

The Modern Shaping of Ancient Dance Figures — Research on the Contemporary Creation of Ancient People's Dance Images

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Abstract: According to the particularity of the selection of "ancient characters", standing in the choreography perspective, this paper is based on the current art practice of ancient themes, theoretic interpretation of the historical character's image positioning, image shaping process and character modeling techniques to inherit the ancient dance images and modern chain.

Keywords: ancient characters, creation, dance, image

1. Introduction

"Dance studies are human studies", and the most important thing in the image formation of dance is the formation of "people". Under the call of the concept of "exploiting traditional culture and enhancing national self-confidence", and with the strong support of the National Art Policy and Funds, the works with "historical figures" as the subject of creation are quite fruitful. In recent years, there have been many works like "Confucius" "Du Fu" "Hua Mulan" "Zhao Jun Out of the Wall" and other classic character dance dramas have emerged; they are also passionate about the freehand depiction of certain types of characters such as "Spring Girl Dreams" "Luo Fu Walking" and "Smear red lips".

Compared with the general image, the dance image modeling of historical figures has the following characteristics. First, the figures are typical and deeply rooted in people's hearts; second, the dance style needs to belong to the style attribute of a specific period; third, the aesthetic characteristics of ancient images should be in line with the current trend of the times. The formation of dance images of ancient characters is a combination of historical positioning and modern aesthetics, a microcosm of modernization rooted in ancient Chinese dance, and the inheritance and development of modern traditions by modern and contemporary artists.

2. Image positioning of ancient figures in dance

Character-based dance works are composed of four elements: theme, character plot and environment. The orderly structure of human movements and gestures express the organic relationship between people and society, expressing the author's aesthetic evaluation and ideals of life Wish ^[1]. Professor He Qun of the Beijing Dance Academy once stated that "the conversion of dance to reality by certain materials and basis is an inevitable choice for dance thinking." The external conditions for the transformation to stage reality are the historical time and living space where the characters are located, and the image itself should be established. Within the reasonable scope of the "symbolic" action logo on the image.

2.1 Occurring environment — time, space

The environment and atmosphere created by historical characters generally refer to the specific time (social era background) and the specific life scene and space-time atmosphere where the dance plot event occurs.

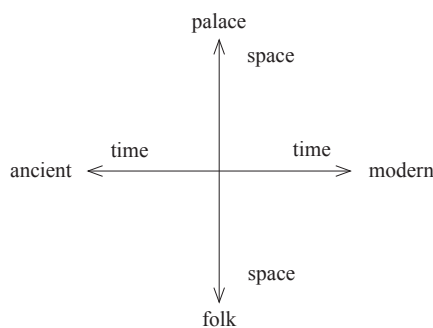


Figure 1. Character positioning in different time and space

As shown in the horizontal and vertical axes in Figure 1, the vertical axis is the location and the horizontal axis is time. At any point on the plane, there is a corresponding time and space background. The occurrence environment is an external condition that constitutes a person's event. It can be a specific, specific time and space, or an imaginary and imaginary time and space, or it can be a superimposed presentation of multiple time and space, and free conversion of different time and space.

In terms of staged dance works, the setting of the occurrence environment can be divided into external positioning and internal positioning. In dance practice, the external environment setting generally relies on the introduction of dance items on the screen, the physical display of the stage (such as local historical buildings such as schools, palaces, etc.), the introduction of the background of the event of a specific period of time in the form of voiceovers, music, costumes, props Decorative characters, etc.

The space and time in dance works are not fixed, and the use of dance forms, techniques and orientation can be used to transit time and space. Here we borrow the dance paragraphs in the dance drama "Zhaojun out of the fortress".

2.1.1 Multiple juxtaposition of subject and object spaces

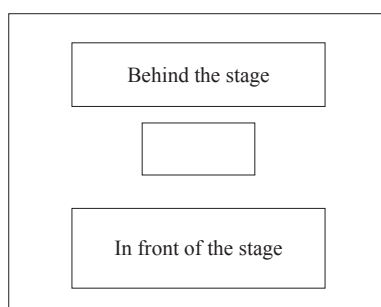


Figure 2. Synchronous visual differences

As shown in Figure 2, the outermost rectangular outline represents the entire stage. In the scene of "Marry", Hu Xiandan paid respect to Han Emperor, and the stage space was the entire stage. In the next scene, the two are drinking and feasting behind the stage. The two sides will lead the fighting dance. At this time, the main space is the fighting dance venue (the rectangle in front of the stage), and the object space is Huxu Danyu and the Han Dynasty drinking place (the rectangle behind the stage). The subject space and the object space are carried out at the same time, and the degree of audience is different.

2.1.2 Free conversion of virtual and real space

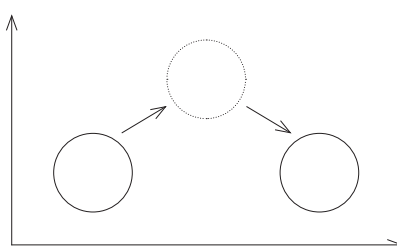


Figure 3. Virtual-real space conversion

As shown in Figure 3, the solid circle is the space in which the characters represented in the work actually exist. The dotted circle represents the space of the illusion and imagination of the characters. It is the subjective assumption of "people" and is generally done by "dreaming". In "Zhaojun Out of the Forbidden", Zhao Jun's grief is abnormal after Hu Hanxian's death. This plot is true, and he has fallen into the illusion of missing. In the illusion, there is a happy life of Zhao Jun and Shan Yu in the past. In the scene of wearing flowers on the head of Zhaojun, this paragraph is virtual, which is the fantasy that Zhaojun misses. Usually, after the virtual space passes, it will generally return to the real space at the beginning, and then continue to expand the plot to realize the virtual reality on the same stage — conversion overlap juxtaposition.

Entering the "synchronization" narrative in the form of spatial structure, creating multiple spaces and free switching between different spaces, reflect the spatial orientation and creative ability of choreographed structured dance dramas. It is this creation of multiple spaces that allows the work to step into the door of free time and space, presenting a contrasting aesthetic vision of mutual existence of virtual and real, echoing from beginning to end, and back and forth ^[2].

2.2 Role positioning

The role of historical characters is generally related to the story's inheritance and change of emotions. Due to the small dance capacity, short time, and fewer characters, the story is more simple than the drama structure. Therefore, in order to express the theme and the emotions of the layer, the structure is inherited and transferred. We need to use the "symbolism" action to position the character.

2.2.1 Salute

The tradition of "making rituals and making music" existed at the beginning of the Shang Dynasty. On the basis of the ancient feudal patriarchal clan system, the law and order were concretely implemented, including crown ceremonies, township drinking rituals, gentry meeting ceremonies, rituals, sacrificial rites, etc. "Zhou Li" once recorded, "Nao Huang Zhong, Ge Da Lu, dance 'Cloud Gate', to sacrifice the gods; Nai Tai Tai, Ge Ying Bell, dance 'Xianchi', to show the sacrifice ..." Music and dance has historically been in line with the rules and regulations of the upper class society and the ethical etiquette of autocratic politics. It emphasizes the level correspondence of music and dance. The ancients with different identities have different etiquettes: such as the differences in etiquette such as literati seeing literati, martial arts seeing martial arts, and juniors seeing elders, which shows the diversity of ceremonies in different identities and different occasions. According to this, the shaping of ancient human characters etiquettes can be properly added to the ceremonial actions according to the identity of the characters to locate the social relationship between the characters.

2.2.2 Pantomime gestures

Mime gestures mostly exist in the storyline of dance dramas, and also belong to the life-style movements that are often talked about. Such movements are mostly prototypes of life. The audience can understand it at a glance and appear in the dance segment appropriately. It plays the role of psychological narrative. Make up for the weakness of dance art "shorter than narrative". For example, in the scene of "Encouraging Reunion" in the dance drama "Copper Dancer", Wesnu was driven by emotions and ran into Cao Pi and was brutally tortured. Zheng Feipeng's heart mourned and teared up the dance costume, and went to death. In the dance, Cao Pi brandished his sword and pointed at Zheng Feipeng. The general was kneeling and begging for mercy. Cao Pi patted the shoulder of the general and pointed out that Zheng Yishen was handed over to the general. The general made a big laugh and revealed his treacherous ambitions behind him, and also hinted Zheng Feipeng's later tragic fate. Pantomime gestures such as "kneeling" "slap shoulders" "laughter" and "simplify the complex situation structure and make it straightforward," the pantomime gestures of "passing on emotions, ending in ceremonies" have allowed silent dance art to break the stereotyped rhythm and space. The posture is dedicated to the supreme artistic ideal of "dancing beautifully and touchingly moving".

3. Drawing lessons from opera art

The four basic skills of opera art are singing and playing, "doing" refers to dance-like physical movements, and "beating" refers to martial arts skills. The two combine with each other to form a characteristic style of drama and dance. The origin of Chinese classical dance and the origin of opera art are quite deep. In addition to the use of the classical dance "twist, tilt, circle, and tune" movement skills and dance styles, it also has a subtle influence on the formation of dance characters^[3]. The classification of character roles in Chinese opera is mainly divided into four basic types: "sheng, dan, net, and ugly". Each line has its own branch, and each has its basic fixed characters and performance characteristics. As a traditional Chinese opera art, Its performance program is deeply ingrained, and greatly influences other sister arts. In teacher Sun Ying's "Bronzefinch" dance drama, Cao Pi ascended the throne as an emperor, stroking his beard with a eight-character step, this is a typical old figure in the opera, and it is a stylized action when officials appear on the scene. It can be used to express the status of a character and the character of a proud and authoritarian character. The dance drama "Hua Mulan" by Zhou Liya and Han Zhen is based on martial arts elements and forms a unique double dance with evenly matched fights. There is no shortage of swords and guns in the middle. It draws on the artistic means of "fighting" in the drama. The image formation of the dancing figures is flexible to draw on the drama program, with the stylized character line as the dance visual form, and the drama plot as the core of the performance, forming a unique body speech system, which is subject to the rules of the performance of the drama, but has its own characteristics and unique value dance language system.

4. The process from image to image

4.1 The transformation from material to theme — action

Japanese scholar Enda Zhang believes: "Creation is to reassemble known materials to produce new things or ideas." It

can be seen that dance creation is first and foremost a choice, followed by combination. In the process of choreography from "edition" to "creation", the action carrier realized is "action material", which can be divided into materials and themes^[1], which are two different sub-concepts: the material is dance. When the director creates a work, he goes deep into life and collects winds, through surveying the museums and tourist attractions where historical figures are located, reading the local historical materials, and relevant materials that can be collected by the oral materials (legends or myths, etc.) of the people in the region. It includes materials of life: historical facts and reality of the characters, outstanding deeds of the characters, the situation of related events, etc. For example, the dance drama "Confucius" is divided into six chapters: "Preface · Question" "Troubled Times" "Absolute Food" "Datong" "Benevolence" "Ending Music", which selected the life course of Confucius traveling around the country as the main narrative of the dance drama. The dance materials are dance materials (dynamic image materials) that may be used to express characters and events. Taking Cheng for example, in the "Hou Han Shu · Wu Xing Zhi", a kind of "folding waist step" that was popular among Luoyang women in Kyoto was mentioned^[4], and its aesthetic style is similar to the "head bending waist" of the Han Dynasty dance, which belongs to the category of dance materials. The choice of materials must be a touchstone to test the knowledge of directors and the keenness of editing.

In the process of material selection, around the theme that the director intends to express, the materials suitable for the theme are selected to be integrated and arranged to create the theme that becomes the main content of the expression. With the help of dance expressions and editing techniques, the story of the characters described in the dance theme can be brought to life, and you can learn about the life range of the characters, such as the luxury of the court, the cruelty of the battlefield, and the entertainment of the restaurant; you can also learn the specific manifestations of life phenomena, Such as the mistress of the deep palace, soldiers on the battlefield, entertainers ...

The antagonizing transformation from materials to themes is the basic source of dance movements, and is the process by which the director selects, refines, and processes the social life materials he masters as the content of the work.

4.2 The character tendency of the main action — dance sentence

The dance sentence is the core human body dynamic form that constitutes the dance segment. The ideology of the main actions in the dance sentence should be established on the basis of the character attributes, determine the character's character, and will appear repeatedly throughout the play. It has multiple meanings and promotes the development of the storyline.

According to the methodology in Teacher He Qun's "Dance Creation Thinking": use ▲ to represent the main action, ○ to represent the derived action or general action, and use different positions to sequence to observe different ideographic effects. Three different structural forms that are often used: 1. ▲ ○ ○ ○ ○; 2. ○ ○ ▲ ○ ○; 3. ○ ○ ○ ○ ▲. Taking the dance drama "Confucius" directed by Kong Desin as an example, the main movements in the dance drama include bowing, swiping, sleeve-throwing, and arching hands, which also symbolizes ceremonial movements, as well as movements in a fictitious sense, such as "slap" and "impact". A series of symbolic figure movements composed of a series of basic movements such as twisting and "bounce". This group of main actions appeared three times in the play, the first time, appeared in Confucius's solo dance in the scene of "Preface · Question", the main action expressed Confucius' full-fledged learning; the second appeared before the end, and Confucius did the sleeve swing in front Movement, the students later danced with him, expressing their intention to pursue the ideal of Confucius; appearing for the third time in "Ending Music", the disciple of Confucius was 3,000, and became a master of all ages. For their own responsibility, push emotions to a climax. The three main body movements together constitute the character's emotional expression, that is, the pursuit and expectation of social unity, harmony of rituals and music, orderly order, benevolence, justice and wisdom. The ambiguity of the main actions constitutes a distinctive banner of the character.

4.3 Image positioning of experience consciousness — dance segment

The dance segment constitutes the historical fact that the character completes at a certain time, and is the entire process of the externalization of the dance image. The factors affecting the trend of the image are derived from the psychological set of creation to a certain extent, which means that the creator regards a certain state and characteristic formed by the previous creative activity as the starting point and basis of the current creative thinking, and influences or determines the subsequent creative intention, The formation or trend of ideas.

Two dance dramas created with "Luo Shen Fu" as the main line of the story: Mei Wang's "Luo Shen Fu" and Ruirui Tong's "Shui Yue Luo Shen". Both dances involved the grudges and grudges of Mi Zhen, and Pi Cao. In "Luo Shen Fu", through the ups and downs of Zhi Cao's destiny and Mi Zhen's loyalty, he seeks the truth that is difficult to trace in reality and needs to be constantly asked: how to live today?^[5] It is the choreographer's torture of real life; the dance of "Shuiyue

Luoshen” uses the spatial structure to weaken the linear narrative mode dominated by time, but enters the "synchronized" narrative mode dominated by space. The entire dance drama presents the unique romanticism and refinement of women, and presents the aesthetic pattern of "a line of poetry and painting". The aesthetic differences between the two directors on the same subject matter stems from the difference in aesthetic experience. Their empirical consciousness determines the character's personality orientation, externalization methods and expressed artistic ideals.

5. Analysis of historical figures shaping techniques

5.1 Figurative and abstract character shaping

The expressions of the characters in the works can be summarized into two types: figurative and abstract.^[6]

The figurative type refers to the combination of emotional expression and emotional direction into social factors. It is believed that emotion does not have a direct biological connection with our body. The so-called performance characteristics of people in terms of emotion and expression preferences in emotion are acquired by the social and cultural system. The result of influence and regulation is itself a product of constant modification, continuous interpretation, and constant imitation of human specific behavior under the influence of a certain social culture. This type of expression is more prominent in dance dramas, and there are many contradictions and conflicts with stories. Typical works include "Confucius" "Du Fu" "Hua Mulan" and "Zhaojun out of the fortress". Characters, understand the image of the characters in the hearts of the public, experience their personality characteristics and emotional changes, and ultimately create a character image that can agree with the audience's aesthetics. Such figurative works often have high historical significance and educational significance.

The abstract type blames the choice of the most basic human emotion to vent, respecting the most primitive emotions that exist in humans. The "abstract type" is often created by the director based on a certain historical background with subjective imagination and emotional thinking. Thanks to an abstract expression of a certain mood or a certain emotion, the editor's feelings are transformed into the performance of the character's image to achieve the idea. The expression of emotions or the inherent meaning of the works. Typical works include freehand depictions of certain types of characters such as "Spring Girl Dreams" "Luo Fuxing" "Spotting Lips".

The figurative and abstract character creation stems from the director's refinement of the character's image, which is the external expression of the work.

5.2 Integration of time, mood and image

The dance images of ancient figures remain, leaving wonderful marks in ancient poetry, painting, and pottery. Not only does it record the beautiful dance in that era, we know that the ancients respect and love the art of music and dance, but also Later generations of choreography and music and dance research provide historical data. "Tage Song" emerged in the Han Dynasty and prevailed in the Tang Dynasty. It is a folk show featuring singing and dancing. The classic female group dance "Ta Ge" directed by Ying Sun, a teacher of Beijing Dance Academy, is based on historical data. The unique feature is that in the "Shunjiao" style, sudden steps and point jumps that are not on the remake are suddenly added to form Unexpected pause, a dozen dancers singing and dancing: the use of shoulders, elbows, head pauses, unusual changes in sleeves and girls dancing with the song formed a harmonious beauty and attracted unlimited reverie, and when the music beat paused, Looking back and twisting, sitting hips, his creative style is full of the style attributes of the Han and Tang Dynasties with "hands and sleeves as the tolerance", dancing waist twists, long sleeves flying, light posture, and bold action. The characteristics of the times are the basic characteristics of historical figures. Using its dance language, we can analyze the spirit of ancient Chinese music and dance culture. Different eras present different historical states and create different figures. Therefore, the figures should be consistent with the era. Mental state; the creation of historical figures basically comes from the mental state of a certain historical figure, a figure of a certain period, or the emotional situation of a certain type of figure, then we can't treat real figures in embodying this figure. The image is completely reproduced in the work. We can only feel and subtly handle the beauty conveyed by this image in the movements and emotions of the characters.^[7]

6. Conclusion

The dance shaping of ancient characters has begun to take shape in stage practice. Combined with the theoretical research of artistic practice, it creates a fresh and conforming artistic image of the public to achieve the contemporary role shaping of ancient characters. Song Su Shi's books has a cloud: "The ancient sages build meritorious service". Today, vigorously promoting traditional culture, the great achievements of historical figures will continue to attract the perspective

of dancers: either for the country for the home for peace, or For the sake of morality and righteousness, its historical mission of enlightenment and propaganda has passed through vast ages, infecting generation after generation.

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