

From the Narrative Structure of Folk Dance Works to Explore the Identity Function of the Role of the Masses

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Abstract: the artistic characteristics of dance art, "good at lyricism, poor at narration", make "dance narration" become a bad thing. Now, the narrative dance with a bold and innovative attitude, eye-catching on the contemporary stage. This paper places the perspective on the ethnic and folk dance works with narrative structure in the stage, focusing on the function of "mass role" in the narrative dance with multiple identities and multiple meanings. This paper further discusses the relationship between dance narration and artistic means.

Group dance is the most common traditional folk dance activity. In the vast land of China, various ethnic groups use colorful dance vocabulary to show and emphasize the reality of life in the form of general mobilization of group life function. Lu yisheng, a famous scholar of Chinese dance, once said in the late 1980s that folk dance can be divided into two categories. Another kind mainly refers to the stage performance of "folk dance".[lu yisheng. Introduction to dance [M]. Shanghai: Shanghai music press, 2003] both "life dance" and "folk dance" have narrative parts or contents. This is because along with the development of performing arts, people are not only limited to body language to express their own life existence, but also begin to explore whether the body can reproduce reality or reshape the "illusory image of force".[Susan longo. Emotion and form [M]. Beijing: China social sciences press, 1986] as early as ancient China and Rome, there were huang gong of the east China sea and drama, etc., which used human body vocabulary to express stories with plots. Today, even in the folk traditional dance activities or rituals, it is not difficult to find a variety of symbolic "characters" and "images" to speak the story. For example, in Tibetan opera or ritual dance, the dance form of wearing masque to dance; Han festival shehuo, yangko rich role. These folk traditional dances in specific activities and rituals, according to the theme to be specified, so that the "character" with the image and the plot of the unity of representation. In the drama performance, the form of entertaining gods and people is embodied, and the cultural meaning of folk belief is conveyed. Of course, there are also most traditional folk dances, which are group dances without obvious "role" or "status" symbols. For example, the form of the Tibetan dance "gozhuo" circle dance is a group dance. The group dance moves neatly and uniformly, showing the spirit of people walking hand in hand and sharing a better life. There is no obvious status symbol in the dance.

Whether it is folk traditional dance or folk dance on the stage, "character" comes into being because of "narration" or "plot". Assume that the dancer with "status" is the "main character" in the ritual or stage performance; Dancers who do not have an "identity" are "mass characters". Then, in the development of dance narration, what is the identity of "mass role" in the overall narration? What are the functions of identity in assisting narrative development? This paper focuses on the function of "the role of the masses" in the dance works. This paper discusses the functional difference between "mass role" of folk dance and "mass role" of folk traditional dance. In the course of the development of folk dance stage, whether the development of artistic means or forms makes dance language more extensive. At the same time, we also think about the relationship between folk dance narration and artistic means.

1. Artistic Characteristics of Contemporary Narrative Folk Dances

The present stage in China, especially on the stage of national dance competition, awards, "dance" narrative form of the development of the new landscape of Chinese dance, from the perspective of the select material of dance works, the creator is not satisfied with just a single "to" the mood of the dance performances, but tend to have structure, form, content of narrative dance. In recent years, this phenomenon has become more prominent in folk dance works, especially the multi-role narration in a large number of folk dance works. Different from the traditional folk dances performed in the folk square, the dance narration in the stage is more diversified in terms of roles, content, composition, structure and skills than the folk, and even has a sense of arrangement and design.

(1) Diversified and extensive contents. The narration in the folk traditional dance is often based on the needs of the ceremony and the development of the ceremony. The folk dance works in the stage mostly narrate the folk history, etiquette, culture and life. Compared with the traditional folk dance, the content of folk dance in the stage is more extensive. For example, "war horse", "in-laws" play "mother of wheat" magpie bit mei "o" people "and other works, including the mother's wheat from life, to farmers image of the mother as a major role, other characters show masses crop growth in all the year round, the whole works seem to be in impression landscape memories of narrative clue, mother from wheat spring to summer, long show own-his umbilical affection between peasants and land. And the in-laws play from ningxia folk "play in-laws" according to the custom of the wedding, perspective focuses not on the subjects of the wedding the bride and groom, but focus on the groom's parents, the names of works "play" word, the point to make noise in the hui marriage customs in-laws humorous scenes, but also from the side life is like a play, sincere to life, as parents for their children's future life expectation and entrust.

(2) Broaden the scope of the characters' inner expression.

The narration in the folk traditional dance is mainly reflected in the contradiction and conflict between the characters. In addition to the pursuit of story expression, the folk dance works in the current stage also focus on the psychological narration of characters. In fact, telling stories with dance is not something that dance is good at. The artistic characteristics of dance, "good at lyricism and poor at narration", seem to have already limited the ability of dance narration. But there are dancers who challenge it, and there are successful works of art. For example, "eight girls cast into the river", "magpie title mei", "heart returning to the clouds" and other works, the creators are not only satisfied with the expression of the unified role of group dance, but also try to express the psychological activities of the role in the story of multiple personalities and roles, to broaden the expression space of group dance narrative.

(3) Focus on the diversity of expression forms.

In the current narrative folk dance works, the creators not only "change" the works at the level of movement, but also "change" the higher requirements for material selection and structure. For example, "change" of Mongolian dance in war horse; In forever nuosu, the changes in the dance of the yi people and so on, although the "movements" or "dynamics" have changed with the expression of the dance language, the "forms of expression" have become the creators' higher pursuit. It seems that the demand for "form beauty" will gradually become a thing of the past. Action and movement occur with the thinking of "what story to tell" to "how to tell a story". Therefore, in the concept and consciousness of creators, the "creation of action" gradually becomes secondary, while the creation of material selection, form and structure will become the focus of creators.

2. Artistic Means of Contemporary Narrative Folk Dance Works

Because the selection and materials of folk dance are more diverse, the content of narrative can be broader. In the creation of dance, the structure of the conception of dance is obviously different from that of purely emotional dance because of narrative reasons.

(1) The folk dance in the stage develops from emotional expression to narrative development, with clear and meticulous logical structure. Take the Mongolian group dance "Pentium" created by

minzu university of China in the 1980s as an example. The dance "Pentium" is developed on the basis of human emotions and shows the spiritual outlook of the Mongolian people. Today, when we see war horse, we can experience the life of the people on the grassland in an interesting story. The horse of character stubborn and the soldier of sincerity brave, in humorous and vivid "tame" and "common ground" in common resolve. The narrative of the whole dance starts from the logic of the development of things and revolves around the contradiction between man and horse. The dance structure is linked and progressive. "Dance" is not abandoned for "plot". While the story can be told clearly, it can promote the development of emotion and reveal the natural expression of dancing for emotion.

(2) The dance performance movement is implicit, and the language of dance movement is multi-life, serving for narration. Teachers who are engaged in folk dance teaching often fall into a strange circle, that is, they unconsciously pay too much attention to the style and movement of folk dance in the creation of dance, and they are afraid that the work will lose the unique national "taste" in the folk dance because of the non-standard or inadequate style of movement. Therefore, the folk dance works in the stage also have block structure and collage structure. Pantomime is used in the part of dance narration, and the typical dance vocabulary in class or folk dance is used in the part of dance emotion. Or find some movement vocabulary to express a theme, and combines dynamic law of folk dance, repeatedly reappear in the dance, contrast, eventually pieced together into a central theme, the dance of narration and emotional appear alternately, when watching, the audience can understand the dance of the narrative, but due to the loss of the logical link, stayed behind in the audience impression is theme and the narrative plot, cannot make dance drive the audience empathy. Therefore, in the narration of folk dance works, the movement and style characteristics of the dance are integrated into the narration, and the generation of the national style of the dance vocabulary is integrated into the performance of the performers. In other words, when performing the plot, it is the owner of the life breath and characteristics of the nation. The vocabulary of folk dance movements is for narrative service, not for movement. Such as, "the people" of the Tibetan people's life of rammed earth movements, not from a Tibetan dance teaching materials, but from the everyday life of Tibetan people in real, in the series of action and action, logical labor movement, the labor process steps of development, the development trend of young men and women in the gap of real and natural flowed into play amusing scene, no together whole feeling, transfer the joy of Tibetan people play the ga to the audience.

(3) Use symbols to represent events and promote plots. As early as at the beginning of civilization, tribes used totem symbols to represent each other in order to distinguish each other. It seems that using symbols to represent each other is not an unprecedented feat on today's stage, especially for ethnic minorities in dance. The audience can provide information from the symbols of clothing, hair accessories, props and other aspects. However, in the narration of national dance works, the use of symbols can play a role in explaining events and promoting the plot. A pair of happy characters in the in-laws plays; in war horse it's a whip with a ponytail and a whip and so on. In addition to the static prop symbols, the symbols in the dance are also "dynamic". For example, in forever suno, the rapid hand waving movement, such symbolic movement, quickly reminds the audience of the memories of the dance work "happy verbose", and recalls the past of director leng mahong's visit to the yi nationality from the same memory associated with the dynamic symbols of the dance.

3. The Narrative Function of the Role of the Masses in the Folk Dance Art Works

(1) The characteristics of identity multiplicity of group dance characters are increasingly evident in folk dance stage works. In the 1950s, the identity of "mass role" in folk dance works on the stage was consistent with that of "main role", and the functional performance of "mass role" was not outstanding. For example, in the 1970s, the art troupe of the Tibetan army performed the "laundry song", which extracted the life stories of the Tibetan girls and the PLA soldiers who helped each other with labor and laundry. Takes main characters (the Tibetan girls and the people's liberation army) and the role of social dancing (Tibetan girls), in the entire dance attribute consistent identity,

from the beginning to the end of the dance, the role of Tibetan girls, play is always trying to help a member of the people's liberation army to wash clothes, not in the dance because of transformation of form, content and other identity attribute. In "three li jiangshan" carrying a child of the Korean women are the main role, and the role in the whole dance play was rushed to the battlefield to escort box of Korean women, from beginning to end the role is consistent with the main role, and play in a member of the care on the road, is a major role and share a common experience and the psychological feeling of "person", the role of the function is expressed in the form of "unified identity attribute".

However, in today's narrative folk dance works, such as the identity of the masses in the in-laws drama, multiple and multiple symbols are endowed with different functions. At the beginning of the dance, the mass characters gather behind the main characters and become spectators to the main characters. As the plot progresses, in-laws (the groom's parents) appear, and the crowd characters become guests. As the plot progresses, the role of the masses becomes a horizontal line between reality and heart when the in-laws extend their best wishes for the future life of the children. Then it becomes the "wall" and "door" dividing space and time, and unfolds the narrative of the main characters outside and inside the house. Then, the role of the masses symbolizes the children who just entered the marriage, and the people who rely on hard work to achieve a happy life, etc. Therefore, the identity of the role of the masses and the functions given by the identity in the in-laws drama are multiple. In particular, when the inner activity of expecting children to get married and set up business is carried out from the look of the mother-in-law, the guest image of the group dance characters born because of "making" the parents-in-law disappears, becoming the space-time partition serving the inner narration. Such treatment opens a space for the original narration and forms the "narrate in narration". Therefore, to some extent, the multiplicity of the identity of the mass characters in the in-laws drama is unique and successful.

(2) Functions of mass role identity. To sum up, the functions of mass role identity in the narrative folk dance works can be roughly divided into three categories: one is the "unified identity" consistent with the attributes of the main roles, and the identity represented by the functions of mass roles is homogeneous. For example, "three thousand li jiang shan", "aga man", "xuan Yin inspiration" and other dance works. The other is the "soul identity" which serves to show the inner activities of the main characters. The role of the masses plays the function of interpretation and explanation of the inner activities of the main characters. For example, "the in-laws drama", "the heart returns to the cloud place", "eight women cast into the river" and other dance works. The third is to play a spatio-temporal switch, the role of partition "scenery identity". When the main characters are narrating in time and space and narrating in their hearts, the mass characters cross the stage in formation to present different interactions in time and space. The fourth is the identity that is different from or opposite to the main characters. For example, the eight characters with different images and characters in eight girls casting into the river are different from each other, but they are related to and cooperate with the development of the whole event. Although the characters have different images, the positions of the characters are unified. For example, in the work "magpie title of plum", the mass dancer pursues the female magpie in the image of the male magpie, and presents the opposite role identity with the female magpie of the main role, causing the contradiction to narrate.

(3) The principle that the identity function of the role of the masses should be grasped. In the setting of narrative dance type, "character" provides a clearer expression for narration, that is, the establishment of characters in "time, place and character". In addition to the distinctive narrative characters of the main roles in the dance group, what principles should be followed in the design and placement of the roles of the masses? Is there any trace? The author tries to analyze the whole stage dance works. First, the role of the masses serves narrative development rather than the main characters. When creating dance works, creators often focus on the design and dramatic expression of the dance vocabulary of the main characters, while ignoring the identity function of the role of the masses, or deal with it in a modeling way to highlight the expression of the dance vocabulary of the main characters at the same time. In the narrative process of the dance as a whole, the functions

of the masses are multiple. Therefore, no matter it is static or flowing, the main content of the narrative should be grasped in essence, and the role serves for the expression of the main content.

Secondly, on the basis that the role of the masses serves for expression, it should not be "action for action's sake" and "form for form's sake". Although the "root" of folk dance works in the stage is related to folk culture, traditional ritual dance and other aspects, artistic works in the stage need to "seek for change through the medium". In the current folk dance expression content more diversified and extensive advantages, the creators should pay more attention to the traditional folk dance heritage, good at extracting dynamic from the reality of life and adapt to the current stage. It is the content that expresses national culture, spirit likewise, use different form; different expression makes it display brilliance again. Especially when the folk traditional dance moves towards the dance narration, more attention should be paid to the role, identity and function, as well as the logic in the story narration. Finally, is the application of multiple identities of the role of the masses a standard to judge the merits of a group dance work? In wen xin diao long, liu xie argued that since zhou and qin dynasties, there have been two literary traditions: "writing for love" or "writing for love". Liu xie. Wenxin diaolong [M]. Beijing: Zhonghua Book Company, 2012. Therefore, the application of the identity of the role of the masses can only be used as a means of artistic expression, which cannot be used to measure the merits and demerits of an artistic work. In the application, the artistic law of "being good at expressing emotions" should be followed. Explore the "multiplicity" of characters; to explore the "diverse" expression of characters' emotions serves the logical relationship of dance narrative structure, thus enlightening the functionality of masses' character identity.

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