

Film and Dance Integration : The Innovative Expression of the Dance Drama Movie "Only This Green"

Zongye Gu, Bingtao Xu

Tianjin Normal University, Tianjin, 300387, China

ABSTRACT

The dance drama movie "Only This Green", which was adapted from the dance drama of the same name, is a typical significance in the contemporary context of "Telling a Good Story of China, Promoting Chinese Culture" as an exploration and attempt of "Film and Dance Integration". As an exploration and attempt of "integration of film and dance", it has certain typical significance in the context of "telling Chinese stories and promoting Chinese culture". The two-way running between the dance drama and the movie not only optimizes the narrative style of the dance drama and makes the beauty of the national style of the dance drama more concrete and shocking audio-visual expression, but also adds the visual aesthetics and innovative ideas for the movie creation in the style of writing.

KEYWORDS

"Only This Green"; Dance drama movie; Integration of film and dance; Innovation and development

I "Shadow and dance integration"

"Shadow and Dance Integration" is not the original proposition of the dance drama movie, it is a "fixed perspective" of the dance drama movie "Only This Green", which was intentionally dismantled by the directors of the dance drama movie, Zhou Leah and Han Zhen, when they were considering how to transform the dance drama into a movie. When considering how to transform a dance drama into a movie, Zhou Leah and Han Zhen intentionally dismantled the "fixed perspective" of watching a dance drama and came up with a cross-media approach to make the audience feel more involved in the work. The integration of film and dance breaks down the barriers of realism and realism, which can only be viewed from afar; creates a touring and impressive situation; for the connotation of dance moving with the emotion and shadow as the voice of the heart; and seeks for the blending of situations and the inheritance of the beauty of the national style.

1.1 Lens language to reproduce the dance

As two independent arts, movies and dance dramas have different narrative structures. Dance drama is based on the scene, while the movie is based on the lens. The focus of dance theater is on the body language of the actors, i.e., movement performance. Under the premise of cross-media narrative, how to use the camera to better express the dance gesture is the focus and difficulty of dance theater film. There are large group dance scenes in the chapters of the movie "Only This Green", such as "Ask the Seal, Sing the Silk, Green, Quench the Ink, and Enter the Painting", etc. The director skillfully uses the camera language to show the dancers' demeanor and dance posture vividly in front of the audience, from individual to group, from local to whole. For example, in the chapter of "Quenching Ink", the scene starts with a long shot to explain the environment of the location, with snow drifting in the sky and powdered mountain peaks. Accompanied by a beam of firelight and a thumping sound of the hammer, the camera pushes to the center and close up to show a group of ink makers hard at work making ink. In the traditional craft of ink making, it is said that "light glue 100, 000 mortar and pestle", a piece of good ink can not be separated from the ten million times of the hammer and pestle, the creative team through the non-genetic inheritance of Mr. Wang Aijun's explanation, tailored to the actual choreography of the ink makers, steel strong, arm swinging the hammer dance moves. Immediately afterward, the warriors came out of the cavern and began a group dance performance. The director used a long panoramic overhead shot to show the dancers dancing in unison in the snow, changing formations in the group dance scene. During the period, the director also interspersed with medium, close-up and close-up shots to show the stalwart soldiers' resolute look, strong posture, waving arms, high legs, and the rhythmic transition from fast to slow and static to dynamic on the screen one by one. The director also used the dancers to repeat the dance several times to shoot different scenes. In order

to be able to switch in the scene, but still maintain the smooth integrity of the dance movement, the dance section of the meaning of the unity of the continuity. As the climax of the dance section comes, the strength, speed and amplitude of the dancers' movements are gradually increasing. The director uses shorter shots, more varied viewpoints, and more frequent montage editing to create a hot, exciting, and passionate atmosphere, driving the audience's emotions and psychology. The cinematography of this dance drama is the ultimate, using the montage technique, delicate composition and lens language of the movie to its full potential, constructing a visual experience that is completely different from that of a traditional stage play, and in this sense, it is undoubtedly a unique "new dance drama".

1.2 Breaking the limitation of time and space on stage

The director uses the movements of "push, pull, pan and shift", the combinations of "far, full, center, near and special", the lifting and lowering of the frame, the tilting and the rotating of the screen to present the emotions flowing in the eyes of the dancers, the microscopic scene of the carving knife crossing the surface of the chapter, the close-up scene of the powder flying when the miller is sifting, and the aerial framing of the students of the Hanlin Academy, etc., either partially, wholly, still or in motion. The combination of "far, whole, middle, close, and special", frame lifting, tilting, and rotating methods presents the emotions flowing in the eyes of the dancers, the microscopic scene of the carving knife scratching the surface of the chapter, the close-up scene of the powder flying when the stone grinder is sifting the stone, and the students of the Hanlin Academy framed in the air to the viewers, either partially, wholly, still, or moving. The innovation of the movie "Only This Green" is the use of the camera to break the "fourth wall" of the theater stage. Rao Shuguang, president of the China Film Critics Association, mentioned this breakthrough in the movie *Only This Green*: "The camera language of the movie also amplifies the beauty of the details and the mood of the dance, the presentation of the story is more immersive due to the added support of the scene, and the emotions of the characters can be released to the fullest through the close-ups, which makes the dance interpretation more contagious, and at the same time, breaks the 'stage art' barrier of the stage. This makes the dance interpretation more infectious and at the same time, breaks the barrier of stage art that can only be viewed from afar, and gives the art of dance a more detailed viewing experience." This is the break of the unique lens language of the movie to the virtual time and space, fixed perspective and interlocutory effect on the theater stage. For example, in the process of the teenager Ximeng picking lamps day after day and drawing at night, from the burst of inspiration to the stagnation of thinking, from tumbling and leaping with joy to crouching down in tears of despair. The fluttering of eyelashes, the flickering of eyes, the twitching of the corners of the mouth, the twists and turns of the character's encounters, the complex inner world, all through close-ups, the potential emotions behind the expressions and the character's rich psychological activities, directly to the audience's heart. This is a breakthrough for the single point of view of the stage. Under the guidance of the camera, the audience can watch the dancers' posture and expression from front to back, from far to near. This is also a new age transformation of Brecht's "interstitial effect", in which the audience is immersed in sensual empathy for the painstaking creation of Wang Ximeng and many other traditional craftsmen and the great nation's sentiment of "heaven and earth painted by all people", while at the same time withdrawing from the rationality to appreciate the various scenes and angles of the show. At the same time, they are detached from rationality to appreciate the beauty of the national style, in which science and aesthetics, modernity and tradition are intertwined. Immersion and abstraction, time and space are all empowered by the audio-visual language of the movie, completing the cross-media re-creation of the original dance drama. As the Hungarian film theorist Balázs argues, the cinematic close-up "not only brings the human face closer to us spatially, but also allows it to transcend space and enter another realm, the realm of the mind - the world of 'microphotography'. ' world."

1.3 Digital technology to create a virtual experience

During the Northern Song Dynasty of the Five Dynasties in China, landscape paintings should achieve a sense of immersive experience of "being able to walk, look, swim, and live", which is similar to the immersive experience we have today. And this need to rely on the connoisseur to give full play to the imagination to realize the "divine tour", in the traditional theater stage is also inherited. It was not until the advent of virtual movie technology that the virtual reality of the work was transformed into a tangible reality. In the original dance drama, the choreography style of Han Zhen and Zhou Leah makes the movement rhythm fast and intensive, the imagery rich and complex, plus the anthropomorphism to present the beauty of China's green landscapes, etc., all the very abstract elements, the audience's aesthetic comprehension of the ability to put forward a great challenge. As choreographers, they are more aware of the need to use

virtual technology and visual effects to make up for the missing scenes on stage, and to preserve the beauty of the best mood of the dance version when transforming the dance drama into a movie with cross-media narrative. For example, in the transitions at the beginning of the chapter "Searching for Stone", the director utilized visual effects to make a subtle connection. At the beginning is to borrow the exhibition of scrolls hand holding a magnifying glass to carefully observe the perspective of the painting, when the magnifying glass swept over the "Thousand Miles of Rivers and Mountains", the original waterfall in the painting is not moving in the magnifying glass, but in the magnifying glass to fly straight down. The picture advances from the painting to the real scene, the audience immersed in the "three thousand feet, suspected to be the Milky Way falling nine days" at the foot of the waterfall, a bamboo basket on his back, bow-waisted forward of the search for the stone old man, is hiking the treacherous high mountains. Here, whether it is a painting in the flow of the waterfall, or the real scene of the waterfall, rocks, vegetation, etc. are post-production personnel using keying, synthesis, digital painting, particle effects and other technologies to create an immersive effect. In the "Into the Picture" chapter, the original dance drama was a virtual representation of time and space by the dancers using staggered front and back positions on the stage and the actors' stage movements. The movie version, however, utilizes post-production to truly recreate the illusion of Shimone's creation, with post-produced silk cloth beneath her feet. The actors portraying the green landscapes walk slowly from one end of the canvas, with their skirts dragging out the green color behind them, all thanks to special effects. Of course, the environment of the entire film is also produced using 3D modeling, 3D rendering and other technologies. Whether it's the "Singing Silk" chapter, the idyllic pastoral style thatched roof bamboo forest, the green water under the mist; or the "Bitter Thoughts" chapter, Wang Ximeng, in the snowy sky, in the city stairs with tears in his eyes, embracing the painting, kneeling down to dedicate the painting, the real reproduction of the frame by frame is not the digital media technology. The reproduction of each frame and scene is not aided and empowered by the digital media technology behind.

2 Beauty and commonality

The combination of dance drama and movie is bound to be mutual reference and mutual empowerment, seeking for violation without offense, harmony without difference and beauty and commonality among each other's unique and distinctive advantages.

2.1 Staging the rhythm of the movie

Dance drama naturally contains programmed, virtual, mood and rhythmic and rhythmic beauty, etc., which can bring about a change in creative thinking, aesthetic style and technical methods for the movie art. Dance drama film has a strong style of writing image, mainly manifested in the stage of the film rhythm. Rhythm as an important form of artistic expression, in the art of dance, it mainly refers to the speed of the dance movement, the strength of the intensity of the size of the amplitude and so on. Dance as one of the main artistic language of dance movie, this type of movie expression method must be adapted to the rhythm of the dance itself. Choreography director should first consider how to not destroy the integrity of the dance, do not disrupt the sense of rhythm of the dance under the premise of the long shot and montage of reasonable collocation. Then with the bipolar lens, empty lens, ascending lens and other techniques to adjust the rhythm of the film or fast, or slow changes, and this in the audience's mind to create different emotional feelings. For example, in the scene "Listening to the Rain" of the movie "Only This Green", there is a clip of Ximeng dancing soundly on the water in real life. The scene starts from a large distant view of Ximeng's small figure jumping like a dragonfly on the cloud-covered river to a close-up shot of Ximeng's face full of intoxication; from a slow-motion shot of the actor's airborne somersaults and one-handed flips that seem to be stagnant in the air to a fast panning shot and quick cuts between front and back of the screen as the character's mood grows thicker and his dance quicker. In the clip where Ximeng is spinning recklessly in the rain, which is as thin as a thread and as dense as a cow's hair, the speed of the scene is first fast and then slow. In the complete action of spinning, the uniform speed is used to form a change in the rhythm of the screen, in order to show the connotation of the lens from the surface to the inside, from portraying the action to expressing the emotion. At this time, the camera not only assumes the function of creating a scene and expressing emotions, but also has to match the changes of the actor's dance, choosing different lens movements and scene images to present. A slow and a fast, a far and a near, the slow is the character's desire for this moment of joy to last forever, the fast is the release of the character's own heroic feelings; far is the aesthetics of the unity of man and nature in the national style of the concrete embodiment of the close is the unique means of the movie to dig into the heart of the character. The rhythm of the movie is staged to reveal the character's heartfelt feelings of seeing heaven and earth, and seeing all living beings.

2.2 Picture presentation of contextual beauty

The pictorial style of the dance drama film is also manifested in the use of lens, color and other elements to show the beauty of the context in which the reality is born and the spirit is written in the form. In the picture presentation of the movie, whether it is the green color, scattered perspective, or white space, all of them are influenced by the painting "A Thousand Miles of Rivers and Mountains", which cannot be separated from the "similarity between the movie image and the image of the painting in the form of art, which makes it possible to deepen the communication and fusion of the two art disciplines of the movie and the fine art. The wide penetration and constant repetition of this similarity also makes the characteristics of the two as art forms more prominent. While maintaining the independence of the two disciplines, they are both mutually influencing, mutually reconciling and mutually supporting mechanisms of formation." Meaning is one of the most important categories of ancient aesthetics in China, it is the unity of form, spirit, emotion, and reason, the coordination of reality and reality, both born in the accident, but also in the elephant. It is the artistic realm embodied by the high degree of integration of emotion and scenery, and is also the highest realm pursued by art. The "Green" chapter of the movie "Only This Green" is a good answer to the question of "how to show the beauty of Chinese mood in dance drama movies", and it is also the requirement of Chinese dance drama for the beauty of mood that promotes the exploration of the beauty of mood in Chinese movies. The process. When Ximeng's brush tip enters the water, the green pigment slowly spreads out in the water, and as the screen turns 180 degrees, it gradually transforms into a multitude of actresses dressed in green costumes, dancing on the water. In a white illusion, "green" dancing on the water, following the rhythm of the music drums, waving sleeves, arm tilting the head, a moment like pigment scattered scattered, a moment like thick ink embellishments like convergence, color anthropomorphism for the actor's beautiful dance, beautiful appearance, beautiful formations. Especially in the pure white environment like "the realm of emptiness", clouds and mist. The water is not only a wisp of "green" in the dance, the water is also synchronized with the reflection of the shadows of the dancers, such as flowers in the mirror, the moon in the water, it is difficult to distinguish which is real and which is false, also real and imaginary. This is similar to the aesthetic style of the Southern Song Dynasty, which is mostly based on the landscape of a corner, the structure and layout of the mood of a small scene, like the paintings of Ma Yuan and Xia Gui, which are generally "all a wonderful place without a painting", and which make good use of a small amount of ink and brushwork to express unlimited meanings and provide the audience with unlimited space for imagination. Combined with the large-scale flip of the screen from time to time from the water into the country, from the realm into the water; green paint in the water under the feet of the dancers haloed explosion of special effects; top shot of the dance group panorama and close-up of the actors in the up shot of the switch, the audience has long been in the "mess between the flowers," lost in the eyes of the audience, immersed in the film of this post-modern art with the momentum of a pouncing, shocking, carefully created in the mirror flowers in the water and moon. The audience has long been mesmerized by the "chaos of flowers", immersed in the elaborate and shocking momentum of the post-modern art of film. At this moment, the screen is white paper, and this bit of leaping green is the director's embodiment of the hazy beauty contained in the mood, the transcendental beauty beyond the rhyme, and the natural beauty that is not set up or applied.

2.3 Cinematic language without dialogue

This dance drama film, which has been called the "new silent movie", has no lines, but it feels like the whole screen is full of dialogues. Because the dance version of Green has no character dialog and no lines, the creative team struggled with whether or not to give the film lines during the cross-media adaptation process from dance to film. "But in the end, we all gave in to the dance." Han Zhen believes that through a segment that dances as if in front of the eyes, it is enough to achieve the function of theater telling, and with some subtitles and narration, the audience can immerse themselves in the body language of the dancers to feel the beauty of the traditional culture and the aura of A Thousand Miles of Rivers and Mountains." In the world of ink, the silk weaving maiden is dedicated to raising silkworms and reeling silk, and weaving silk; the strong man who quenches the ink and every movement seems to be shouting "the dragon and musk and gold are not expensive, but the inkworker's sweat is the essence of the spirit! "Every movement of the strong man who quenches the ink seems to shout "Dragon musk and gold are not expensive, the sweat of the inker is the essence", showing his perseverance; the girl who makes the brush carefully picks the animal hairs, and then delicately binds them and connects them to the bamboo body with great concentration; the old man who searches for the stone is not afraid of the high mountains and high peaks, but only wants to have a touch of green in the paintings. With excellent physical control, the actors interpreted the spirit of craftsmanship to the fullest, and these dance movements were like unique

“dialogues” that the audience could intuitively understand from the dancers' postures. These “dialogues” are intertwined and overlapping, building a vivid group portrait in the movie across time and space, connecting the creators of a thousand years ago with the contemporary connoisseurs through the lens, forging a marvelous bond.

The speechless dialogues of the movie are also expressed in the details of the actors' performances. Each performance of each character in the movie is full of details, and the dancers' sincere and delicate micro-expressions go beyond vocal expressions, intuitively and genuinely allowing the audience to experience the emotional ups and downs of the characters in their respective situations. The cinematography combines special effects and montage to give the dance a new vitality, and its lens language of scattered perspective has a distinctive flavor in presenting the Chinese painting-like cinematography, which makes the audience feel as if they are in the painting. No words are needed to explain, allowing the audience to understand the aesthetic intuition of the Song Dynasty landscape paintings in which the golden landscape and the humanistic beauty are blended together. When the dancer walks on the canvas, and the long skirt behind her turns into green, gradually staining the mountains and rivers, a kind of inexplicable emotion springs up in her heart.

3 Conclusion

In conclusion, as a combination of dance, drama, film and other art disciplines, the dance drama film “Only This Green” presents the far-reaching mood of Chinese landscape paintings from the perspective of audiovisual, and vividly recreates the humanistic life and natural sceneries of the Northern Song Dynasty as recorded in the paintings on the screen. This kind of collision attempt between art disciplines, film and dance integration, beauty and common, not only broaden the road of China's film creation, add the beauty of the national style of image style, but also China's excellent traditional culture and national spirit to be more widely spread.

About the Author

1. Zongye Gu, master's student, Tianjin Normal University, research direction : theater, film and television, School of Journalism and Communication.
2. Bingtao Xu, Ph.D, student, Tianjin Normal University, research direction : new media and digital communication, address : School of Journalism and Communication.

References

- [1] Rao Shuguang, Rao Shijia. Only This Green: A Stunning Color on the Chinese Screen [N]. China Film News, 2024-09-25, (10).
- [2] Xu Nanming, Fu Lan, Cui Junyan. Dictionary of Movie Art [M]. China Film Press, 2005: 182.
- [3] Tan Xiaoxiao. From Meaning to Aesthetics - Methodological Practices in the Aesthetics of Early Chinese Film Images [J]. Movie New Work, 2024, (2):110-117.
- [4] Han Xuan. Only This Green is out of the theater and on the big screen [N]. Beijing Daily, 2024-09-20, (12).