

Analysis of the Dance "Red Sorghum" in Use of Literature

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ABSTRACT

Jiaozhou Yangge (a popular rural folk dance) is famous throughout the country and shows glorious artistic charm, it has a unique aesthetic style "three bends" and "twisting, grinding, stretching, tough" four major style characteristics. There are many forms of creation of dance works, like the dance drama "Red Sorghum" studied in this paper, with literature as the background support. Red Sorghum" in the dancers in the grasp of the dance style characteristics, but also to perform the play behind the expression of the literary works of "red sorghum" emotion and content. This paper takes the stylistic features and characterisation of the dance work "Red Sorghum" as an entry point to study the use and significance of literary works in dance works.

KEYWORDS

Jiaozhou Yangge; Characterisation; Literature

1 Introduction

The play "Red Sorghum" features the style of Jiaozhou Yangge (a popular rural folk dance), the plot background of Mo Yan's book "Red Sorghum", and the character of Jiu'er as the centre of a beautiful and bleak love story as well as the great spirit of patriotism.

Dance originates from life, but is higher than life, using the distinctive dance language to create a mood that can express the wishes of human thoughts and feelings. In the process of dance choreography, not only need dance ideas and action material, but also need to pay more attention to the combined use with other arts. Literature is a form of expression of the author's words, the image objectively reflects the reality. In the dance creativity, with the help of literary works of the story background and character image, can better show the work, so that the work of a hundred feet, one step further.

2 Work "Red Sorghum"

2.1 Style

The style characteristics of Jiaozhou Yangge can be summarised as "three bends, nine movements and eighteen states", the dynamic form is summarised as "twisting the waist, twisting the feet, rowing the small arm in a figure of eight circle, pushing the hands and turning the wrists in an organic manner", and the rhythmic characteristics are summed up as "crushing, twisting, stretching, toughness and twisting", and the rhythmic characteristics are described as "lifting the weight, dropping the light, walking the floating, and twisting the waist when moving". The rhythmic characteristics are summarised as "crushing, twisting, stretching, toughness, twisting", and the rhythmic characteristics are described as "lifting the weight, dropping the weight, walking lightly,

floating, and twisting and breaking the waist when it is active". The basic movements of Jiaozhou Yangge mainly include "Cuihua Twisting Three Steps", "Skimming the Fan", "Small Twisting", "Stick Flower", "Ugly Drum Eight Styles", and "Ugly Drum Eight Styles". The main movements are "Cuihua twisting three steps", "skimming fan", "small twist", "stick flower", "ugly drum and eight states", etc. The performance procedure has three parts, namely, "opening speech", "running field" and "small drama". The running formations are "Big Swing", "Four Doors", "Cross Plum", "Rope Head", "Two Doors", "Two Doors", and so on. "Two Doors", "Digging Heart" and so on. The female dances in Jiaozhou Yangge are quite beautiful, with "heavy lifting and light stepping and waist floating", walking like the wind-swinging willow, rich in toughness and curvature, with "twisting off the waist" and "three bends" as their representative movements, "three bends and nine bends" and "three bends and nine bends" as their representative movements. The "three bends, nine movements and eighteen postures" are its dynamic features, and "lifting the weight, dropping the weight, walking and floating, and twisting the waist to break the waist" vividly and aptly show the unique flavour of the Jiaozhou Yangge, which originated from the fact that the Jiaozhou Yangge had to be stomped on the "stilts" during the performance. "These characteristics come from the fact that in the beginning, the Jiaozhou Yangge was performed on stilts.

The whole work is based on Jiaozhou Yangge. According to the history and culture, Jiaozhou Yangge mainly takes "twisting", "flashing waist" and "three bends" as the female dance style, and its main dynamics is the organic coordination of "twisting feet, twisting waist, drawing eights with small arms, pushing hands and turning wrists". Its main dynamic is the organic cooperation of "twisting the feet, twisting the waist, drawing eights with the small arms, pushing with the hands and turning the wrists". The movement of Jiaozhou Yangge has the five characteristics of "twisting, wringing, stretching, toughness, and grinding", and they have made useful preparations for the "three bends" form. The work chooses fans as props, and the play has bright, stretching, tough dance posture and delicate, spicy emotions, as well as the unique "three bends" in the flow of the body.

Storyline: In the early 1930s, the Gaomi region of Shandong Province was plagued by bandits and the people were living in poverty. Jiu'er, the 19-year-old daughter of a landowner's family in the north-eastern township, is promised by her money-grubbing father to Shan Bianlang, the son of a leprosy brewer owner. Yu Zhanyao, a powerful and forceful kung fu master, likes Jiu'er and kills the Shan family. Jiu'er and Yu Zhanyao begin a love affair not recognised by the townspeople and have two children. With the help of master brewer Luo Han and others, Jiu'er gradually grows from a simple young girl into a capable sorghum liquor shop lady and revitalises the Shan family liquor shop. Yu Zhanyao, on the other hand, leads his brothers to form their own armed forces and manoeuvres between the local government, the bandits Hua Neck and the Tie Ban Association. The outbreak of the July 7th Incident and the Japanese invasion of Shandong shattered the prosperity of Gaomi County. In the face of nationalism, Yu Zhanao and all the forces stop their disputes and fight against the Japanese. At the time of internal and external problems, Jiu'er leads the team and leads the Japs to the sorghum field. Lighting the red sorghum and dying with the enemy, she used her life to write the legendary story of love and conquest, ambition and will in this life-affirming land of Gaomi, Shandong Province.

The dance work is based on the background of the anti-Japanese war period in the Gaomi area of Shandong Province, and the character of "Jiu'er", a native peasant living in the north-eastern township of Gaomi, China at that time. At that time, Gaomi County in Shandong Province was plagued by bandits and tobacco shops, and the people were in dire straits, and there was also a poignant love story in this war era. The dance piece is divided into two sections: the first section is about Yu Zhanao, the head of the bar, who likes Jiu'er and goes out with her, which tells the story of Jiu'er's curiosity, shyness and expectation in the face of love; the second section is based on the

historical background at that time, when the Japanese army entered Shandong, breaking through the prosperity and beauty of the Gaomi area in the past, in the face of the righteousness of the nation, the men and the forces of all sides stop disputes regardless of the past, and fight against the Japanese, which tells the story about Jiu'er's unwillingness to let go of her husband and his painful struggles in the face of the Japanese invasion. The story is about Jiu'er's reluctance to let go of the man after sending him to the war and his painful struggle in the face of Japanese invasion.

2.2 The Use of Literature in Dance

2.2.1 Portrayal

With the development of the Jiaozhou Yangge, the female performances are the most specialised, and the female characters are divided into three types: Cuihua, Fan Woman and Little Man. In the work "Red Sorghum", the female protagonist of the literary work Jiu'er is used as a reference point, i.e., the image of the woman "Fan Woman" presented in the work matches the character of Jiu'er in the work "Red Sorghum" in terms of age and style. The Jiu'er in the literary work is simple, kind and stubborn, and after she is influenced by her family and undergoes some tribulations and ups and downs, she gradually turns into a woman with a bright nature. Although she has to bear the world's eyes behind her love for a man, she dares to love and hate in this relationship, and is brave enough to break through the feudal cage. In the first section of the dance, Jiu'er is simple, shy, and tries and expects the beauty of love, and that shyness and curiosity show the sense of comfort and happiness before the ordeal. In the second part of the dance, her husband is going to fight against the war, and Jiu'er gradually becomes a person with a distinctive personality, not as childish as she was in the first part of the dance, but taking up a responsibility, becoming brave, strong, and choosing the big self rather than the small self in the face of the country's safety and danger. The Jiu'er in literature or film and TV dramas is very far away from us, however, presenting Jiu'er in front of the public in the form of dance will be more realistic and affectionate.

2.2.2 Storyline

The storyline and Jiu'er's inner activities in the dance are based on the storyline of the literary work Red Sorghum, and the love story and Jiu'er's feelings are presented in the form of dance. The first section of the dance tells the story of Jiu'er, who is framed and kidnapped by bandits in a small Gaomi township, and is rescued by a man in the face of danger. Slowly the man and the woman develop a love for each other. Although she is already married and her relationship with the man is not recognised by the public, Jiu'er's feelings at that time will still make her shy and happy when her heart belongs to her. In the first section, the music is soothing and gentle, and the actor holds a pink fan in her hand, with a happy and shy expression, which expresses Jiu'er's beautiful hope for love. The movement of "stretching" appears many times in the dance, expressing the emotion of Jiu'er and the man who does not want to be separated and wants to be together all the time. The "slow pushing of the fan" expresses Jiuzi's shyness, revealing her shy smile little by little, and the "fast hugging of the fan" expresses Jiuzi's stubbornness, which gives people a sense of implausibility. The second part of the dance tells of the outbreak of the July 7th Incident, when Japan marched into Shandong, breaking the comfort of Gaomi Township. At this time, the man and the forces decided to put down their hatred for each other for the time being, and several parties allied themselves to fight against the Japanese! At this time, Jiu'er not only supports the men to fight against the war, and will die with the Japanese army. In the face of the Japanese invasion and the beloved man is about to fight the battlefield, Jiu Er inner helpless and struggle. The second section of music is

rhythmic and powerful, with the actor holding a yellow fan in his hand, and the actor's expression of struggle and pain, and his movements are coherent. The "upward push of the fan" and the repeated "turn over" movements express Jiu'er's struggling heart. The movements of "twisting step" and "turning over the fan" reflect Jiu'er's feelings of grief and suffering. In terms of the storyline, the literature inspired the dancers to create the story, and with the help of the book's ideas, the story was perfectly utilised in the dance.

3 The significance of contextualising literature in Red Sorghum

3.1 positive effect

Art comes from life, but with the strong support of "life" between literature and dance, there is of course a strong connection between the two. There are many inspirations for choreography. Choreographers will create a piece of dance based on a piece of music, a small event that happened around them, or an emotion that they want to express. However, in recent years, with the continuous development of the arts and the positive communication between the arts, many choreographers will create dances based on film and television works, literary works or an ancient poem, and so on. There are many popular literary works, both ancient and modern, which are the result of the author's observation and conception of social life and changes of the times. There are also many dance works created in this form, they are all extracted from the literary works to create the structure, through the exploration and analysis of the literary works, relying on its ideas, with the help of stories and emotions, and finally presented in the art form of dance, giving people different visual senses and emotional changes.

The first chapter of Mo Yan's book "Red Sorghum Family", "Red Sorghum", is a very influential work, the theme of this work is interpreted as the promotion of positive vitality and the pursuit of the spirit of freedom, the desire for individuality and liberation of the spirit, the call for a strong form of life, and the call for the spirit of patriotism of the heroic resistance to Japan. The dance "Red Sorghum" also wants to embody this great patriotic spirit and steadfast love story, so that the name of the dance, the storyline of the dance, the characters in the dance, as well as the music used in the dance are all based on the writings as a point of reference, and all-rounded use of another form of art to show this noble spirit as well as the excellent character of the characters. Therefore, this dance theatre has a strong literary support, and with a closer performance and exhibition, the audience is better presented with the character of Jiu'er as well as the storyline, making this work more vital and infectious.

3.2 negative influence

Audiences have expectation horizons, generally people are curious and expectant when facing an unknown storyline and actor's portrayal before they go to read a book or watch a film, which makes readers or viewers want to know more and explore more. The same is true for dance works, when the audience watches a dance work, if it is an unknown character image and an unknown storyline or an unknown dance style, it will be more suspenseful for the audience. However, in the work studied in this paper, Red Sorghum, the characters are quickly stereotyped, and as soon as the music starts, everyone knows what kind of story this play is telling. As this work is formulated from the music, costumes, characters, storyline, etc. all in accordance with the content of the literary work, however, this is not a new area for the audience, who are familiar with Jiu'er, familiar with the background of the story, and for whom it may just be another form of art to enjoy, but lacks a sense of anticipation.

4 Conclusion

Through seven years of ethnic folk dance study, it makes the author extremely interested in Jiaozhou Yangge, and through extracurricular understanding, it makes the author have a great fondness for Mo Yan's "Red Sorghum" work. This paper mainly studies the use of literature in dance works. It summarises the advantages and disadvantages of how to use and apply literary works. However, it is not enough to discuss how to use literature in dance, how it should be reasonably used and the advantages and disadvantages about using literature. Therefore, in the next study and work, the author will continue to explore this point of view, discuss with seniors, and do in-depth research on this topic.

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