

# Chinese Contemporary Academy Dance Drama Perspective ——Start with the dance dramas "The Bronze Sparrow", "The Swan Lake" and "The Fifth Golden Flower"

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**Abstract.** Based on Chinese contemporary academic dance drama, this article cuts in from three perspectives: First, this paper analyzes the choice of dance drama from the perspective of professional dancers, and discusses its form features and cultural contributions from multiple perspectives. And the enlightenment and warning effect on Chinese dance ecology; Second, from the perspective of the academic school, the perspective of professional dancers 'survival. The main creation of the academic dance drama is both the director and the teacher. The state of being a two-job makes them have more academic pursuits and deep humanistic thinking, so they can reflect the professional dancers. The current situation of survival; The third is to take three contemporary Chinese dance dramas as an example and make a comparative analysis. Each of them reflects the existence of Chinese professional dancers from different levels and the current Chinese dance ecology, which has a certain practical significance.

## 1. Introduction

In contemporary China, there are two main channels for the output of dance dramas: First, through the singing and dancing theater; The second is through art colleges, commonly known as "academic schools." The pursuit of the two has common points, but also have their own focus. The former pursues more social effects and responsibilities, is known for its majestic atmosphere, and reflects more Confucian style; The latter is more focused on academic and humanistic pursuits, known for its profound delicacy, and more reflects the spirit of Taoism. In terms of material selection, in addition to certain historical and cultural themes and local cultural resources, it is rare for dancers to draw on the lives of professional dancers and dancers to express dancers 'own dance dramas. In recent years, in the creation of academic dance dramas, there have been three works, "The Bronze Sparrow", "Swan Lake" and "The Fifth Golden Flower," all of which reflect the dance drama of professional dancers. It can be described as a drama. In the play, they touch on the people's livelihood issues of Chinese professional dancers; Outside the play, the creator himself is a professional dancer. In the play, it is difficult to distinguish between each other and reflect each other. Like a mirror, it reflects half of the contemporary Chinese dance ecology.

Based on the above three Chinese contemporary academic dance dramas, this article, from the perspective of selection of material, peel off layer by layer, carries on a series of analysis and thinking about the survival status of academic dance dramas and professional dancers.

## 2. The "perception" of self-ecology by dancers and its process

### 2.1 Self "recognition"

Dance selection, is "best" to express your ecology, or "most" can only express your ecology? It's the latter. The dancer chooses to directly represent the dancer's own subject matter, which is the "recognition" of self-ecology. "Self-recognition" is self-recognition, which is how to recognize oneself and the pattern of self-existence.

The choice and action of people and things in the play come from the "recognition" of the creator.

The founder of "The Bronze Finch", SunYing, chose the people and things in the copper finches. The protagonists were professional dancers ZhengFeipeng and WeiSinu. Their encounter was Sun Ying's "recognition" of himself, and he was like the ancient imperial music. dancers, the love of dance culture is deeply hated, and it has to last a lifetime; "Swan Lake" editor WangMei chose the people and events in the National dance competition. The professional dancers were dance judges and contestants. Their encounter was Wangmei's "recognition" of himself. The clowns appeared in turn. Life is full of absurdity. There seems to be a trace of truth in absurdity; The founder of "The Fifth Golden Flower", Zhao Tiechun, chose five golden flowers and people and events in a certain song and dance troupe in Yunnan Province. The professional dancers were the dance troupe actors A Peng and Jin Hua. Their encounter was Zhao Tiechun's "recognition" of himself, pick wind, draft, the dancing person in the professional college group seems to be bright every day. Dancing is all the living method. The corner is life. These people and things outside the play are the "recognition" of the creator's career in self-dance.

## **2.2 The Process from "person" to "person"**

From the beginning of "recognition" to the end of "recognition". Wangmei believes: "Art intervention in real life is a very large goal. In fact, this goal is completed at the moment when the work resonates with the audience. "How to create artistic resonance? The resonance of art is the recognition of common sense, which is from the individual's perception to the common sense, and includes two processes from "person" to "person".

The first from "person" to "person": All works have a process from A people to B people-editors to people in the play. How the creator expresses the person in the play, explaining how the creator knows the person in the play; How to understand the people in the play reflects the general concept of the creator on life and society. Here, all dance expressions such as material selection, structure, choreography, style, vocabulary, emotions, plots, etc. are tools that all act on the creator's perception of the person in the play.

The second one is from "person" to "person": From creation to acceptance, the work has a process from A to C people-the creator to the viewer. This level of personhood: creator + viewer, two people together, from the individual to the common person. Any creation is an individual expression. No matter how grand the subject matter is, it can only be expressed through individual feelings and individual expressions, and then it can reach other individual feelings. From one person to another, it is the person with the smallest unit.

At this point, whether or not a small dancer can go to all beings is the standard for selecting dancers. From the length of time, the breadth of space, and finally to a space point, that is, the coordinates of the two: starting from itself. The ancient articles began to ferment from the land they grew up in, and they constantly tempered and gained the ultimate understanding of people in the struggle with their own destiny. Shen Congwen's "Border City", Jia Pingwa's "Qin Qiang", Zhang Yimou's "Red Sorghum", Zhangjigang's "Dedicated to My Mother and Mother", Yang Liping's "Yunnan Image", etc., all began to pay attention to their own land. This land is not a three-acre field, but a thick and extensive cultural foundation. It is not only the beginning of the artist's understanding of the world, but also the end point. Only the starting point can reach the end point.

## **3. Interpretation and comparison of the dance dramas "The Bronze Sparrow", "Swan Lake" and "The Fifth Golden Flower"**

### **3.1 Interpretation of the Dance Drama "The Bronze Finch"**

The entertainment person entertains himself and dances for whom: "We, the group of people who dance on the 'Tongqutai', are actually people who create dance culture! ("The Bronze Finch" works intended). "We" and "this group", a group of people who are at the root of their lives, are also aspirations for self-reliance and self-esteem. It is said that the dancers are full of ambitions and sweat daily to revitalize the national culture and shorten the process of human civilization; Say small, they are just a barn, for people to entertain the music dancers, even to contribute their most

meager strength are forgotten by history. Such selection evokes the self-esteem of the dancers. Only self-esteem can have the self-esteem of the dance culture and the dignity of the human being. This is the final proposition of art.

The protagonist of the dance drama is Zhengfeipeng. She has undergone a change of emperor and served two generations of emperors for entertainment. In the end, she even almost caused a disaster. The emperor died and left a will to "dance to his tomb (actually live)." This is the fate of the dancer understood by Sunying. Although Sunying experienced a non-dynasty replacement, he was considered to be floating in the world. He entered the cowshed to study literature and history. Once he was a dancer, half of the world was who, and he did not dare to speak up and be abused. He wrote in his speech: "There has always been a dream. In the dance industry, self-reliance and autonomy ... are also a complex. "Known as a literary man in the dance world, he used the word" dance "instead of" dance. "This is a humble experience of this business. In fact, the literati's lofty and distant expectations. The pursuit of a national dance form, editing a dance drama spanning more than 20 years, is not life what? Many dance colleagues see the "copper Finch" is to respect the creator so much, not for the dance how it is, only for the dance life is his own, dance life is his own diligent pursuit of the model.

### **3.2 The interpretation of the dance drama "Swan Lake"**

Fortunately and unlucky, why dance: "Fortunately we are also in this lake. Unfortunately, we are not swans. ("Swan Lake" works intended). Is it the dancer who doesn't smell the window, or the dancer who doesn't care? With the body to meet the wind and rain of the times, with the body to interpret society and life, this is the greatest noble dance. WangMei wrote: "When we are young, we dance with our bodies. When we are old, we continue with our souls. This kind of divine thought is the dance to give dancers a life of endless romance! "

In addition to dancing, people in this lake are eager to become famous swans; Another metaphor for longing is becoming a spirit symbol of the Swan: dignity and dignity. The record of "Swan Lake" is not the romance of "Swan Lake", but the embarrassment and embarrassment of the romance. It shows the recognition of the creator of WangMei: The dancer is pathetic like a clown. All day long, it seems meaningless. But who makes sense? Dance and dancers have no meaning, but politics and politicians, business and businessmen, industry and workers, agriculture and farmers. From the torture of the ultimate meaning to nothingness; From nothingness to regaining meaning.

### **3.3 Interpretation of the Dance Drama "The Fifth Golden Flower"**

A corner B corner, show is like: a floating world, dance is a floating world in the floating world, a Super show field, show the dancer's own understanding of their own ("The Fifth Golden Flower" works).

The movie "Five Golden Flowers" was originally a good memory of a specific era in the past. Although the era was extremely scarce, the spirit was highly affluent. In the original book, five golden flowers are not important, and social reality is important. It is to find golden flowers to express the climax of socialist construction. In the current dance drama, the fifth golden flower is the main body, and is the main body of the love triangle. The show of social reality is only the background of the triangle relationship. It is the background of this subconscious choice of draft background, meaningful, and its symbol in today's society. Explain everything.

### **3.4 Comparison of three works**

First, the similarities and differences reflected. From a style point of view, "Bronze Sparrow" is a classical dance style, "Swan Lake" is a modern dance style, and "The Fifth Golden Flower" is a folk dance style. This is the pattern of China's current creation of dance. From the background point of view, "Bronze Sparrow" is the ancient background, "Swan Lake" is the contemporary background of the city, and "The Fifth Golden Flower" is the contemporary background of the countryside; From the point of view of the incident, "Bronze Sparrow" is a music culture, "Swan Lake" is a competition culture, and "The Fifth Golden Flower" is a draft culture; From the perspective of the

characters, "Bronze Sparrow" is a professional dancer, "Swan Lake" is a professional dancer, and "The Fifth Golden Flower" is a professional dancer.

The second is the similarities and differences in the selection of materials. All subjects are neutral. The difference is only in the intention. The intention is the understanding and concept of the subject matter. All three themes represent the lives of professional dancers, but different understandings of the subject matter have led to the tragedy of "The Bronze Sparrow". "Swan Lake" has become a drama, and "The Fifth Golden Flower" has become a comedy. "Bronze Finch" praises this ecology: great pay, small return, the small dancer is not easy to create and the great creation of history; "Swan Lake" reflects on this kind of ecology: Although it is unbearable to live, it has no regrets and finds the spiritual ultimate place in the actual skin sac; "The Fifth Golden Flower" enjoys this ecology: It looks beautiful, figure dancer, but the flower has a moment to wither at any time.

#### **4. Academic dance drama perspective**

The college means occupying resources equivalent to the college; The dance drama means performing a play that is comparable to life; Adding the two, the college pursues at least two contributions: one is the contribution of the dance drama in thought and culture, and the other is the contribution of the dance drama in the creation technology and teaching. Through such a mission, three heavy self-torture are brought:

First, how do you think? Art thinking is nothing but people, because people are in the world, so the world has become the content of thinking. Think of people, starting with thinking about themselves; Think of the world in which we live, starting with the world around us. The dance drama is destined to express thinking. It is an art form that specializes in expressing thinking. Its capacity and the position of the artist determine that it should not occupy the capacity and position without thinking, otherwise it is the "inaction" of the dance drama, and the "inaction" of the dance drama is the collective aphasia of the artist.

Second, how realistic? The ability of dance to intervene in reality and the ability of dance to tell their own lives is ultimately determined by the dancers' consciousness, that is, intentional or unintentional. The "Bronze Sparrow" and "Swan Lake" are intended, and the "Fifth Golden Flower" is not intended. The difference between intentional and unintentional is that the scar is deliberately revealed to people; The unintentional person is unintentional, the viewer has a heart, and the person who opens is not consciously a scar. Through the ages, the progress of society has been so many people dare to open their own scars, in exchange for the healing of social wounds and the development of human civilization. Such artists are not artists, but warriors and prophets.

Thirdly, how? The division of labor is an inevitable choice for the evolution of human society, and art is also a social division of labor. The position of the artist decides to divide the work of art because the artist occupies the corresponding resources. In his position to seek his job, this standard is not lofty, only about the duty and the bottom line. The way of artistic creation is realized through individual details. Individual details are relative, dance and cultural ratio, dance for details; Folk dance and dance comparison, folk dance for details; Yunnan folk dance and folk dance comparison, Yunnan folk dance for details. The value of the individual engaged in folk dance lies in the discovery and pursuit of this detail of folk dance, which is achieved from the perspective and means of the individual. This is the difference from other people's understanding. It is not only individual details, it is irreplaceable, and it is in line with the common nature of everyone. It has universal value. Therefore, individual details are the only way to reach all mankind.

#### **5. Conclusion**

Under the stage of the copper tits, outside the lake in the Swan Lake, the butterfly spring Springs, and the dancers play outside the opera, who solved the taste? From the dancers of history to the dancers of today, the times have undergone several twists and turns, several ups and downs, and several changes. The only thing that remains unchanged is the dancers. Without such a large

capacity of dance drama presented, will not find such a similar history and dance ecology. Our society is changing by leaps and bounds, our stage is forever solidified, feel, sweat like rain, do not ask outside the window geometry, do not know the moon return period, only know "self-entertainment." The society's disregard for spiritual activities has even exacerbated the cultural autism tendency, so that dancers can not help out of society, out of history, out of today, and hope to continue to leave the future? Such a historical context, for dancers to leave a shallow and unforgettable life, worth pondering. In the meantime, the academic dance drama should take this responsibility. Most Chinese professional dancers graduate from the college. In the survival status of professional dancers, the college has more resources and more voice. Facing reality and reflecting culture, it becomes the ultimate pursuit of academic dance drama.

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