

The Shaping of Female Characters in Classical Chinese Dance——Take "Flower Ling" as an Example

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Abstract: Female characters are more common in classical Chinese dance, in the shaping of female characters, the soft and gentle melody of classical dance integrates a variety of women's emotions in the dance movements, deeply portrays the female character image, and makes the image of women in the classical dance repertoire more full and profound. Starting from the characteristics of female characters in classical dance, this paper takes "Flower Ling" as an example to explore the overall grasp of the shaping of female characters in classical dance music, and expounds on classical dance The inspiration of female character creation to other types of dance.

Keywords: Classical Dance; Character Development; Female Figures; "Flowers"

Introduction

In China's classical dance repertoire, the female image is an indispensable part, which has become an important part of sublimating the literary and artistic spirit of the works and highlighting the literary and artistic expressions. For classical Chinese dance, the soft beauty, power beauty, and cultural beauty in dance are all integrated, and it is also the key to the stage expression of dance music. In the process of female character shaping, dancers need to fully grasp the emotions, psychological states and inner world penetrated by the characters in the play, and show them through artistic techniques, timely changes in body movements, and release the inner emotions of the character image, in order to shape the female image in place in the performance and present the lifelike female image for the audience, in order to make the audience feel and feel. Never forget.

1. The characteristics of female characters in classical dance

Dance, itself is a diversified cultural form that shows the inner world of the characters, requires dancers, stage effects, audiences and other aspects to form, China's classical dance music is the artistic essence of traditional culture, contains a rich cultural heritage, art form is unique. The main depiction object of classical dance is the female characters in feudal society, in most cases, the role played by female characters in feudal society is bitter, tragic, weak, powerless, but dignified and elegant, which is mainly determined by different social systems and levels of social and economic development. It can be said that the image of women in classical dance music is an indirect manifestation of literary creation, mainly including elegant women and tragic women, and virtuous women, which are three main character image categories. The classical dance "Hua Ling" shows the female image of an ordinary female opera actor in the Republic of China period, under social turmoil, who tasted the bitterness of life, was full of yearning for a peaceful life, had illusions about peace in the era of war, and finally died in war due to the breakdown of the war family, the character represents the ordinary people of the old era and is the epitome of ordinary people. The classical dance music "Hua Ling" is an important link between traditional culture and national psychology, and a window for the display of the culture of the times under a special social background^[1]

2. The movement performance of the "female" figure in classical dance

In classical dance performances, female dancers use different dance movement techniques, such as spinning, turning

over, bouncing, etc., to show the inner world of the characters and enhance the stage effect and artistic influence of dance music performances. For example, the less powerful rotation action can express the graceful, graceful and gentle characteristics of women, add a gentle atmosphere, and create a peaceful and gentle female image. In the dance music of "Flower Ling", the female actor moves gently in the first half, and the angle and force of rotation are small, showing the audience the civilian life scene and mood of a Chinese opera actor in the context of a war society. The powerful rotation action gives people a flowing and intense feeling, with the sound of guns and cannons and baby cries, the rotational action of opening and closing is accompanied by jumping, highlighting the inner world of women's chastity, tragedy and fearlessness, portraying the character image of hating war and longing for peace. The turnover movements of classical dance are continuous and have a wide variety of movements. In the female figure in classical dance, the size of the turning movement, the speed of the turning movement, and the rhythm frequency of the movement all correspond to the female image of classical dance.^[2] The middle part of the dance music of "Flower Ling" has a continuous turning movement, and the large countershock shows the heroine's grief and ambivalence, from slow to rapid turnover, and the changing turning action can best reflect the suppressed emotions in women's hearts. In the bouncing movement, the dancers dig deep into the expression of body movements, and through jumping movements, they can not only show the beauty of women themselves, but also show women's breath and emotions with the help of movements. In the latter part of "Flower Ling", there are often more variable bouncing rhythms, twisting movements, etc., highlighting the scenes of chaotic times and the complexity of society. Life is not easy and women's inner contradictions and depressing moods.^[3]

3. The enlightenment of classical dance to the image shaping of women in other dances

In dance works, actors often use more exaggerated body movements to enhance the artistic atmosphere, causing the audience's emotional reversal, from the artistic level, exaggerated movements are the carrier of personal emotions. Classical dance needs to combine inside and outside, if modern dance is mainly "outside" for physical performance, then classical dance is to play "inside" to the extreme, more attention is paid to inner contradictions and emotional changes. In other dances, there are also large exaggerated body movements, such as chacha, Zumba, street dance, etc. The movements in classical dance music require body movements to be in place, testing the basic skills and emotional expression of the actors, and in each changing movement, it is necessary to run through the actors' emotions of joy, anger, sorrow and happiness, and release their inner emotions on the stage and convey them to the audience.^[4] The body movements of the dance of "Flower Ling", from gentle, slow to wide opening and closing, are the process of gradual transition of the plot, reflecting the lifelike dance content like flowing clouds, conveying rich layers and vivid emotions to the audience, and also highlighting the rich female image of the inner world. The audience can directly feel the desperate and sad expression of the actor, which puts forward high requirements for the actor's ability to grasp the change of expression, and it is also a way to highlight the charm of his work. Superb dance skills can not completely express a work, only the combination of look and dance movements can produce huge artistic energy, such works are more of epochal significance. When the dancers carry out emotional experience, they try their best to understand the spiritual world of the female characters in the work, merge themselves with the characters, strengthen the ability of stage performance, in addition, they also need to grasp the laws of the characters' inner fluctuations, analyze the emotions of the characters from shallow to deep, from the surface to the inside, and remember to guard against arrogance and impetuosity. in order to have a deep understanding of the female character image. For other dances, whether the body movements are subtle or exaggerated, they need to be injected with the rich emotions and emotions of the actors, increase the connection of the movements, and let the coherent movements stay for a while, which can not only allow the audience to concentrate, but also leave the audience time to experience and achieve a high degree of emotional resonance with the audience.^[5]

Summary

The shaping of female images is indispensable in classical Chinese dance music, according to the social background of

dance music, grasp the main forms of feudal society, combined with history, culture and social background, explore the inner world of female characters in the old society at that time. Dance art comes from life, whether the dance language is rich depends on the emotional state of an actor at that time, in classical dance, modern dance or national dance, actors need to add expressions in dance performances, enhance emotional expression, and enhance the artistic charm of dance by shaping the image of female characters deeply rooted in the hearts of the people.

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