. His piano music creation has had a great influence in the 20th century and has cross era significance. Based on Debussy's life experience and piano works, this paper discusses some psychological factors that affect and dominate his piano music creation, and analyzes the positive role of these psychological factors in his piano music creation.

Results: Based on Debussy's life experience and some piano works, this paper investigates and discusses some psychological factors that affect and dominate his music creation, and analyzes the positive role of these psychological factors in his piano music creation. It can be seen that the psychological structure of Debussy's piano music creation is gradually generated and developed by the interaction of composers in the process of perception, thinking and imagination. In the operation process of creation, these links do not appear successively and orderly, but are characterized by integrity, organic and variability, and have reached a perfect unity between a variety of complex psychological factors and technology.

Conclusions: We cannot deny that Debussy's Impressionist music continues some basic tendencies of romanticism, such as evoking association with titles, emphasizing emotion and atmosphere and longing for beauty. However, in Debussy's piano music creation, the positive factors of the three important links of unique perception, innovative thinking and rich imagination contributed to Debussy's betrayal of romanticism and heralded the arrival of a new era in music theory and music technology. The creation of Debussy's Impressionist music is not simply the use of skills, but only a means of his music creation. His creation itself also contains extremely rich significance. The ideological basis of his music creation is his social sensitivity, and the inspiration from life feeling is the emotional origin of his music creation.

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PSYCHOANALYTIC METHOD AND MARXIST IDEOLOGICAL THEORY

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Background: For the analysis of ideology, in addition to Marx, there are non Marxist traditions, which also have a far-reaching impact. The representative figures are Weber and Durkheim, the founders of society, who are the pioneers of structuralist analysis. Every thinker has his own unique perspective and theory of ideology, and has a certain rational core. Among these theories, it is of great significance for psychological methods to enter the study of ideology, especially for the ideological problems in China's transition period. The exposition of the relationship between ideology, social psychology and economic foundation can let us grasp the subjective and objective clues of Marxist philosophy to understand the social and historical development.

Subjects and methods: Ideology has a systematic theoretical form, while social psychology is a mixture of sporadic and unsystematic feelings, appearances and ideas. This paper makes an in-depth study on the relationship between psychoanalysis and Marxist ideological theory by using the research methods of literature and induction.