

The Communication Studies of China's Red Dance

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Abstract: From the establishment of the Red Army in 1927 to the first two decades of the new century, the development of "red dance" for nearly a century has gone through a distinctive artistic development path. In the war years, due to the needs of combat, red dance has a strong political attribute and is an effective means of propaganda and ideological education. After the founding of the People's Republic of China, through professional construction and development, the aesthetic characteristics of red dance art have been highlighted, and the form of expression has developed into pure body language dance. The performance types include solo dance, duet, group dance, dance drama and dance poetry. After long-term development, red dance has formed a special style and aesthetic form, enriching the long-standing military dance of the Chinese nation, and leading the development direction of Chinese modern and contemporary dance. China's "red dance" presents the characteristics of the spread of three styles of military dance, national folk dance and modern dance.

1. The modern development of military dance style

The Zhou Dynasty's "making rituals and music" formed "Da Shao", "Da Hu" and "Da Wu" in the "Six Dances", "Ba Yu Dance" in the Han Dynasty, "The King of Qin Breaking the Array" in the Tang Dynasty, and then to the Ming Dynasty. The "Tengpai Dance" of the DPRK, etc., these songs and dances sing praises to the achievements of the emperor's Wenzhi martial arts, and also carry forward the military prestige and demonstrate the national prestige. They directly represent the battle scenes and military drills, etc., and artistically show the strong strength and majesty of the ancient army, occupying an important position in ancient Chinese dance. For example, "the Tang Dynasty's "Prince Breaking the Array" is based on the experience of offense, defense, raid and other wars, and 120 soldiers wearing armor and holding a halberd are trained according to the combat scene. It perfectly shows the powerful military power and majestic national prestige of the Tang Dynasty." [1] The red dance in the war years undoubtedly inherited the fine tradition of ancient military dance.

"The Red Army dance "Knife Horse Dance" in the Jiangxi Soviet period is based on the Red Army's saber training. The dance uses basic movements such as chopping, slashing, stabbing, and killing to express the heroic and fearless spirit of the Red Army soldiers with rich formation changes and movement combinations. , the whole dance is full of a strong atmosphere of war." [2]; the "Dance of Fighting Cavalry" created during the Long March uses shooting movements such as standing, kneeling, sitting, and lying as creative materials, making the dance pertinent to

actual combat and reflecting tactics. The application of this dance quickly spread among the troops and became a dance directly serving military combat readiness. It is very similar to the "Tengpai Dance" created in the Ming Dynasty to fight against Japanese pirates. It clearly shows the combat nature of traditional military dances. "During the Anti-Japanese War, the red dance "Eighth Route Army Battle Dance" was accompanied by the popular songs "Eighth Route Army March", "Guerrilla Song", "Go to the Rear of the Enemy", etc., through neat and fast formation changes and fierce battles. The display of scenes and happy victory scenes showed the courage of the Eighth Route Army to fight the invaders and the spirit of not being afraid of sacrifice."^[3]the "March Dance" created during the liberation war through "cavalry march", "infantry march", "battle deployment", The six-segment dances of "Fighting Battlefield", "Victory Triumph", and "Re-advance" depict the PLA's battle scenes in a realistic way, reflecting the turbulent counter-offensive momentum of the PLA Army. It is a typical "Jigong Elephant Dance", which expresses the great power of the people's army and praises the wise leadership of the great leader.

After the founding of New China, the red dance experienced a tortuous development process in the peaceful era. China's military power is also constantly increasing, from a single army to a combined army of the sea, land, air and other arms and arms. "Dances such as "Army Waist Drum" and "Flying over Luding Bridge" are full of powerful men's group dances, showing the unique charm of red dance in the peaceful era."^[4] "Northern Shaanxi Big Waist Drum" is composed of four paragraphs, creating new drum beats and striking techniques on the basis of the original ecological Shaanbei waist drum, and vividly depicting the brave image characteristics of the people's army. "Flying over the Luding Bridge" expresses the fierceness of the war and the harsh battlefield environment through the actions of charging and falling, undulating and swaying, and uses the group sculpture to shape the heroic image of the Red Army soldiers, showing the passionate and tragic dance of traditional military dance. Style features. The dance "War Horse Neighing" is a classic red dance work in the 1970s. From the process of training war horses, the novel dance vocabulary is refined, and the display of the process of "unity of people and horses" shows the perseverance and courage of the soldiers of the People's Liberation Army. It symbolizes the invincible and strong character of the people's army; in the 1980s and 1990s, with the further strengthening of our country's economic and national defense strength, there appeared a number of "promoting and vigorous", full of masculine group dance works, among which the most representative dance works. It is "Soldiers and Guns", "Crossing" and "Walking, Running, Jumping", etc. These dance works reflect the strength of military dance in this period. "Soldiers and Guns" uses the two typical element symbols "soldier" and "gun" to create, expressing the inseparable and intimate relationship between soldiers and steel guns, showing the mighty and majestic army; "Crossing" uses typical It shows the new look and spiritual characteristics of contemporary soldiers.

"The military dance tradition of Jigong Xiang Dance in ancient China continues to be presented and developed in the Red Dance of the new era with new dance vocabulary, new expression techniques and new era connotations."^[5]This is an important stylistic feature of the "red dance".

2. Integrating with folk dance styles

"Chinese red dance has a natural affinity with the ancient and time-honored Chinese folk dance art. Since its birth, ethnic folk dance art has provided important resources for the development of red dance, and has profoundly affected the formation of red dance styles. A new form of expression."^[6]The formation of the national folk dance style of Chinese red dance has gone through three stages of development: "bringing", "integrating" and "innovating".

During the war years, the national folk art form of red dance mainly adopted the "bringing"

doctrine, and on the basis of retaining the original style and form, limited adaptations were made according to the needs of war propaganda. For example, the Red Army dance in Jiangxi Soviet area was an adaptation and application of the local "tea picking opera", the song and dance "Osmanthus Blossoms in August" was adapted from the folk dance of Henan Shangcheng, and the song and dance of the Hainan Detachment Army Company was an adaptation of the song and dance of the Li nationality in Hainan, etc. During the War of Resistance Against Japanese Aggression, dance workers absorbed a large number of folk dances from various base areas and created a series of dance literature and art propaganda works for the revolutionary cause, such as "Yangko" in Yan'an area, "Xiaohua Opera" in Taihang Mountain area, "Horizontal jumping" in Hebei, "playing as a Yangko" in Shandong, "flower picks" and "playing sticks" in Anhui and so on.

“After the founding of New China in 1949, the national folk style of red dance developed from application in the war years to a new stage of integration.”^[7]From the absorption of a wide range of rich folk arts such as song and dance, opera, and martial arts, to the study, research and mining of ethnic folk dances. “After the baptism of the upsurge of learning from folk art in the 1950s, especially in the 2nd and 3rd All-Army Art Shows, a large number of red dance works with ethnic folk style appeared, showing the ethnic folk of different regions. The style and vocabulary characteristics of dance have been systematically mastered, and he has begun to pursue pure style and refined vocabulary. The representative ones are the group dances "The Harvest Song", "The Laundry Song", "Three Thousand Miles of Rivers and Mountains", and the dance drama "Five Red Clouds", and many more.”^[8]"Harvest Song" is based on the cheerful and witty "Taixing Flower Drum" in northern Jiangsu as the main material, and uses romantic techniques to express the harvest scene and the joy of the people; "Laundry Song" uses the tap, Xianzi and Han dance Yangko, round field steps and other materials express the deep love between Han and Tibetan soldiers and people; "Three Thousand Miles of Rivers and Mountains" is based on Korean dance movements, and incorporates some Han folk dance formations and typical movements. Successfully shaped the heroic image of Korean women who supported the volunteer soldiers in the War to Resist U.S. Aggression and Aid Korea; the dance drama "Five Red Clouds" is based on the traditional dance of the Li nationality in Hainan, and boldly adapts and develops the bonfire dance, firewood dance, sacrificial dance, etc.

Chinese "red dance" has shown different and distinct styles of national folk dances in different historical periods. After a century of continuous development, the application of Chinese folk dance art through three stages of "bringing, integrating, and innovating" reflects that China's "red dance" has formed a unique style after decades of historical accumulation. The characteristic aesthetic form has effectively promoted the development and prosperity of Chinese folk dance art.

3. The presentation of contemporary dance styles

"Contemporary dance" refers to the creation and performance of widely absorbed and eclectic use of traditional Chinese dance materials and foreign artistic materials. The dance works of this type of dance pursue a distinct artistic image and rich aesthetic tastes of famous ethnic groups, reflecting the contemporary social life of China and the spiritual outlook of the times. The concept of "contemporary dance" was proposed in the early 1990s and has been widely studied and theoretically discussed. In the first Chinese dance "Lotus Award" competition in 1998, in addition to Western ballet, modern dance, Chinese classical dance, and Chinese folk dance, a new dance category - "New Dance" was added. In 2002, it was renamed "Contemporary Dance" in the third China "Lotus Award" competition. So far, contemporary dance has officially appeared in major domestic dance competitions as a new dance category. From the confusion of performances, such as song and dance performances, small songs and dance dramas, and live music and dance dramas, to

the establishment of contemporary dance, China's "red dance" has created its own history and solved the problem of red dance in the dance itself because of its unique functions and differences. Attributes cannot be attributed to the situation of any kind of dance in Western ballet, modern dance, Chinese classical dance, and Chinese folk dance. In October 1947, the first professional dance team of the People's Liberation Army was established in Harbin. The "inclusive" training and creative thinking were consistent throughout. Not only did they carry out strict and standardized training in ballet, but also learned Mr. Wu Xiaobang's "Natural Laws of Dance" and Han folk dance. , Korean dance and Russian dance. After the victory of the Liaoshen campaign, the dance team entered Shenyang and learned Mongolian dance taught by Jia Zuoguang. After entering Beijing, the dance team learned rhythmic gymnastics from Peking University and Beijing opera and other opera dances from Beijing opera artists. The dance team has been eclectic since its establishment. With a broad horizon, I have found all kinds of "nutrition" from different art categories for my use. From the perspective of historical development, "inclusiveness" is an inevitable choice for red dance since its birth, and its attributes determine its "lifeline" throughout the historical process, that is, to serve politics and the military. During the war years, dance workers in the army created forms such as singing and dancing live newspaper dramas, army Yangko dramas, etc. While adhering to the "lifeline" and the tradition of "inclusiveness", red dance has entered a period of diversified and mature development. It is mainly manifested in the following three aspects.

The first aspect is the awakening of the humanistic spirit. After the 1980s, more and redder dance works have changed from the single, prominent class and political figure shaping to the multi-faceted, real and emotional figure shaping, emphasizing on the inner world of the characters and the concern and display of human nature. One of the most representative is the pas de deux "Wedding on the Execution Ground", which boldly expresses the pure and beautiful love between revolutionaries, creates a romantic and tragic image of revolutionaries, and produces a touching artistic charm;

The second aspect is the establishment of dance ontology value. A large number of red dance works explore the development law of dance itself, and have carried out multi-level exploration of the symbolism, symbolism and abstraction of dance vocabulary, and have carried out fruitful creations on the characteristics and polysemy of dance results. Strength in mind and spirit. The most representative of them is "Little Stream, River, Sea". This work uses lyrical style, profound connotation, elegant aesthetic quality and chain-like form to create a natural scene of streams, rivers and seas. The artistic image of dance, which is continuous, shows the majestic realm with soft charm, and reflects profound philosophical thoughts in the beautiful artistic conception;

The third aspect is the deep excavation of traditional theme culture. In the in-depth excavation of traditional themes such as revolutionary heroism, military life, and military training, more and more works use novel and unique perspectives to express rich ideas and show the style of soldiers at a higher spiritual level."^[9]The representative work is "Walk, Run, Jump", which extracts the three most representative basic forms of military training: walking, running and jumping, reflecting the spiritual outlook of Chinese contemporary soldiers under the background of military reform in the new era.

4. Conclusions

China's "red dance" has gone through the development of the Red Army, the Eighth Route Army, the New Fourth Army and after the founding of the People's Republic of China. After the 1980s, after the unremitting pursuit of dance's own independent value and adherence to the tradition of inclusiveness, red dance has a wider range of themes, more colorful expressions, and coexisting styles. The exploration has reached new heights in history. With Chinese style, national style and

characteristics of the times, it has become a new type of dance - the main representative of contemporary dance. Facing the future, China's "red dance" will continue to forge ahead, live up to its mission, and continue to play an important historical role in the country's ideological and cultural construction.

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