

Translation of Contemporary Expression of Traditional Culture of Ci Fu "Luo Shen Fu" and Traditional Dance of "Luo Shen Water Fu"

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Keywords: Cifu dance, traditional culture, contemporary expression, Luoshen

Abstract: Henan TV's "Traditional Culture Series" has pushed the contemporary expression of Chinese traditional culture to a climax. Especially with the rejuvenation of domestic traditional culture, the dance "Luo Shen Water Fu" re-creates the traditional poetry "Luo Shen Fu" in five aspects: the creator's perspective, art form, expression technique, character image and creative power. The new expression of modern form has produced a strong contemporary traditional cultural effect. Through a case analysis of this successful act of traditional culture, the article analyzes the translation techniques of contemporary expressions of traditional culture, and provides useful enlightenment for stimulating the creative vitality of traditional culture and boosting the future trend of traditional Chinese culture.

1. Introduction

Since the Central Committee of the Communist Party of China and the General Office of the State Council issued the "Opinions on the Implementation of the Inheritance and Development Project of Chinese Excellent Traditional Culture" in January 2017, China has set off a series of national trends in just a few years. Accompanied by wearing Hanfu, listening to operas, buying cultural creations in museums, watching national style shows, and tasting court cakes... More and more people are expressing their attitudes towards tradition in various ways of "national style". The love of culture. And Henan Satellite TV's "out of the circle" of traditional culture can be described as a stunning sword in 2021. It has successively launched "Tang Palace Night Banquet", "Fantastic Lantern Festival Night", "Qingming Wonderful Tour", "Dragon Boat Festival Wonderful Tour", and "Seven series of works of "Chinese Traditional Culture Festival", "A Wonderful Tour of Qixi Festival", "A Wonderful Tour of Mid-Autumn Festival", and "A Wonderful Tour of Double Ninth Festival". This article focuses on the dance "Luo Shen Shui Fu" of "Dragon Boat Festival", aiming to deepen the scientific understanding of traditional culture and find the new era connotation of excellent traditional culture from the poetry "Luo Shen Fu" to the dance "Luo Shen Water Fu" And modern expression forms, and excavate the contemporary expression of the innovative transformation of the excellent genes of traditional culture in the cultural renaissance of the new era.

2. Ci Fu "Luo Shen Fu"

2.1 Overview

"Luo Shen Fu", originally called "Gan Zhen Fu", is a well-known Ci Fu novel created by Cao Zhi, a great literary master of Cao Wei in the Three Kingdoms period. "Luo Shen" is the character image mentioned in Qu Yuan's works "Li Sao" and "Tian Wen", and it is rarely seen in records and explanations after the Warring States Period. [1] 37 During the Wei, Jin and Southern and Northern Dynasties, the image of "Luo Shen" began to once again attract the attention of literati and writers. Later, "Luo Shen" was followed by the "image of goddess" by literature and art. Representative works include Cao Zhi's Ci Fu "Luo Shen Fu", Gu Kaizhi's painting "Luo Shen Fu", Wang Xizhi's father and son technique "Luo Shen Fu", dance drama "Luo Shen Fu" and so on. Among many disciplines, Cao Zhi's "Fu of Luo Shen" is the most representative.

2.2 Creative background

"Luo Shen Fu" creation motivation, "According to the author Xiao Xuyun, in the first three years of Cao Wei Huang (222 years), Cao Zhi went from the fief of Juancheng to the capital of Luoyang to worship Emperor Wen Cao Pi of Wei, and when he returned to Luoshui, he remembered the mistress of Fuxi in ancient times. The concubine died in Luoshui and later became the legend of the goddess of Luoshui, and he dared to write Song Yu's "Tang Gaofu" about the cloud dream of the king of Chu Xiang, and then wrote "Gan Zhen Fu". Four years later, Ming Emperor Cao Rui succeeded to the throne. To avoid suspicion, it was renamed "Luo Shen Fu". [1] "Its shape is also beautiful, graceful like a dragon. Rong Yao Qiuju, Huamao Chun pine. It seems to be like a light cloud covering the moon, fluttering like a breeze returning to snow. Looking at it from a distance, it is bright like the sun Ascend the morning sky; observing it by force, the shining is like a flower in Lubo. The slender fiber is in the center, and the length is shortened. If the shoulders are cut, the waist is as good as the original. Yunji E'e, eyebrow repairing united and juan. Dan lips are protruding, white teeth are fresh inside, bright eyes are good to look, assists the right. Magnificent and elegant, graceful and leisurely. Tenderness and grace, charming in language. Wonderful clothes, bones Like the picture. The dazzling piping clothes, the Huaju of the Eryaobi. The jewelry of Jincui, embellished with pearls to dazzle the body. Practicing the walking shoes of the long distance, the light of the mist. The faint fragrance of the orchid, Step by step on the corner of the mountain. So suddenly Yan vertical body, swaying to play. Left leaning against Caixuan, right shade Guiqi flag. Throwing away the bright arms in the gods and lands, picking the turbulent Xuanzhi.

-----Cao Zhi "Rose of the Luoshen"

This prose is prosperous, rhythmic, and elegant. It uses romanticism and dreams as a foreshadowing. Through gorgeous rhetoric, it fictions the perfect encounter between the author and Luoshen, longing for love, melancholy farewell and other sentimental connotations. In order to consign your love and aspirations.

3. Dance "Luo Shen Water Fu"

3.1 Overview

"Luo Shen Water Fu" is a dance repertoire in the "Chinese Traditional Culture Festival" series launched by Henan Satellite TV on June 12, 2021. The play was broadcast on the traditional Chinese festival "Dragon Boat Festival" as the opening show in "A Wonderful Tour of the Dragon

Boat Festival". "Luo Shen Water Fu", also known as "Praying", is a new audiovisual art form created by combining classical dance with underwater forms. The director used innovative ideas and new scientific and technological means to "resurrect" the image of the goddess "Luo Shen", and built an effective emotional resonance between Luo Shen and the audience, so that the work received domestic and foreign audiences as soon as it was broadcast. Unanimously praised, especially the assistance of Hua Chunying from the Ministry of Foreign Affairs, once increased the influence of "Luo Shen Shui Fu", not only making it a well-deserved masterpiece of the period, but also a top-notch cultural phenomenon.

3.2 Creative background

"Luo Shen Water Fu" takes Cao Zhi's poetry "Luo Shen Fu" as its inspiration material, and creates an image of Luo Shen who is "fluttering like a frightened man, like a dragon wandering" through underwater dance. According to an interview with Cheng Wanli, executive planner and chief producer of the "Dragon Boat Festival Wonderful Tour" of the All-Media Marketing Planning Center of Henan Radio and TV Station, "The true inspiration of "Luo Shenshui Fu" comes from the traditional Chinese festival of Dragon Boat Festival. In essence, we are in The origin of the research on Chinese traditional culture was traced. The Dragon Boat Festival in the agricultural civilization was a key time for the upcoming harvest of ancient agricultural production. Therefore, people prayed for good weather and rain, which was related to worshiping the god of water. In ancient China, there is a connection. There are two water gods, one is the river god Hebo of the Yellow River basin; the other is Luoshen who is in charge of Luoshui. The Yellow River is turbid, and Luoshui is clear. A natural vortex will be formed at the meeting point, and Fuxi is inspired by Yin and Yang. Gossip came out. These ancient Chinese myths became the original point and original intention of the team's initial creation."

3.3 The translation of traditional culture in contemporary expression

"Luo Shen Fu" and "Luo Shen Water Fu" have the same cultural attributes, that is, based on the persistence and self-confidence of the culture to interpret the excellent traditional Chinese culture, they have carried out the collision, exploration and innovation of the same character "Luo Shen" New era translation of traditional culture. This translation is a kind of beneficial exploration and an open cultural dissemination. In the expression and transmission of Cifu, one can feel the emotional expression of the author Cao Zhi's true love to Luoshen. For Cao Zhi, the image of "Luo Shen" has long been reproduced in his mind, and it is a concrete, considerable, agile, and most importantly, "perceptual." This kind of instinctive emotional needs, that is, "perceptual drive expression." "Luo Shen Water Fu" takes the "Luo Shen" in "Luo Shen Fu" as the character blueprint, and recreates the image of "Luo Shen" created by Cao Zhi's writings. The author deliberately and rationally used the material when creating. Selection, as mentioned above, the production team selected "traditional culture" purposefully for the selection of materials for the "Dragon Boat Festival", Then the symbol "water", which represents the characteristics of the Dragon Boat Festival and the characteristics of the Central Plains farming culture, was selected, and finally the "Luo River" was determined around the "Water God". A series of thinking about "Dragon Boat Festival" and local characteristics all point to a kind of "sane" logical deduction. The creative team intends to build the confidence of traditional culture through "symbolic" symbols. Relying on the historical materials of the classic "Fu of Luo Shen" for the second creation, it can be seen that the image of "Luo Shen" was not "clear and concrete" at the beginning of the creator team. The reason is that the "purpose" in the creator's intention occupies the leading position. , The emotional expression derived from the

intention and origin of its creator is a kind of external cultural dissemination and reshaping, that is, "rational internal drive expression".

3.4 Exploration of art forms

The exploration and application of art forms are mainly embodied in "the invisible imagination of literature" and the "tangible reproduction of dance". As mentioned above, the dance "Luo Shen Water Fu" was created with Ci Fu "Luo Shen Fu" as the material, but due to the different artistic carriers of the two, they will inevitably bring different experiences to the audience. Cao Zhi showed an "invisible" image of Luoshen through the abstract form of cifu texts, just like "a thousand Hamlet in the eyes of a thousand viewers." Every viewer who reads through words must have a different image of Luoshen in his mind. And dance is an intuitive and visual art of visual and auditory art. This concrete and visual form reproduces the living image of Luoshen "tangibly".

The words of "Fu of Luoshen" are gorgeous and extraordinary, and the beauty of Luoshen jumps in front of everyone through words. From the soft and light body posture, to the waistline, skin, lines, shoulders, neck, chin, hair bun, eyebrows, the ugliest, teeth, eyes, cheeks and so on. The literati presented the image of Luoshen in front of everyone in a full and three-dimensional manner through words, but this beauty is still conceptual, abstract, and obscure, and it depends on the imagination of each to present the beauty of the goddess described by the author. The visual costumes and styling of "Luo Water God Fu" rich in mermaid movement, from Dunhuang Feitian image, let the audience feel the beauty of the "fairy" female preconceivedly. Under this strong visual impact, the underwater dance dynamics evokes people. The sensory vision rushed to the top, and at the same time, the figure of the Luoshen of the ancient poet's wonderful brushstrokes and flowers was changed from obscurity to concrete and visible, and from multiple imaginations to visible and concrete figures. It has to be said that Henan Satellite TV's "Fu of Luoshen Water" locks people into the contemporary beauty of traditional culture. This beauty is a kind of cultural confidence, a kind of power of a country, and a kind of pride of the people.



Figure 1. "Fu of Luoshen Water" of Henan TV's "Dragon Boat Festival"

3.5 Innovation in performance techniques

The innovation of expression technique is mainly reflected in the difference between "emotion" and "body" in character creation. Although "Fu of Luoshen" originated from the god of Luoshui, the description of "Luoshen" focuses on the shaping of "emotions" of "forms and gods". The Luoshen

in Cao Zhi's writings "Pan is like a dragon, like a roaming dragon, rosy autumn chrysanthemum, and Huamao Chun pine. It seems as if the moon is covered by a light cloud, and the breeze is like the snow returning to the wind." The description of "Luoshui" focuses on the shaping of the "body" of the "character" and emphasizes the image of the "water god". According to an interview with Yang Wanli, the chief producer of "Dragon Boat Festival", "In the form of the story, the team referred to the popular underwater mermaid sports, which not only has an intuitive connection with the water, but can also perform dreamlike movements. It fits the image of Luoshen in people's hearts. The form of underwater dance is more common, but the originality of the show is that we are looking for the story behind the dance... The past underwater dance shows the feeling It is only aesthetic, but the characters lack a special identity and their actions have no specific meaning. While we are pursuing aesthetics, we also take into account the identity of the characters and the meaning of the actions." [2]

3.6 The evolution of characters

The difference in the evolution of Luoshen's image is reflected in the "goddess" and "goddess". According to the Chinese folk story "The Goddess Mi of Luoshui", the concubine Mi was originally the daughter of Emperor Fuxi. She was a god after crossing the Luoshui River and drowned. She was originally married to He Bomen, the god of the Yellow River. After Yi shot He Bo, Concubine Mi and Yi united. The mistress of Fuxi in the works of Xian Cao Zhi to the god of Luoshui is a process of "man-god". The author sometimes transforms it into "human" to express friendship, and sometimes alienates it to "god". It embodies the idea that humans and gods can be transformed into each other in traditional Chinese culture.

The scholar Cheng Fangping pointed out in the study of Chinese Chuci to Wei Jin literary works that "a large number of images of goddesses appear in Chuci. The reason why these female images are called "goddess" is because they are compared to the "Book of Songs". Most of the female images in China have the identity of gods...The image of goddess has been loved by literati since its appearance in the Songs of Chu. Because of the identity of gods, they can escape from the increasingly strict world. Restricted by ethics, pursue the most honest emotions and characters. [3] "So many images of gods and women in Chu Ci are actually irrelevant to the people and gods of Chu, and they have a certain relationship with the folk customs and customs of superstitious witches and ghosts. In the Eastern Han Dynasty Wang Yi's "Chu Ci Chapters · Nine Songs Preface" pointed out: "In the old days of Chu State, between Nanying and Yuanxiang, the folk believed in ghosts and were good temples. His temples must be used for singing and inspiring the gods. [4]" In summary, it can be seen that the belief in witches in the folk customs of Chu is a matter of ghosts and gods. This superstition of witches and ghosts, and the custom of asking for blessings from the gods, created many images of goddesses in Chuci, and through traditional literature The influence of the works is far-reaching. In Cao Zhi's writing, this ideal female image entrusted with a spirit of life was vividly imagined, but the poet can only be comforted from imagination, but it is difficult to satisfy in reality. Therefore, the poet is infinitely disappointed and melancholy.

The actor He Haohao's performance in the dance "Luo Shen Shui Fu" interprets a "god-man" process. Because when actors create characters, they are first based on Cao Zhi's "Luo Shen" god image as the basis for creation. During the entire underwater dance process, actors must create and present the image of goddess that resembles gods. Yu Ho Hao Hao said in an interview, "Clean underwater movements are very important. Because I am a'god', I can't be indecisive. The movements cannot be muddled, and there is a bit of stagnation... The fishing line is very thin, tough, it will be very tight, and the arm will draw a lot of wounds. Underwater dancing is full of dangers, and the clothes are very easy to entangle under water, which requires extremely high cooperation and tacit understanding of the team.]" However, "Luo Shen Shui Fu"

Successfully starred, but also became a real-life "goddess" --- He Haohao, a post-90s Guangzhou girl who was regarded as "Sister Luoshen", was promoted to all major platforms at the same time with the dance "Luo Shen Shui Fu" Search the list. Some people say "Underwater she is like the reappearance of the Luo Shen' in Cao Zhi's works, like the sun rising in the sun, and like a lotus green wave. "People gave this "aquatic elves in the pool" gazes of praise. Then there were interviews, concerns, appointments, articles, etc. to He Haohao. Of course, in the process, the dancers had to move to the sky in order to achieve flying. Tie 5 fishing lines, go into the water more than 200 times, and soak for 26 hours before completing the final underwater dance of 1 minute and 55 seconds. The successful dedication and perfect interpretation show not only the traditional "Luo Shen" "The image is even more of a positive and uplifting young man who inherits excellent culture from the "goddess" of the new era.

3.7 The difference in creative power

The difference in creative power is reflected in "internal expression" and "external output". Although the two works are based on the creation of the same "Chinese story", the differences in creative power and the effects of dissemination and influence are similar. As mentioned above, Cao Zhi's starting point for creating "Fu of the Luoshen" is more of the perceptual creation method of "love is in the middle, and chanting". The Henan Satellite TV team is a cultural revival based on the perspective of the rational call for traditional culture in the current society. Therefore, from a relative perspective, the former's "inner" emotional expression of self will be stronger than the "external" cultural output, that is, creators pay more attention to "internal---expression"; while the latter is more concerned with "external" culture. The output will be stronger than the "internal" emotional expression, that is, the creator pays more attention to the "external---output". Of course it is undeniable that As the contemporary expressions of traditional culture, "Luo Shen Fu" and "Luo Shen Water Fu", to a certain extent, have brought a positive cultural rejuvenation effect to the world expression and spread of the oriental beauty of traditional culture, from "Luo Shen Fu" to " The cultural influence from Luo Shen Fu Tu to... and then to Luo Shen Water Fu is a living, continuous, and profound influence. Especially as the dance "Luo Shen Water Fu" created in the new era, under the promotion of the media of the new era, the dance "Luo Shen Water Fu" has appeared in various majors 19 times in two days (within 48 hours) after its release. The number of hot search headlines on media websites, along with related topics, has been clicked, followed and read more than 3 billion times. Moreover, as the spokesperson of the Ministry of Foreign Affairs, Hua Chunying commented and forwarded it, and supported and affirmed it as a successful case of Chinese cultural export.

4. Conclusion

Both the poetry "Luo Shen Fu" and the dance "Luo Shen Water Fu" have the spiritual and cultural core nourished by traditional Chinese culture, reflecting the strong vitality and creativity of traditional Chinese culture. Especially after South Korea applied the "Dragon Boat Festival" to the world's intangible cultural heritage, the success of Henan Satellite TV's series of traditional cultural programs "Dragon Boat Festival Wonderful Tour" has pushed the export of Chinese culture to the climax of a new era. The image of "Luo Shen" has been the flower of the times in the roots of traditional culture since ancient times. It is a contemporary world that reflects the new era of socialism with Chinese characteristics. New expression.

Acknowledgement

Teaching research project of Anhui Polytechnic University (2020jyxm67);
Anhui provincial excellent talent training innovation project (2020zyrc034);
Anhui new liberal arts and new medical research and reform practice project (2020wyxm038).

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