

On the Shaping of Characters in Dance Drama

-- Take the Dance Drama Zhaojun Out as an Example

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Abstract: Dance performance is a kind of artistic dynamic image soaked with "emotion", and only by grasping the unity of inside and outside and the situation, can we completely shape the character image and achieve a certain artistic aesthetic effect. In dance creation, the creator is an inseparable and complete process of artistic creation, from deeply capturing the dance image, creating and organizing the dance language, arranging and designing the dance section, to finally reflecting the artistic conception on the stage by the actors through rehearsal. This paper takes the dance drama "Zhaojun Out" as an example to discuss how to shape the characters with dance, improve the dancers deep aesthetic thinking on the dance image, and shape the character characteristics of the main characters in the dance drama.

Keywords: Dance Drama; Character; Analysis; Action Characteristics.

1. Introduction

Ballet is a musical art that expresses certain meaning and events through dance. Dance plays include dance, music, drama, and the visual arts. In the shaping of the leading role and the supporting role, the common ground of drama and dance drama is considered to express the carrier of human aesthetics. By introducing the term "shaping characters" into the dance performance, students can help to understand the characteristics of the characters and express the inner emotions of the characters. "Creating characters" was originally a form of drama training. Russian drama educator Stanislavsky said: "On the stage, in the process of creating roles, a person should think like a role and enter the role." Dramatic art and dance art are two different arts. Although they are stage art, the characters in the dance drama strive to truly depict the character, age, gender and characteristics of the leading role and supporting characters according to the characteristics of the stage. Country, time, and region.

2. Related Concepts

First, the dancers have a deep understanding of their dance roles, and they can express the characters deeper by analyzing their thoughts and movements. Wang Zhaojun once taught the dancers to "prepare the heart first, and reserve the body" when rehearsing the dance. When you dance, you must know who you are. The dancer first has to enter the heart of the character, and after touching a certain point of the soul, to create an external image. This is the difference between imitating a character and building a character. The more a character is deliberately copied and imitated, the falser it becomes, and conversely, when the inner thoughts and emotions are released, its appearance becomes more real.

Some actors pay too much attention to their appearance when they prepare to perform the role for the audience, not to look in the mirror, rehearse again and over, or even think about whether appearance is the most important thing for the character. The characters inner soul and external body can be combined in a heart-heart-eye-body order. It should be remembered that the body not only plays a role of expressing certain emotions, but also creates a dance image by

expressing the inner spiritual world of the choreographer.

The ability to express emotion affects the development of the body language, and the internal driving force of all dance movements, dance posture and technical skills is emotion. Dancing with their hearts "and" Dancing with their thoughts ". It should always be said that the heart tells us to use our feelings, and the brain tells us to use our emotions.

Life is the source of art. Since dance is one of the oldest art forms produced with human creation and labor, the characters of dance all come from real life. Therefore, a good dance work should be close to your life. It is said that "life is the source of art", and all the great works of art are inextricably linked with the real life. If you want to make an aesthetic work, you must accumulate life experience. The aesthetic appreciation of dance art is not an isolated and unchanging thing. You can experience the details of life carefully and easily control the role of yourself.

Music is the soul of dance, and dance is the echo of music. It is hard to imagine a dance without music, so the actors must have a good understanding of the music. Through the analysis and understanding of the rhythm of the music, if you can coordinate your movements with every note of the music, you can enrich the artistic image of the dance and create an artistic atmosphere.

In all dances, it is necessary to correctly release the internal "gas" in order to show the external "force". That is, the dance movements are not purely mechanical, but controlled by the breath. According to the different rhythm of the dance, breathing is divided into long, short, heavy, light, upper, lower, fast, slow and so on. When dancing, if you carefully control your breathing and integrate it with the dance movements and the rhythm of the music, the dance movements will become active with your character and occupy the stage.

3. Combination of Imagination and Reality

The internal context of the dance is an artificial situation, where the dancer artificially creates the space for the dance in the brain, which helps him to correctly feel the character of the dance and express his emotions. On the other hand, the real environment created for the audience by means of scenery,

clothing, lighting and other means represents the external conditions of the dance. Professional dancers must adapt to any situation and atmosphere created by the teacher and combine imagination with reality. Dancers must use their own observation and imagination to effectively convey the psychology of the characters, and learn to give full play to the imagination to express the characters in the limited space outside the actual scene of the drama. The aforementioned imagination refers to the psychological process in which the actor sorts out the inner conflict when creating the role given by the teacher, which requires the dancers stage endurance, self-expression ability and the imagination of various aspects. If these skills are incorporated into the characters, the characters will be closer to life, the characters will be more real, and the work will be richer.

Dancers Shen Pei, in his article on the role of the dance drama Zhaohuaxishi, said: "No matter how passionate and wonderful the performance is, it should be appropriately expressed according to the needs of the role, without any emotion." Only in this way can we ensure the accuracy of any performance, so that the real image of the character can appear vividly on the stage, and the exaggerated performance that does not belong to the character will only lead to the results of the actor in the performance." You need to be careful. Make the character natural by creating an unpretentious performance. The dancer must grasp the character well and must stop in some cases to make a judgment from a third-person perspective.

4. Create the Characteristics of the Main Characters in the Dance Drama

During the performance of the dance drama, the dancers actually shape the main characters and supporting roles in the play, expressing their unique personality and psychological state, and expressing how they understand and imagine the meaning of the work. There is a saying: "Acting is playing the role of people, and playing the role of people means creating the behavior of people." The expression of the characters in Wang Zhaojun's dance became the most important part of expressing the aesthetics of the work. The five main actors conveyed the inner emotions of the characters through body language, leaving a deep impression on the audience. This dance shows that the skills and feelings of the dancers play an important role in expressing the meaning of the work.

Dance drama is a kind of stage art. The main melody of dance is created from the real life, but the artists develop it, summarize it, and make it real. Because it is the art of expressing the inner emotion through body language, it has the dual expression characteristics of emotion and body. The presentation of the content and aesthetic value of the subject to the audience depends on how the professional dancers understand and analyze the character and psychology of the characters.

Dance drama can be said to be the highest realm of dance art — The characters in dance drama are based on real stories, and the directors and directors shape these characters, and present them truly on the stage by professional dancers. From the perspective of the character shaping method of Wang Zhaojun's dance drama, in order to clearly show the psychology and character of the main characters in the drama, different dance narrative forms, stage scenes and musical

rhythm are adopted for each character with internal techniques. In language, the audience will deeply understand the content of the work by connecting with the hearts of the characters, and increase the value of the work in the aesthetic and social market.

5. Wang Zhaojun

"If you want to enter a role, you first need to understand and feel the character." Tang Shiyi, who plays Wang Zhaojun, said: "In fact, every dance movement is not created for no reason, but is based on the core of the characters emotional and spiritual world. As an actor, you have to put yourself in the role, increase your understanding of the character, and know what you want to convey." The character is the creation of the actor. Judging from the comments of the performance, peoples understanding of Zhaojun has become more and more extensive and deeper, and this character has been injected with more and more rich meaning. At first, I was attracted by Zhaojun's beauty, but in the end, I was more moved by his tenacity. Tang said the name reflects the best public image of ancient Chinese women and reflects peoples desire for peace. "I want to express it together with the feelings and directing decisions," he said.

In order to make the actors reflect the characteristics of Zhaojun soft outside and rigid inside, the dance movements should be smooth, not too stiff, and based on the rhythm of classical dance. When he played the role of Zhaojun, he really integrated into the role, every action around the role, the expression is very perfect, not much less.

"Zhaojun Solo Dance" is divided into two parts, one is homesickness, the other is the feeling of missing. These two solo dances are the main part of Zhaojun's inner soul. If Zhaojun's homesickness in the dance drama is sadness and fear, then his yearning for others is pain and sadness. Zhaojun heard the news of the death of the most uncomfortable actors. How does a two-minute solo express multiple psychological states ranging from suspicion of events to acceptance of reality?

Therefore, the actors portrayal at this time must be out of his inner true self. The Zhaojun that lost loved one shows weak and helpless for a while, both hands above the head, in the throne of deep head three times, the whole body tremble, loose discharge body. All of these actions indicate his deep depression.

6. Hu Hanyue Shan Yu

Huhanyue Shanyu was the emperor in the history of Xiongnu. He was a strong, loyal, persistent, open-minded and patient person, and his character was actually quite acute. He and his son are compared to eagles and wolves. Huhanyue alone is compared to an eagle, he is forward-looking, loyal, tolerant, trustworthy, self-respect, the power of the vast plain, bad living conditions, cruel and powerful enemy, which made him the strongest person in the Central Plains. Heaven and earth make a man brave.

Because the appearance and character of Zhaojun are very different from the appearance and character of a woman in rural life, Hu Hanxie Shanyu fell in love with Zhaojun gently. She showed gentleness and tolerance to Zhaojun, careful words and deeds. He wanted to kneel down from the throne and love Zhaojun more, but he did not dare to fully express his love for Zhaojun, for fear of destroying the present beauty.

Compound bead tired single in the more rebellious,

indomitable, Wolf sex full. He embodies arrogance, fearless courage, and ruthlessness. Unable not understanding the behavior of parents and relatives, they often confront and interfere. Due to the influence of various adverse situations, he repeatedly fought with the outside world, constantly knew himself, and gradually became a "strong" person, so when shaping the role, he added a little exaggeration in the action, holding his head high, showing the character proud and arrogant. However, in the Mongolian dance movements, the rhythm is wild, fierce, free, rebellious and uninhibited, and the style of the dance movements shows the characteristics and characteristics of the characters.

7. Wei Xinjiang

Unlike those generals who were hostile and unconscious, Wei Jiang was loyal to the country, behaved well, cared for the people and longed for harmony, so whenever he faced off with him and others, he always took the initiative to surrender and was a good man. A keen general fighting for his country.

The dance form to shape the character image of General Wei Jiang mainly refers to the classical music and dance of the Han nationality, with a jingling sound and a sonorous and powerful tone. The dance movement is steep, straight, (strong and vigorous). Using these characteristics to shape the general perseverance, fighting image, to create a solemn, solemn atmosphere of the army. In the performed biological dance, a fierce confrontation begins, with provocative movements such as ignoring him, touching his shoulder, and blocking his way.

When expressing the relationship between the characters, the director brings out the action language produced by the psychological state, so that the audience can intuitively understand the conflict and relationship between the characters. The two actors used two different dance moves, styles, and performance forms in the same music track to emphasize the sharp contrast between the two characters in the play. The expression of the inner emotions is more important than anything else. Simple actions can be used to express the emotions of the characters. Although the dance drama tells a story, the director emphasizes paying attention to the characters emotions and finding the characters their inner expressions.

8. Xiangxi

Xiangxi has a sister relationship with her in the Han Palace. He is a fictional character created by the director who cared for, comforted and supported Zhaojun on his way out of the city. Perhaps the word "Xiangxi" represents Zhaojuns yearning for his hometown. For Zhaojun, the pain of leaving the castle tore him apart, but the incense stone, like mercury, filled the broken gaps, making him become strong after

hardening, become his strong support for many years, flexible posture, lively rhythm, indomitable. Through these dance movements, Xiangxi shows her love for Zhaojun as a sister, and she is her confidant.

9. Conclusion

Dance performance is a kind of artistic dynamic expression form containing emotion. Only by unifying the internal and external situations and blending the situation can the characters be perfectly shaped and the artistic aesthetic effect be realized. In the process of dance creation, the creator needs to go deep into life to capture the dance image, create and organize the dance language, arrange and design the dance section, and until the artistic idea is transformed into the specific presentation of actors on the stage through rehearsal. This series of steps constitute an inseparable and complete artistic creation process.

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