

A brief analysis of the subject consciousness of drama director's artistic creation

Shen Yang

Academy of High Science, Xi'an University of Technology, Xi'an Xianyang 713700

Abstract: Art is a medium to express emotion and a platform to express consciousness. Whether it is literature and art, music art, fine art, drama art, all the author's beautiful vision, presents the author's thinking on the environment, because of the emotional resonance with the viewer, so it has been sung, inherited and carried forward. Dramatic art has turned artistic conception into performance art and ornamental art. Only by showing the inner consciousness of art and reflecting the value of The Times can it be conducive to recommending the further development of dramatic art. This requires drama directors to strengthen the display of self-consciousness, era consciousness, cultural consciousness and national consciousness on the basis of exploring the consciousness of art itself. This paper starts with the importance of the drama director's consciousness display, analyzes the characteristics of the drama director's subjective consciousness display, and puts forward the way of the director's subjective consciousness embodiment in drama creation.

Key words: drama director; Artistic creation; Subject consciousness; Mode of presentation

Foreword

At present, people have higher requirements for the pursuit of spiritual civilization, the corresponding cultural industry, drama industry and so on has become the current sunrise industry, enrich people's spare time life at the same time, also enrich people's spirit, so that people have a deeper understanding of the United States, the nation, culture and so on, in which drama art plays a very important role. In order to create drama works that can be recognized by public opinion, it is necessary for drama directors to interpret human nature in the creation, show self-subject consciousness, and guide public opinion to think; Dig deep into the connotation of The Times, integrate into the consciousness of The Times, and inherit the artistic value of drama. To expound the relationship among art, times and culture in a self-conscious way is the best way to mold the soul of art and make it a complete work of art.

1. The role of subject consciousness in artistic creation

1.1 Consciousness promotes the transformation of artistic conception

Consciousness is a kind of mental activity. In dramatic creation, this kind of consciousness is expressed as thinking, examining and constructing the art. From the perspective of dramatic art, directors think about how static works of art transform into dynamic works, and the process of constructing dramatic ideas is the embodiment of self-consciousness. For example, without the director's artistic vision, *The World of Man* would not have been such a successful drama work. In the early stage of the creation of *This World*, Director Li Lu first read the literary works of *This World*. After discovering its dramatic creation value, Li conceived the transformation of static text from the perspective of dramatic art, constructed the scenes and characters described in it into vivid dramatic fragments, and then built the dramatic interpretation framework. He cast the soul for it with his own consciousness, making it a dramatic art work that touches the soul and arouses the resonance of the audience. Therefore, consciousness promotes the transformation of dramatic art.

1.2 Consciousness enriches art and infuses it with soul

Art drives the development of dramatic art, and gradually becomes a work of art with blood, flesh, thought and soul through the conscious control of the director. In drama creation, the director builds the basic framework for drama art based on self-conscious emotion, and sets the emotional tone of sadness, joy, joy or uproar. Later, in order to keep the main line of the drama clearer and the story structure more progressive, the director constantly enriches the content of each frame, making it develop in accordance with the initial framework, and finally forming a profound artistic work.

For example, in the artistic creation of the *Painting Soul* by director Zhang Yimou, director Zhang Yimou did not construct the characters in accordance with the characteristics in advance, but based on the environment to analyze the character "Pan Yuliang" encounter, and then through the excavation of his humanity, through the character's encounter, unwilling to fall down the story content, to show us the power of faith. The ups and downs of the story content, as well as the constant thinking of human nature, caused the audience to reflect on the value of *The Times of the Painting Soul*. Therefore, we believe that artistic creation is not a random switch of the camera lens, not the constant superposition of the story content, not to complain or force the topic, but with abundant emotions, depict the self-conscious character image, with art to enrich it, so as to touch the human heart of the drama work.

1.3 Consciousness promotes the development of art

Drama art corresponds to the social background of *The Times*, revealing the difficulties, pain points, focal points and other issues of *The Times*. For example, during the Red Revolution, drama art mainly praised the revolutionary spirit and the spirit of struggle, with representative works such as "All Rivers Red", "Mu Guiying Hung up the command" and "The Fifth Generation asked for a New job". In addition, dramatic art has distinct story characteristics, such as "The Legend of the White Snake", "The Western Chamber", "Liang Shanbo and Zhu Yingtai", "Xianglin Wife" and other works, not only increased people's choice, but also reflected people's aesthetic changes. At the

same time, from the era to the story, from the story to the mapping of the era undoubtedly reflects the development of drama. In this process, it is because of the change of the director's subject consciousness that different forms of dramatic works are created, and the corresponding development of dramatic art is promoted. Therefore, we believe that the director's subject consciousness has changed the form of dramatic art, and then recommend the development of dramatic art. Of course, the consciousness to promote the development of dramatic art is healthy, positive, natural and in line with the requirements of The Times.

2. The characteristics of director's subject consciousness in dramatic art creation

2.1 The embodiment of national consciousness

Adhering to the national culture as the guidance, inject the national spirit into the dramatic art works is the main measure to show that art serves the people. From the essence of drama art, the main factor of drama creation is to meet people's spiritual needs, let people feel the beauty of life, establish a positive struggle, optimistic life, keep striving for a better life. Or we can understand in this way, draw creative materials from people's lives, create drama works, in the perspective of art, let people see the real problems in real life, arouse their attention and correction, and then show the value of drama art. From this, we can see that dramatic art is the art of life and the national art. For example, in the well-known story of Pan Jinlian in the Outlaws of the Marsh, the director permeates his thoughts on the feudal era into the story in the creation of the drama, expounds the emotional issues and the feudal system issues from the perspective of life, and reveals the reasons for the change of Pan Jinlian's nature. It is a typical work that reveals the background of The Times. And through the realistic freehand way to bring the audience into the connotation of the work examination, so that his works more national cultural factors.

2.2 The embodiment of realistic imagery

Dramatic consciousness is the portrayal of real life. A review of dramatic works in various periods shows that each work is based on the prototype of life, which is then enriched and expanded, so that it can be displayed in front of the audience through the form of dramatic art. Therefore, by integrating realistic art into dramatic art creation, dramatic art can be developed. Similarly, in the creation of dramatic art, only by adhering to the respect for life and the law of the development of reality can the director be drawn into the connection between dramatic art and reality, and then it will become a shocking work of art. For example, the New Dragon Gate Inn created by Shanghai Peking Opera Theater, on the basis of retaining the film scenes, from the perspective of Peking Opera, martial arts elements and stage beauty, was designed in full accordance with the aesthetic requirements of modern people, and received unanimous praise from the audience once performed. For another example, in My Own Swordsman, the director boldly used network language and film language in the creation, and various new words and English language appeared, which gave the audience a fresh feeling, and thus achieved a good response. Such as old white and tong shopkeeper dialogue - old white: "If you feel lonely, just raise a dog what." Tong shopkeeper: "I don't like dogs." Old white: "Then get a random Sohu, Yahoo, Baidu and so on." These lines are inspired from real life and created in combination with dramatic art, giving people a sense of "subversion", "funny" and "fit", strengthening the audience's sense of involvement, and then triggering audience discussion.

It is worth mentioning that if it were not for the director's integration of real life with the creation of the work, he would not have achieved such a successful work, and this is the perfect reflection of the director's realistic consciousness in the drama works.

2.3 The embodiment of human consciousness

The portrayal of human nature is the essential connotation of dramatic art. The fundamental purpose of any kind of dramatic work is to show the prototype of life, reveal the problems of The Times, trigger the thinking of human nature, and cause people to consciously correct through the form of deduction. Therefore, in the process of creating dramatic works, most directors will integrate the sense of humanity into their works. For example, in the Painting Soul mentioned above, the director first constructs dramatic situations and dramatic conflicts based on his interpretation of the character's nature, and then demonstrates the protagonist Pan Yuliang's unyielding nature of life and unwillingness to degenerate through small actions, the eyes of the character and the psychological activities of the character. After watching the film, through the interpretation and reflection of the overall plot, the audience can feel the helplessness of Pan Yuliang's misfortune and feel the hardships of people's life in the feudal period, and then consciously examine the current society and cherish the current happy life.

Another example is My Own Swordsman, in which the director expresses his own views and feelings on life through the words of the characters in the drama. For example, "My Own Swordsman" Tong shopkeeper said: "There are a lot of unhappiness in life, if you are not happy to hope at the beginning, then you will always be unhappy. Fantasy again beautiful end is a dream, cherish the present beginning is true." Throughout the work, the director does not directly tell the audience about the subject of the work, but expresses his views on life through the characters' mouths, so as to connect reality and educate the audience. He does not mean to preach, but shows and guides everywhere, so he is recognized and sought after by people.

3. The embodiment of subject consciousness in the artistic creation of drama directors

3.1 Based on the original work, explore the artistic connotation

Processing and creation are the main ways to build the soul of drama art. Drama art is higher than literature and art, allowing people to see a more real society and perceive the unique charm of drama art. However, processing and creation of literature and art is not random creation to meet the purpose, but based on respect for the original work, using the perspective of dramatic art to examine the characters, scenery and three-dimensional construction of the story plot. For example, how to transform literary and artistic language into dramatic artistic language, how to express characters, how to construct story conflicts and so on. In the process of static artistic creation of literature, it is necessary to grasp the character characteristics of the original work, the main story line and the theme of the works, and use their own

consciousness to effectively connect the three, so as to create works with full spirit and unique dramatic characteristics.

For example, *New Dragon Gate Inn* by Shanghai Peking Opera House retains a large number of the film and original story lines. In the second creation, from the perspective of Peking Opera art, through singing, reading, acting and playing Peking Opera performance, Qiu Moyan's "veil" has become a major factor in the transformation of characters. The key to the success of this work lies in following the original work but being higher than the original work.

3. Based on the performance, the construction of the most consistent with the character of the performance

Performance is the soul of drama creation, and also the main basis for evaluating the success of a drama. In the process of creation, the director should grasp the characteristics of the characters in the drama art, select the actors from many actors who best fit the character and image of the original work, and in the process of performance, based on the characteristics of the actors themselves, so that they can deduce the most real character image and their own personality. In other words, the director should be proficient in various ways of performance, be good at discovering the common ground between dramatic art and the characteristics of the actors, and activate the tension of the actors through the creation of stage, scenery, atmosphere, etc., so as to make their performance more full, so as to more accurately present the character image constructed by the director.

3.3 Based on culture, adhering to the artistic heritage

Chinese drama art emphasizes the beauty of form, value and artistic conception. Every director tries his best to create artistic works with his own characteristics in drama creation, and pays attention to the integration of works and the culture of The Times, and tells the story of The Times from the perspective of drama.

Just like "New Dragon Gate Inn" created by Shanghai Peking Opera Theater, it pays attention to the original work and reveals the connotation of the story to us from the perspective of The Times. For example, bold use of a variety of forms of expression, in addition to the use of Beijing Opera singing and playing, the use of film production level dress up the dance scene, the selection of sound effects. It breaks through the expression form of a square table and a curtain in the traditional drama performance. It combines modern elements with traditional elements organically, creates a new form of drama performance, and better promotes the inheritance of drama culture. Therefore, theater directors should dare to break the tradition, actively use the elements of The Times to show their understanding of drama, make bold innovations from the script structure, deductive form, stage effect and other aspects, increase the interest, and create their own unique drama works.

Concluding remarks

To sum up, drama is art, and art is life. The director's subject consciousness determines the way of dramatic art presentation. To realize the development of dramatic art, it is necessary to strengthen the director's subject consciousness, base on the original work and discover the essence. Based on the performance, strive to be real and natural; Based on the society, to achieve inheritance and development. Daring to explore is the spirit and quality needed in any era. Daring to innovate is an important measure to pursue oneself and highlight oneself. Therefore, it is crucial to integrate one's subjective consciousness into drama creation.

References

- [1] Zixing Xu. The Embodiment of Subject Consciousness in Artistic Creation of drama Directors [J]. Drama Home,2019,(35):24.
- [2] Jinqi Ding. Subject Consciousness in Artistic Creation of Drama Directors [J]. Drama Home,2019,(33):23.