

Original Article

Ethnic Folk Dance Choreography is Created in the Presentation of Love

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Abstract - This research on the national folk dance works on the emotional presentation and cohesion of the way, ideological concept, theme characteristics, the role of the choreographer, props, and the method of editing and creating shows the whole emotional line of the work and so on. the aim is to take emotion as the mainline, to promote the creative path of national folk dance artworks, the development of pluralism; the performance art is integrated into the works, inheriting and innovating, keeping pace with the times, and realizing the sustainable and healthy development of national folk dance.

Keywords - National folk dance emotion choreography, Artistic expression, inheritance and innovation.

1. Introduction

Ethnic folk dance culture has a profound foundation in Chinese culture. Ethnic folk dance is the intangible cultural heritage of our country. National folk dance can better reflect our people's traditional way of life and spiritual outlook, from Mother and A Man Who Twisted Yangko in the early 1990s to Qomolangma and Oriental Red in the middle period and then to Agaliu and Great Song in the later period. The choreographers used unique emotional editing techniques until the 21st century when a series of works such as Gutter Fragrance, A Green Leaf, and Fan Bone came into being. The audience generated a strong sense of resonance, pure folk style, dynamic refining processing, and reconstruction of the exemplary significance of macro folk dance. It is the fusion of national style and individual creation.

2. The Overall Trend of Emotion in the Works Compiled by the Times

2.1. The Trend of Emotional Creation in the 1980s

National folk dance as an art, its adaptability to the times it is located determines its vitality. With the changes and development of the times, people's aesthetics and values of things are gradually changing. Forced the editors and directors of that era to put forward new requirements in the works they created and the influence and emotional presentation they brought to people.

The direction of the emotional creation in the 1980s gradually made everyone understand the national traditional dance culture, created a new national style and conveyed a new national feeling. In the creation of love, on the one hand, the lyric dance in pursuit of artistic conception has appeared one after another, expressing and praising the emotions of flowers, birds, fish and insects and nature, presenting works of beauty in form. Thus, another special

way of communication and relationship between man and nature is reconstructed, and the emotion of loving nature deeply becomes the symbol of various themes. It can also be said that these efforts, to a certain extent, to choreograph the flowers, birds, fish and insects of the artistic, emotional expression, in the way of personification, to emotionally support the noble sentiment of the nation, to express the emotional creation of new life; on the other hand, the 1980 's also implied a comparative model before and after the reform, to praise the reform line at that time, so editors and directors no longer only expressed big events in emotional editing. But to highlight the rich flavour of life and folk customs atmosphere to present dance emotion. For example, Embroidery Niang, with the characteristics of Jiangnan Embroidery Girl, is not a copy of the movements of a Jiangnan folk dance. Still, the choreographer seeks to reflect the characteristics of modern Embroidery Girls from the aspects of spirit, rhyme and shape. In expressing the lively atmosphere, especially the so-called amorous feelings and dance tide represented by experts, most works are compiled and created in a group dance to convey national customs and human feelings as the concentrated expression object. For example, the Love of the Children of the Yellow River and the Land of the Yellow River show the aesthetic feeling of folk customs and reflect on the compilation of folk culture and folk feelings. Finally, the director of the performance of national spirit and character's inner interpretation opened the exploration of human nature.

2.2. The New Development of Emotional Editing in the 1990s

In the dance creation of the 1990s, seeking the root of national culture is one of the most spiritual and ideological contents of the main topic discourse, or as discourse fragments exist in specific works. From the early 1990s, choreographers began to leave the traditional path of official



ideological arrangements for folk dance and inherited the elite discourse of the 1980s. Let the new enlightenment discourse in the root-seeking dance of the outstanding performance continue to highlight, showing the national root for self-value recognition. In the 1990s, the root-seeking dance was characterized by the common people and folk perspective of the characters and images in the dance creation. The potential nationalist feelings of the common people in the choreography were enormous.

Moreover, homeland consciousness, folk belief, national root, and national identity have become folk resources for dance creation. They also participate in reconstructing contemporary Chinese cultural nationalism to varying degrees. For example, in Zhang Jigang's work *Mother*, the director has lived in the Loess Plateau since childhood, so he has endless love and attachment to the Loess. Therefore, based on this compilation, I reposed a deep love, but love for my nation, hometown, homeland, motherland and mother. Then there is the work, a Yangko twist by a Yangko artist, to describe the life of all folk artists, sad and happy. The profound experience of the director with the traditional culture and the deep emotion of the loess culture not only enhance the cognitive value of the works but also show that everything in the works is so true. This is the most aesthetic tension and cultural significance of Zhang Jigang's dance creation, which gives people endless emotional shock power.

2.3. The New Development of Emotional Editing in the 1990s

At the beginning of the 21st century, Chinese dance presented a new trend in creation. Dance creation began to break through the creation mode of Paradigm Discourse and had a greater development in Personal Discourse expression. As Feng Shuangbai said, Each dance is mainly carried out by breaking through the mode constraints of language, which causes our team to reflect on the cultural characteristics of Chinese folk dance and the variability of contemporary theatre. Because the national character in Chinese dance is always related to the national discourse, folk dance has always been emphasized as people's dance to some extent. The generality and style are often especially emphasized or regulated. Zhang Jigang, the chief director of *Eight Gui Songs*, said for the performance that it is our artistic pursuit to mould the image of the people with the people's language and praise their lives with the people's songs. The creation of Chinese folk dance embodies close folk rites to a high sense of theatre. The most noticeable phenomenon is that the original stylized language shows new ideas after the creator's subjective and personal creative personality is merged. Thus, it highlights the new image of the works and permeates the atmosphere of the times. For example, the highly creative *A Green Leaf* and *Reading Liang Zhu* are particularly noteworthy because, from the morphological point of view, both of them have the original

ecological elements of Jiaozhou Yangko . and construct a new relationship between dancers and dance fans. The winding of dance fans equals the twisting and grinding of dance steps, which becomes an important means to create a new image. His intention lies in the new logical construction of Jiaozhou Yangko, the original ecological factor. In the way of seeking the individuality of folk dance, it is highly towards poetry and elegance, and Wan Su is deconstruction and construction towards pantomime. Zhao Tiechun, Mingjun and others embarked on the grand spirit of the Chinese nation and ideological image.

3. The Way of Entanglement in Emotion in the Works Created by the Times

3.1. An Analysis of the Overall Emotional Structure in the Early 1990s: A Case Study of Huang Tu Huang

3.1.1. Theme Thought of Compilation and Creation Works

The yellow earth is the root of the sons and daughters of China; the yellow earth is the soul of the sons and daughters of China. It is deeply rooted in our bones and blood, flowing in our blood Loess Yellow editor and director: Zhang Jigang. This dance is a folk group dance work selected from the party dedicated to my parent's works. Inspired by yellow land, the director described the people's deep attachment to this yellow land and praised the Chinese people's national spirit of self-improvement at a deeper level. It uses the most local image and shows the most soul-stirring charm of the yellow land, working with strong national feelings. Choreographers use character characteristics to set off the expression of emotion.

The work quotes the flower drum of southern Shanxi as the main material and absorbs some elements of Jiaozhou Yangge. Based on keeping the most primitive style of action to be adapted subtly, the body dynamics are mostly for the men's lower body to take the horse to step out of the posture, while the women use the eight-character rhythm in the upper body. The men walk slowly forward in the first paragraph with a heavy but firm step, holding their weight down in a horse's open position. Both feet left and right steps, unswervingly looking at the front, giving a steady state, further showing a spirit of fighting spirit. The woman is back and forth with her hands to draw the eight characters, stepping on the twist step slowly forward. That gentle and soothing dance reflects the soft beauty of the body. The characters of the two are cleverly designed and compared with each other. The resonant and powerful, delicate and gentle dance movements accurately reproduced the optimistic and upward mentality of the Chinese children in the arduous environment at that time. The strong attitude of not fearing anything is the boundless infatuation and deep-rooted feelings for the yellow land.

3.1.2. Choreographers Use Dance Props to Coordinate the Expression of Emotion

The chest drum in the flower drum is selected as a prop. The whole play is the drums rather than chaos; the rhythm

contrast is very strong. With the change of music, from weak to strong, the man sometimes buried himself in beating and sometimes jumped up and beat the drum. The drum became louder and faster and gradually pushed the whole drama into a climax, and the mood rose. The percussion of the chest drum also seems to be transmitting a signal; the cooperation of props has strengthened the strong feelings of unity and mutual assistance to protect the yellow land and tenacious struggle. The choreographer skillfully uses the chest drum to give out the inner thoughts and feelings of the characters at a higher level, incisively and vividly, ending the chest drum with a new dance life.

3.2. The Emotional Continuation of the Editing and Creation of Works in the Mid-1990s -- Taking the National Work *Oriental Red* as an Example

3.2.1. The Analysis of National Emotion in the Selection of Action Elements by the Editor and Director

The choreographer is very rich in the selection of action elements. Men mainly to Shandong drum Yangko, women to Jiaozhou Yangko mainly. In the male drama, big movements such as jumping and kicking fill the whole stage. The movements are up and down, the dance form of jumping is magnificent, and the vigorous and steady drum Yangge posture. No matter from music, clothing and other aspects of the national emotional communication is very integrated, with the red theme of the grand, vigorous and powerful themes complementing each other. Women's Jiaozhou Yangko, full of resilience, lively, stretching dance posture and a unique three-curved system, is its key rolling step in the women's appearance, and the end is adopted. This is more indirect to set off a kind of forward and forward, never stop, struggle forward dynamic emotion. Combining the two elements is the combination of rigidity and softness, which reconstructs the steady, powerful and never-ending emotional effect.

3.2.2. On the Structural Description of National Feeling Embodied in the Editing and Creation by the Editor and Director

In the structure of creation, the editor and director adopted the progressive structure form, which paved the way for the final climax development and left the foreshadowing. Whether it is choreographed to separate men and women from each other, or whether it is a male and female pas de deux or a mother and son pas de deux, its ultimate purpose is conveyed and promoted through various aspects, levels and perspectives. Its emotional reproduction of the Chinese nation is indomitable, die-hard to the end of the majestic spirit. It is precisely the selection of different levels of progressive development and the perfect integration of music with the whole drama to the top. While shouting, the actors threw red silk into the air and knelt on their knees, the plotline's highest point and emotional communication in the play. The director's unique editing technique lasted for nearly 30 seconds, using static lyrics and a kneeling posture to push

the drama to the climax. This kind of treatment is not difficult to see; the director, after careful speculation, has strengthened the indomitable spirit of people's perseverance and hard work.

3.2.3. Choreographer's Re-sublimation of Emotion in the Selection of Dance Props

In terms of props is a bright spot for choreographers to express their feelings in their creative works. Instead of using the octagonal drums and skimming fans of Drum and Jiaozhou Yangko, the choreographers chose red silk. Colour gives the audience a very strong visual effect and impact. Secondly, red represents blood, consistent with the revolution theme. In the movement's performance, red silk and the man's rough and heroic momentum give a strong sense of strength; the large movement, more expands the sense of space. The masculine of male dancers and the feminine of female dancers, the combination of hardness and softness, the combination of yin and yang, is the embodiment of another style. For example, the man in the opening with a large jump movement, hands and waving red silk, and men in the small dance segment, silk in the soft and tough and women's hands left and right, the foot grinding step coordination. In this way, the editor and director have highlighted the great national spirit and emotion of the Chinese people's courage, tenacity, unity and mutual assistance. In opposition to the rule of warlords, the national spirit of endless struggle against the feudal forces carried out resistance to life.

3.3. The Emotion Inheritance and Innovative Development in the Compilation and Creation of Works in the 21st Century-Taking *Fan Bone* as an Example

3.3.1. The Choreographer's Description of the Choreography of the Action to Create A Character's Emotions

Fan Bone is a work in which the characters' emotion is very strong, and it needs to serve as emotion in the choreography of action. From the Fan Bone can be seen the choreographer at the beginning of the female artist's movement and movement between the match of the breath and rhythm of Yin and Yang; the movement range is not big. Still, it expands the texture of the movement extension. In the second half, the range of activities will be gradually enlarged, the pace gradually accelerated, and the breath will still be full and powerful. In the final appearance, the burst of action strength and the gathering of breath, reflecting the heroic image of female artists, clearly point out the central emotion. The choreographer moves from heavy and slow movements to big openings and closing in the design. The expressive force of the movements is relaxed and relaxed, and the choreographer is very delicate and meticulous in conception, successfully shaping the image of a female artist who thinks that the inside is soft. The outside is strong and rich in emotion. The choreographer also created some North Korean dance moves with subtle changes based on freedom.

For example, the crane step is a basic skill in Korean dance. The choreographer adds a new action skill of the crane step combination to the point of turning over to convey the theme of emotion more strongly, giving people a kind of visual impact in front of them. No matter how the action changes and creates, the choreographer still maintains a deep-rooted Korean style in conveying emotions, the highest level of personalized creation. The twists and turns of the crane's steps and the rebound of the waist all depict the female artist's character characteristics of perseverance and tenacity, as well as the dynamic beauty of rigidity without yielding and softness without weakness, which is weak, which is a clever combination of external dance techniques and internal emotions

3.3.2. *The National Emotion Embodied by the Editor and Director in the Selection of the Prop Tai Chi Fan*

Fan Bone Only the folding fan has the fan bone; the fan bone is to support the whole fan, and the fan is an inseparable whole. Tai Chi fan is the soul of Korean people, and fan bone is the embodiment of supporting her strength, and it is the concentrated embodiment of national spirit and emotion. In the opening paragraph's creation, the fan's opening and closing are very powerful and authoritative, like a sharp sword. In coordination with the music, the choreography of the action reflects the beauty of the tender feelings of female artists. In the dance, the choreographer re-endowed the fan with new vitality, telling the inner story and recalling the process of his life. Fan and female artist coordination arrangement gives people a harmonious picture, further showing in a dance that a fan is just a person's hard and persistent spirit and backbone.

3.3.3. *The Importance of the Dance Actor's Second Creation for the Emotion of the Works in Compilation and Creation*

Looking for the character's psychological state and embracing the character's soul is the starting point of shaping the character. Actress Luo Ying, after much pondering, finally accurately captured the characters' psychological state from the perspective of students to stand in the perspective of the characters themselves. The performance of self-absorption, the movement of shaking the head, the expression of heavy, calm emotions, and finally sitting on the ground and looking up at the sky have accurately shaped this indomitable, proud female artist image. For an actor,

combining his emotions effectively with dance awakening is very important. The choreographer and actors need to complement each other so that the work can be presented effectively.

3.3.4. *The Contemporary Collision of National Style and Individual Creation in Fan Bone*

Fan Bone is a personalized and integrated work based on national style and is created with the aesthetic changes of the times. It is the product of the times and presents a brand-new perspective to the audience. The woman's toughness, unyielding and unafraid of obstacles reveal the Korean people's backbone and dignity, which is the spirit of dance. Korean dance is mostly the performance of Korean women's inner soft, introverted temperament, and Fan Bone is a woman's pride. The group must recognize the presence of individuality, and the contemporary's inheritance of tradition must be transformed. The individuality of Fan Bone, which is not a kind of individuality that can seek novelty and originality, is maintained by the choreographer from the beginning to the end. However, the inner feelings of a female artist who integrates Korean style into her blood a degree that is difficult to master.

4. Conclusion

With the rapid economic development of the times and the transformation of people's lifestyles, strong emotions are needed throughout the works in the compilation and creation techniques and the presentation of all aspects of the action of excellent works. At the same time, the active dance form needs to add fresh elements and return to the cultural essence, reflecting the diversity of works and artistic appeal, to ensure national folk dance's inheritance and innovative development.

Art comes from life; emotion is the main thread running through national folk dance. The vitality of national folk dance creation requires the director to have keen insight and creative inspiration to understand and love life and the performance art to be integrated into the works. Only by inheriting, innovating, and keeping pace with the times can national folk dance's sustainable and healthy development be realized.

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