

On Visual Perception in the Dance Drama Ambush on all Sides

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Abstract: Based on the analysis of “visual perception” in the dance drama “ambush on all sides”, this paper makes a comprehensive analysis of “visual perception” in the dance drama “ambush on all sides” from the historical background, expression techniques, lighting, dance shape, dance beauty design, perception embodiment, etc., combined with the theoretical knowledge of art, drama, physiology and other disciplines, starting from “empty space” and “separation space”. Important role: through the analysis of the psychological perception expressed by the typical vision of the dance drama “ambush on all sides”, this paper analyzes the important role of “visual perception” and interprets the complementary relationship between “vision” and “perception” in the dance drama, and finally presents the important role of “visual perception” in the dance drama.

Keywords: Visual perception; Dance drama; Ambush on all sides

1. The Creation Source and Visual Perception Space of the Dance Drama Ambush on All Sides

1.1 The creative source of the dance drama Ambush on All Sides

1.1.1 Historical themes

The dance drama Ambush on All Sides reveals the intrigue between people in reality by narrating the historical events, presenting the contradictions of the characters in the story, and using the stage to reproduce the historical characters to express the relationship between people in the real society. The dance drama “Ambush on All Sides” breaks the traditional narrative mode, and instead of focusing solely on telling stories, it puts the characters who fought between Chu and Han two thousand years ago, Xiang Yu, Yu Ji, Liu Bang and Xiao He, into a broader concept of time and space. In Yang Liping’s words, “Returning a Soul from a Dead”. In the new time and space, we should reshape the contradictions and conflicts of roles, thus mapping the real contradictions in today’s society.

1.1.2 The significance of “making the past serve the present”

This is the story of The Ambush on All Sides. Yang Liping’s dance drama The Ambush on All Sides uses this familiar story to directly attack the numerous ambushes in today’s society. Sometimes these ambushes are malicious, sometimes they are the shackles they accidentally trap themselves in. The intrigue between people is nothing more than the root of the ambush. The dance drama “Ambush on All Sides” talks about “today” by “ancient”, and uses visual space to make the audience feel dark and look for light.

1.2 Visual Guidance and Perceptual Processing of the Dance Drama Ambush on All Sides

1.2.1 Visual Guidance

When the external objective things directly stimulate our sense organs, perception is also generated in the brain while feeling. However, our visual system is autonomous and selective. When we see objective things, our eyes can selectively see clearly or identify certain things. Therefore, when watching dance dramas, our vision is instructive to what kind of perception we will have. In the dance drama Ambush on All Sides, the device of ten thousand scissors has been running through the whole dance drama, from the beginning of hanging in the sky to the formation of undulating waves to the end of falling a handful on the ground, whether it is Xiang Yu’s fight with Han Xin or Farewell My Concubine, scissors run through it. At this time, in the audience’s perception, scissors are no longer simple scissors, it guides the audience to think that it is a “conspiracy” at the perceptual level through vision, It is the materialized symbol of intrigue and deception, and the evidence of ambush between you and me.

1.2.2 Perceptual processing

Perception is based on sensation, and its production requires response to the stimulus object and simple relationship processing. When vision guides perception and produces perception, the brain needs to process perception. Perceptual processing can be divided into bottom-up processing and top-down processing. I think in the dance drama *Ambush on All Sides*, the audience should be more bottom-up processing, starting from the stimulus characteristics, integrating information and then obtaining perception; Instead of top-down processing, top-down processing refers to the process in which the audience draws their perception through their own knowledge, experience, motivation and other subjective factors. This processing method easily makes the audience fall into the stereotyped inherent thinking. When watching the dance drama *Ambush on All Sides*, the focus is placed on the narrative of historical stories, instead of reflecting on their real life through the ancient stories presented in the dance drama, so as to generate new perception.

2. Visual Perception of the Dance Drama *Ambush on All Sides*

2.1 Visual elements of “ambush in ambush”

Ambush on All Sides uses familiar stories as the cornerstone to make people feel the ambush around them. Therefore, the setting of ambush in dance drama is very important. “Ambush on all sides” refers to the eight directions of east, south, west, north, southeast, northeast, southwest and northwest, as well as the ten directions of heaven and earth. It can be seen that there is no living hole left in the ambush. Therefore, the scissors device is suspended in the air, dense and watertight. There are also people who ambush themselves.

2.1.1 Scissors

Scissors are commonly used as daily necessities in our life. However, scissors can not only cut paper and cloth, but also “cut people”. The dance drama *Ambush on All Sides* makes use of them and enlarges its other meaning. There are thousands of scissors hanging on the top of the stage, like a dark cloud blocking the sun. With this visual setting, scissors seem ordinary, but they are sharp and sharp, representing fear and threat, and are a sharp weapon to hurt people. Its ferocity is hidden behind its practicality, which is a kind of “ambush”. The so-called “ambush in ambush” means that the outside world has already ambushed countless ambushes, and the ambush is just like a million scissors that accidentally fall into the heart. Ten thousand scissors are so dense that they are like ambushes on all sides, leaving no survivors. The collision sound of “ding dong” made by the collision of scissors is like a thousand troops surrounded in all directions.

2.1.2 Han Xin’s Two Sides

The dual nature of Han Xin uses the traditional Chinese Tai Chi culture. Han Xin’s characters have two performance images, one is the black clothes, the other is the white clothes with makeup and hair. This visual design makes the audience more intuitive to see the split personality of Han Xin. The white Han Xin experiences “humiliation in the crotch”, and is cowardly. But getting into the crotch is his transformation. He has experienced the most disgraceful moment in life, He wanted to get everything in revenge. Whenever he thought of the first half of his life, he was more eager for power. Later, black Han Xin appeared, was raised high, sat on the shelf, carefree, arrogant, and conveyed his desire to cover up the sky, which is Han Xin ambushed himself in his heart. Han Xin’s dance moves repeatedly fell and got up, nearly a hundred times before and after, which made the audience feel Han Xin’s panic on the way to catch up with desire, but they were unwilling to give up and continue to catch up. Through actions and costume images, Han Xin’s inner contradictions are expressed, which makes the audience think deeply through the dance drama. Whether desire gives birth to fear or fear nourishes desire is that they ambush themselves.

2.2 Visual elements of “Mantai Bloody”

There is a calculated ambush in the sky, and there must be blood behind the ambush on the ground. The most ingenious design in the dance drama *Ambush on All Sides* is that there is no one shot or knife, but it can make people feel the misery of the war and the shock. “Mantai Bloody” refers to the cruelty of war and the tragic death of life; The second is that Yuji’s love for Xiang Yu is intense. The whole dance drama is full of darkness, but Concubine Yu is the light in the darkness. She is faithful and pure. Through the creation of “Bloody” vision, the audience can think about the existence of light and never give up chasing the light in the dark.

2.2.1 Feather

In the whole dance drama, Yang Liping did not use knives and guns, scissors to create repression, and did not use some dye similar to blood. Instead, she used red feathers to create the color of blood on the stage. The red feathers are more fluid, spreading all over the stage, just like surging blood. During the fight between Chu and Han, the actors fought and rolled in the sea of blood, raising red feathers in the air, countless naked bodies fought in the sea of blood, and Xiang Yu was surrounded and ambushed in the sea of blood. Finally, Xiang Yu stood dead in the red feather. The scissors fell from the sky and fell into the feather. The light and heavy

force contrast presented a violent aesthetics to the audience. The conflict of power and emotion directly strikes the audience's heart, which is human nature. They are intrigued and ambushed. After the end, these red feathers are like chicken feathers, which can never be cleaned up. The visual effect of this violent beauty makes the audience jump out of the story of *Ambush on All Sides* and examine their surroundings. It's the same. The ambush is not a trivial trouble.

2.2.2 Yu Ji's Death

The love story between Concubine Yu and Xiang Yu, the king of the Western Chu Dynasty, is a beautiful story. Concubine Yu couldn't bear to be worried about Xiang Yu on the battlefield, so she killed herself with a knife. In the dance drama *Ambush on All Sides*, Yu Ji is played by Hu Shenju, a male dancer. Yang Liping seems to have subverted the tradition, but she has achieved great success. Hu Shenyuan used his flexible and soft body to express the femininity of Concubine Yu, while his masculine and tenacious tension as a male dancer turned out to be Concubine Yu's loyalty. Yang Liping breaks the inherent thinking of the audience, places the character of Yu Ji in a broader dimension, and applies this androgynous approach to dance drama.

In the scene of Concubine Yu's suicide, there were no more devices on the stage, but a beam of light was thrown down to divide and reshape the space and time of the stage, which was the only light in the darkness. At this time, the love was beautiful and pure. After an inextricably linked dance of two people ended, the two hugged each other. Concubine Yu retreated, Xiang Yu stayed where he was, and pulled a red ribbon from their mouths. At last, Concubine Yu wrapped the ribbon around her neck to show that she had committed suicide. This episode made the audience feel the beautiful love between Concubine Yu and Xiang Yu. Instead of seeing the sword and blood, they still felt Concubine Yu's loyalty to love.

3. Conclusion

In today's era of multimedia development, the development of dance drama has attracted people's attention. The dance drama *Ambush on All Sides* has opened up a new idea for the creation of dance drama "visual perception". In dance drama, the role of watching perception is concerned. The "empty space" and "separated space" on the stage are used to let the audience jump out of their inherent thinking, feel the "Ambush on All Sides" with a new perspective, and reveal the darkness of human nature, Yang Liping's "Ambush on All Sides" is undoubtedly a success. It is hoped that the dance drama will pay more attention to "visual perception" in the future creation, and can make full use of today's developed multimedia means to create more dance dramas that directly hit people's hearts.

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