



Emotional Regulation and Audience's Emotional Experience in the Psychological Perspective of Theatrical Performance Art — Taking the Pioneering Experimental Drama “The Page That Mother Lost” as an Example

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Abstract: “The Page that Mother Lost” in the form of drama + game drama deduce — pioneer experimental drama, in the context of the present drama, it breaks through the traditional narrative framework, using innovative stage, will explore the “mood”, “found” mood “, release” mood “ into Chinese education and refused to the deep theme of shame, trigger the audience strong emotional resonance. Taking this play as an example, it can accurately analyze the audience's emotional experience of the audience in the context of pioneer drama and the emotional regulation strategy of artistic works, fill the gap of relevant research in the psychological level of the audience of pioneer drama, and provide new ideas for the diversified development of drama art.

Keywords: drama art; emotional experience; pioneer experiment; emotional regulation and psychological level

1. Introduction

1.1 Research Background and Significance

Exploring the emotional regulation and audience emotional experience in the psychology of drama performance art is of great significance to the development of performing art. On the one hand, it helps actors to improve their performance skills, create a more full and three-dimensional role image, and enhance the appeal and artistic vitality; On the other hand, it can provide new ideas for screenwriters and directors, so that they can accurately grasp the audience psychology in the conception and stage presentation. At the same time, this research has also opened up a new path for drama education, helping to cultivate performance talents with both professional quality and psychological adjustment ability, promoting the drama art to shine a new brilliance in the new era, and continuing its sacred mission as the spiritual home of mankind.

As the direct presenter of dramatic art, the actors' ability to accurately control and flexibly adjust their emotions directly determines the vivid degree of character shaping. In the unique space of the stage, the actors need to switch emotions instantly in order to fit the mood changes of the characters in different situations. A drama that touches the heart can make the audience breathe and share the same destiny with the characters, and examine themselves and gain insight into human nature in the emotional tide of happiness, anger, sorrow and joy.

1.2 Research status at home and abroad

Scholars at home and abroad have made great achievements in the study of the psychology of drama performance art, which lays the foundation for the subsequent exploration from different perspectives.

Foreign research started early. In ancient Greece, Aristotle's Poetics was the foundation document of western drama philosophy, in which it is mentioned that tragedy can trigger the “pity” and “fear” of the audience, and achieve the sublimation of emotion through “purification”, laying the stage for the study of dramaemotion [1]. Brecht proposed a new type of drama mode, namely “epic drama”, in which he added the theory of “alienation effect” to be unique [2]. Rontz's creation was inherited and innovative. He advocated the eclectic integration of Russian and Western European literature; on the other hand, Rontz advocated the experiment of works and emphasized creative freedom. The dystopian poetics features in The City of Truth, the historic tragedy Bertrand Born, and the anti-Aristotelian tragedy Beyond the Law all fully display these features[3].

Domestic research is rooted in the deep cultural soil. On the one hand, it absorbs the essence of traditional opera performance, such as “singing, reading, doing and playing” in opera performance. Each move and each style contains the delicate expression of the role emotion. With the development of modern drama forms such as drama, the psychology research of drama performance art has become more diversified, covering the psychology of actors' role shaping, audience acceptance

psychology, aesthetic education psychology and other fields.

This paper discusses the balance between the pioneer experimental drama in the minority and the mass communication, and how to arouse the audience's emotional resonance through the unique stage presentation. However, the in-depth analysis of the audience's micro emotional experience and emotional regulation in the specific pioneer drama works is still insufficient. Take "The Page that Mother Is Lost" as an example, there is no systematic study of the psychological dynamics of the audience, leaving room for exploration in this study.

1.3 Research methods and innovation points

This research comprehensively uses various research methods to analyze the relationship between emotional regulation and audience emotional experience in the psychology of theatrical performance art.

With the case analysis method as the core, analyze the writing, stage presentation and performance details of the play, from the artistic psychology, the role interaction, the switch and the scene, and set the theoretical foundation for the audience; connect the emotion and touch the unique image of the audience.

The innovation point is interdisciplinary integration, breaking the boundary between drama art and psychology, integrating psychological emotion and cognitive theory into the research of drama audience, and exploring the psychological mechanism of the audience in the context of pioneer experimental drama. Second, focusing on the mother lost the page as the emerging pioneer experimental drama, bearing of social emotions, family issues, education mode, etc., with its sample to capture the new era of audience psychological dynamic, mining pioneer experimental drama on the public emotional resonance build unique value, fill the blank of similar research case.

2. Overview of pioneer experimental plays and artwork

2.1 Connotation and development of pioneer experimental drama

As the innovative force in the field of drama, pioneer experimental drama takes breaking through traditional drama norms and exploring new artistic expression. It breaks the old mode of linear narrative, realistic stage and performance separation, and uses fragmented plot, abstract metaphor and interactive performance performance to stimulate the audience to think deeply and explore the subconscious resonance.

From a historical perspective, avant-garde drama emerged in the West in the early 20th century, with Futurist and Surrealist dramas challenging the traditional. For instance, Artaud's "Theatre of Cruelty" emphasized physical and spatial shock; in the 1960s, environmental drama blurred boundaries, allowing the audience to immerse themselves in the setting. In China, avant-garde drama flourished from the 1980s. Gao Xingjian, as the most representative experimental dramatist, created many experimental plays that were both form and content-wise anti-traditional and highly exploratory [4]; Meng Jinghui, starting from the perspective of "avant-garde", cultivated "avant-garde" in China's unique soil, driving the progress and development of Chinese small theater drama[5].

2.2 Art work "The Lost page of Mother" artistic features

"The Page that Mother Lost" revolves around the inheritance of Chinese family emotions, starting from the perspective of "I", recalling the differences between my grandmother, mother and myself. Opening by the mother's diary back to the past, the grandmother happy hatred, emotional release, and the mother in the growth of the traditional training, gradually depressed emotions, to "I" convey "happiness and anger do not form in the color" emotional shame. Finally, the confusion of "I" children after the competition and the inquiry of the happy rights triggered reflection, highlighting the interweaving of the emotional context of the three generations, revealing the realistic dilemma of emotional expression in the intergenerational imprisonment, and touching the deep string of Chinese family emotion of the audience.

Arathetically, The work narrative breaks through the conventional linear, Diary flashbacks, space and time staggered, Reorganize the emotional fragments of different ages, Building up the suspense and the emotional tension, Such as the mother's youth wanton and middle-aged tolerance contrast; The Stage is minimalist and abstract, Props, flexible lighting, Light and shadow, light and shade change to set off the emotional atmosphere, Vacant tables and chairs symbolize absent emotional communication; Actors' body, language precision carving, Expression and setbacks convey complex emotions, monologue dialect enhances the sense of reality; Tpped diary metaphor lost emotional authenticity, Grilled sausages, cold beer carry a child's true desire for simple happiness, With the fusion of multiple experimental elements, Bring an immersive and pioneering theatre experience to the audience, Open a new channel for emotional resonance.

3. Emotional regulation in the psychological perspective of dramatic performance arts

3.1 Necessity and manifestations of emotion regulation

3.1.1 Self-protection in the face of a strong emotional impact

When watching “The Mother Lost the Page”, the audience will face a strong emotional impact, such as the child recall the death of the grandmother, the mother bear, “I” emotional breakdown and talk and other plots, the depressed atmosphere is strong. At this point, actors and audiences need to learn to control their emotions, specifically meaning that “performance should have more rational analysis and control”. By adjusting the breathing rhythm, avoid being overwhelmed by the current of sadness, look around the theater environment, observe other audience reactions, buffer emotions, and regain the courage to face the emotional climax, and ensure the depth of the drama while maintaining the inner stability.

3.1.2 The transformation and catharsis of emotional shame

When the drama arouses the audience’s negative emotional shame, it also provides an opportunity for them to vent it. Emotional depression in childhood: children are not allowed to express pain and anger, but only emphasize the weak emotions of youth: telling not to show off, control their joy and pride in the pressure of adulthood, and choose to endure, have no courage to express their sadness and pain, and the intergenerational perception and behavior of emotional shame is continued.

In the second half of the play, the characters will wake up, resist, and bravely ask for the right to be happy, which becomes the emotional outlet of the audience, expressing the depressed emotions in the promotion of the plot, integrate personalized negative emotions into the public expression of the drama, and get psychological release through the voice of the characters. Therefore, proper emotional control and catharsis can help to stimulate the mood resonance between the performers and the audience, and the performers and the audience can work together to create a harmonious atmosphere [6].

3.2 The role of dramatic elements on emotion regulation

The delicacy of art lies in the all-round mobilization of deep psychology and the sensory embodiment of the scene. The scenery, props and lighting effects of the stage directly affect the audience’s perception of the audience, creating different situations and atmosphere, and “escort” the emotions of the actors and audience [7]. On the light, the warm yellow and soft light shines to highlight the warm moments of grandma and mother; during the emotional turn, the light and shadows render the tense atmosphere; the setting is simple but precise, the old diary symbolizes the dusty memory of the years; the soft sound.

“The mother lost the page” to continue the plot, in the relaxation of immersion, through the actors ‘emotions grafting the audience’s emotional adjustment. The beginning with the child’s confusion, the mother’s diary back slowly spread, such as static water deep, drip infiltration of emotional clues, quietly accumulate emotional energy. As the plot progresses, conflicts gradually break out, the mother’s youth dream and social reality collision, the child’s emotional demands are ignored, the rhythm is suddenly urgent, strongly impact the heart of the audience, then tense. After the climax, the clever white space is left, like the short quiet after the talk, the stage lights gradually dim, the actors out of the role to give the audience to calm their emotions and precipitation thinking.

4. The emotional experience of the audience in the psychological perspective of drama performance art

4.1 Trigger mechanism of emotional resonance of artistic psychology

4.1.1 Character shaping and audience identification

“The Page that Is Lost by Mother” accurately hits the soft heart of the audience in the character shaping. The image of the mother multi-dimensional, young in the diary of love and hate clear, youth, in the face of injustice to stand up; into middle age, in the family, social discipline, gradually hidden edge, the mood locked, from fresh and clever to endure introverted.

This change seems to fit the audience’s cognition of Chinese education and the growth track of the elders, arousing the contrast of the vicissitudes of parents’ youth in the memories, and substituting the traces of their own growth experience and family empathy. With “I” the role of innocence, the winning happy instinct desire, simple pursuit of food, reflects the initial emotion of human straightforward, let the audience regain the childlike innocence, in the role growth journey between confusion and joy, make the image into emotional carrier and no longer strange, close distance with the audience.

4.1.2 Theme depth and emotional touch

The theme of the drama reaches the essence of life, in-depth analysis of emotional shame, parent-child relationship, Chinese education and other universal issues. At the level of emotional expression, it reveals the “FIG leaf of emotional shame” of the family, bringing on the stage several generations of tradition and struggle for emotional release, and touching the neglected emotional corner in the heart of the audience. The audience sees the depression of the characters in the sadness and joy due to the constraints of traditional ideas, the frustration and helplessness in their own growth fragments, and the hidden emotions of the past.

In parent-child relationship, from grandma, mother to “I” and children, intergenerational communication fault, dislocation of love, such as mother to “good” imprisoned child emotions, like reality parent-child contradiction, awaken the audience grow up with parents misunderstanding, reconciliation, the audience in the family emotional mode, immersed in drama weaving emotional vortex, and role grief, strong resonance cause emotional resonance.

4.2 Dimension analysis of different emotional experiences in art works

4.2.1 Personal emotional projection caused by the sense of substitution

The audience’s personal experience, emotional state, cultural background and so on will have an impact on their emotional experience. When different audiences may have different emotional experiences due to different personal factors. In the play, the daughter dare not show her joy for winning the competition, was asked “why not happy”, this scene can instantly evoke similar experience; those on campus with good grades, full of expectation to praise, the parents said “don’t be proud, continue to work hard”, suppress the grievance mood arises spontaneously. Another example is the simple happiness of “roast sausage, ice beer”, let the audience recall the childhood satisfaction of a Popsicle, a bag of spicy dry tofu, pure joy was reignited. Every emotional ups and downs of the character seems to throw a stone in the heart of the audience, making emotional ripples, immersed in the emotional torrent of self-memory and the current plot, and releasing the dusty emotions of time in the blurred boundary between drama and life.

4.2.2 Group psychological and emotional resonance brought about by the reflection on social issues

The work is cleverly embedded in social issues such as Chinese education, parent-child relationship and emotional management, triggering the audience’s group thinking and emotional resonance. The real purpose of dramatic art in social function is to let the audience benefit from entertainment and appreciation, and accept encouragement, encouragement and reference in thought and emotion [8]. On social media, the audience had a heated discussion about this pioneering experimental drama. Some netizens said that their parents always measured everything by their achievements and their hobbies were ruthlessly killed, while others felt that they were instilled that “happiness and anger are not colored” in their growth, so that it is difficult to express their emotions as adults. This kind of group voice comes from the drama touching the social pain point, making the audience realize that the individual dilemma is actually the epitome of the group. In the mutual talk and identification, a strong emotional bond is formed, reflecting the reality through the drama stage, and exploring the social path of self-emotional health and parent-child harmony.

5. Conclusion

With the pioneer experimental drama “The Page that Mother Is Lost” as the core, this paper explores the emotional regulation mechanism and the audience’s emotional experience in the psychological perspective of drama performance art. This paper found that the drama works creation beyond the preaching, teaching, indoctrination, concept of education way, for the public presents a visible, “stereo” spiritual world and meaning world [9], with its unique plot architecture and exquisite art, create a more colorful artistic experience, deep trigger the audience emotional resonance.

The multifaceted shaping of the characters and the universal theme mining, As audiences substitute for their characters and reflect on their lives, Experience the emotional touches, From personal memory awakening to group social issues, Build up a diversified emotional resonance network; It is crucial to explore themes that are close to life and contain the emotions of The Times, From a creative perspective, It provides an insight into the audience’s heart, To accurately grasp the role, theme and emotional trigger points; At the performance level, Encourage actors to pay attention to the “catalytic” effect of artistic psychological details on the audience’s emotions; In the audience expansion, Precise positioning of the requirements, Build a deep psychological communication bridge between the drama and the audience, To inject impetus into the continuous prosperity and innovative development of drama art in the new era.

This paper highlights the key significance of psychological analysis and emotional regulation of drama art, and provides attempts to expand multiple cases, deepen interdisciplinary integration, and continuously explore the potential of psychological interaction between drama art and audience. To provide case support in the tide of globalization and nationalization of drama, and promote the collaboration of drama art and psychology research to a new height.

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