

Dance drama "Never Gone Radio Wave": the challenge and significance of genre dimension, emotional expression and artistic expression

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Abstract. With its rigorous creative attitude and exquisite dance skills, the dance drama "Never Gone Radio Wave" shows the perfection and romance of red theme dance creation and injects new vitality into spy war theme dance. Through subtle type deduction, technical support and detailed description, the revolutionary process and characters are portrayed more prominently. In shaping the characters in a specific background, the director not only highlights the main color, but also skillfully blends in other color blocks, which makes the dance drama have strong artistic expression. At the same time, the drama pays attention to the expressionist pursuit of subjective truth and transforms the fragmented historical materials into a ballet work, which fully embodies the challenge and far-reaching significance of this ballet.

Keywords: Typing; Emotional mechanism; The details are true; Local image; Expressiveness.

1. Introduction

Undeniably, the creation of the most influential theme dance art works in China has changed from major theme works to theme works with strong resonance. The important basis for this change is the organic combination of typology, emotional expression and extreme diversification, as well as the increasingly mature creative methods. The dance drama "Never Gone Radio Wave" (hereinafter referred to as "Radio Wave") traces back to history and pays tribute to the heroes in the Communist Party of China (CPC)'s information and communication front before liberation through thrilling plot conflicts, tearful comrades-in-arms friendship, visually stunning dance design, just-right soundtrack and movie-like picture texture. The whole work is magnificent, its visual expression is very unique, and it combines many challenging ideas, which is complicated and heavy, highlighting the spirit and connotation of that era. To this end, some scholars believe that "this work combines drama and dance well, reaching an exemplary height, and can be written into the textbook of the Dance Academy, showing the new aesthetic spirit of contemporary dance drama creation".

1.1 Type dimension and template meaning

Type is an indispensable element in dance art works, and the continuation and model of type is the basis for the flow of type. Since the new century, the success of dance dramas with major themes, such as Red Plum Zan, Red Clouds in the Horizon, flying tigers, and Eight Women Throwing into the River, are all examples in genre exploration and practice. Radio Wave is another representative of this special practice and type model.

The formation of the genre of the dance drama Radio Wave is closely related to the close cooperation between Han Zhen and Julia. Since the dance drama "Shawan Past" that they first created together in 2016, this work has become another masterpiece of the two. In fact, after the successful performance of the segment "For Mother" in the large-scale music and dance epic "The Road to Rejuvenation" in 2009 (led by Shen Peiyi) and the dance work "I'm Waiting for You" created by Han Zhen in 2014 (performed by Haizheng Cultural and Art Troupe), the two began to explore the creation of the main theme dance art works.

"Radio Wave" not only shows the typical characteristics of mainstream dance art works, but also integrates the crazy sensory stimulation in their works, which consolidates and strengthens the uniqueness of their dance language expression at the genre level. This work embodies their

profound artistic attainments and unique understanding of dance art, and pushes their creative style to a new height.

Although the dance drama "Radio Wave" is a stage art work after the 60th anniversary of the release of the film version of "Radio Wave", it is not a re-enactment and continuation of it, but a deepening of the theme of the film version and the integration of modern thinking. In addition, the macro perspective of "For Mother" in Radio Wave and Road to Rejuvenation is different from that in "I Wait for You". Its cut-in is very specific, and it focuses on the underground party that once fought for the liberation of new China. Taking the true story of Li Bai's martyr as the material, it tells the touching story of Li Bai's martyr's struggle with the enemy and information transmission through secret radio in occupied Shanghai. "Radio wave" is not only a tool of information transmission, but also a life map of fighting with the enemy. It is also a space bridge connecting Shanghai and Yan 'an, and it is a multi-functional carrier. This dance drama mainly shows how the underground party transmitted information under the close monitoring of the Kuomintang and Japanese spies, and cut the corners to make the plot line more compact. The compact logic of the ballet lies in mastering the sense of rhythm, especially through 26 movable scenes and multimedia projection, which creates a rich spatial structure, and together with various stage schedules and dramatic emotional narrative methods, it constitutes an important feature of the ballet. This is also an important performance of Radio Wave in genre dimension. Generally speaking, the background color of Radio Wave is the pressure and tension it produces, and its basic point is the dangerous information transmission process, which highlights its hardships and explains the red agent represented by martyr Li Bai's persistence in his initial heart and loyalty to his faith. Both directors showed their unique creative ability in this dance drama, and used many functional expressions in narrative, for example, "In the narrative of space and time, the original scenes in some paragraphs were all broken and reassembled by cutting, some were rewound, and some were assumed to be authentic and real." [1]In addition, in the play, Lan Fen and Li Xia are recalling the segments in which they are lurking together from pretending to be husband and wife, getting familiar with each other, getting married and joining the party. The clever combination of stage lighting and formation scheduling, showing a film-like memory picture, coupled with the use of montage and close-up techniques, makes the play quite similar to the lens in the TV series "Latency".

2. Why are you emotional?

"Radio Wave" is a spy war dance drama with the main theme. It breaks the traditional dance narrative mode, standardizes itself with the expression standard of drama, creates with modern dance expression, stimulates the audience's emotion through realistic creation, and makes the audience have emotional connection in art appreciation. This sense of reality is mainly reflected in the application of modern dance beauty technology and the description of many details in dance creation. Dance drama combines the visual and auditory levels to restore the sense of proximity, and achieves the soothing effect through the emotional mechanism. Its significance lies in creating a "real effect" and at the same time responding to the question "What is a dance drama". The perfect combination of multimedia and dance creates a kind of "consciousness" connecting the past and reality, and integrates the gap between them, while dance drama becomes the object of time, constructs time, divides the narrative of time and space in the same space, and thus shapes the truth of history.

When talking about the creation of Radio Wave, the director said: "This drama can be said that the two of us have reached a relatively extreme position in the creative method of narrative dance drama." The connotation of "extreme" is not only the creation of dance, but also the overall improvement of production. Except for old elevators, Shikumen and attic, old transmitters, desk lamps, darkrooms for developing photos, and overwhelming news reports full of film texture are all realized through dance beauty and multimedia. This effect is deeply imprinted in every scene of the dance drama, and in this emotional structure constructed with realism, the soul of the viewer is

shaken. In the expression of realism, grasping the details and describing the truth is an internal motivation of emotion. The little tailor died unfortunately. Under the dim light, Li Xia and the flower girl walked painfully in the street. In order to make this scene more realistic, the creative staff created a realistic rain scene on the stage through multimedia. This realistic approach restores the cruelty, cruelty and bloodiness of the war and the pain, loneliness and helplessness of losing comrades-in-arms to the greatest extent, directly hitting and shocking the hearts of viewers.

How to be emotional is "true". We knew the ending of the work before we entered the theater. In such a "spoiled" dance drama, how to resonate with the audience in the process of telling and creating truth is the key to this drama. In *Radio Wave*, the power of emotion spreads through the micro-level: a group of women are leaning against the door or sewing clothes. With the melody of *Fishing Light Song* and Shanghai nursery rhymes in the distance, they dance slowly, sometimes take a nap, sometimes light a fire, and every move reveals the elegance and gentleness of Shanghai women, and also outlines the street life in Shikumen; Seeing that Li Xia was in a desperate situation, the little tailor rushed to Li Xia's side, grabbed the red scarf from Li Xia and put it around his neck, in order to attract the enemy's attention, and finally died heroically. This series of dance designs fully reflected the little tailor's bravery and meticulousness, as well as his belief in revolution and national justice. After bidding farewell to Lan Fen, Li Xia walked to the transmitter with firm steps, while Lan Fen walked off the stage slowly with trembling hands, with her husband's despair and resentment against the enemy, and so on. Every tearful real detail showed the simplest emotion in human nature to the fullest. Compared with the historical context, Lanfen's growth trajectory is another narrative context of the play. In a sense, Lan Fen is like a bystander, who understands why the war is, what the underground intelligence liaison is, and what the history is. In more than two hours, she changed from an ordinary woman to a great new China woman. When the ballet ended and Shanghai was liberated, Lanfen walked slowly to the center of the stage with her baby in her arms, and her eyes became more mature and firm. When everyone looks at the Martyrs Monument, at this moment, the emotional power of the individual to the collective/home country is rapidly generate, and the fire of the revolution spreads all over the motherland through radio waves, and the heroic revolutionary spirit of communist party people is continued and carried forward in this emotional power.

3. Reproduction and expression

The theme of defending the country and defending the country inspires literary and artistic creators, and takes this opportunity to create a large number of excellent works of art. The historical background and prototype of *Radio Wave* are all true, and the director shows a commonality in this play, that is, all elements are transformed into expressions, which has a strong subjective and true expressionism. This is mainly related to the three artistic treatment methods presented in this work.

First of all, select Shanghai, which is in the occupied area. In this dangerous environment, the underground party waged an arduous struggle with the enemy through secret radio. Compared with the positive hand-to-hand combat, the work of the underground party is a highly scientific art of struggle. It is necessary to grasp the strategy from a macro perspective and carefully examine every tactical link, even to every detail. Therefore, the dance art works with this theme make the consistency between the battle process and the typical characters in extreme environment much higher than that in other environments. In addition to the plane and three-dimensional characters, it is more effective to shape the local characters in a specific environment. Information work is a very special job, just like being in a deep hole. Therefore, the director attaches great importance to showing the powerful function of human spiritual strength. Plane characters are simple and stable, while three-dimensional characters are plump, showing complex and multifaceted characteristics. The images of local characters presented here are neither simple and stable, lack of change, nor blindly emphasize the contradictions and opposites in personality, but emphasize the typical local environmental influence in a expressive sense, and shape typical characters and typical personalities

in a typical environment to express the artist's subjective feelings and self-feelings. In *Radio Wave*, the danger is imminent. On the one hand, it is a secret mission, and on the other hand, it is the love of getting along day and night and fighting side by side. Li Xia resolutely chooses to stay and pack up for Lan Fen. When the little tailor joined the Communist Party of China (CPC), his eyes were full of tears and he was dancing. Li Xia woke up from a nightmare and rushed to the tailor's shop with Lanfen. When he left, he specially put a pistol in Lanfen's bag ... Among them, the typical creation of realism played a very prominent role, and the characters were outside the pure main color, which mixed up the local color blocks. There are "people" in the dance, in the scene of dealing with the enemy, in the dark, in the newspaper, in the cheongsam shop, in the real environment of difficulties, fears and thrills, which are all shown in the descriptions of Lao Fang, Yong, July, Lan Fen and Li Xia. In the play, every time Lan Fen goes home, she will sweep the floor in front of the door with a broom to observe the movement outside. Lan Fen found that it was awei who was pulling the rickshaw. This woman who had never fired a gun shot for the first time. When she got home, she was shaking and at a loss. Finally, she threw herself in her husband's arms and cried. The two were about to say goodbye, and Lanfen helped her husband to arrange clothes again and again with grief, and beat her husband with his fist again and again. Through this vivid portrayal of the local image of the characters with expressionist elements, the typical significance is demonstrated to a greater extent.

Secondly, the flexible application and delicate expression of the theme of *Radio Wave* have replaced the preset topics of large-scale operations in many previous works, and through multi-dimensional excavation, it has ensured the presentation of the works in a wider range. The flexible use of ballet in the historical background and scene of the fall of Shanghai makes the battle of "information transmission", which is different from close combat with the enemy, an important part of the panoramic creation and overall layout of ballet. Different from the description from big to small and the oil painting or epic expression in many red theme dance works, *Radio Wave* focuses on information transmission, and at the same time, it is endowed with multiple expressive meanings such as content, situation and tone. This can make the color change under the occupied area of Shanghai become the background, and at the same time, it can also connect other stories with the reflection of aesthetic expression. Therefore, the secret agent Liu Nina's facebook expression, which made the underground party successfully transmit information, became one of the important reasons for the audience's joy. In the extreme environment, the works show the heroic and tragic choices made by the underground party in the life and death of the country and in the face of life and death, and show unprecedented courage, strength, spirit and other will qualities, which even makes the audience awe.

Finally, while successfully narrating the story of war and man, the dance drama also carries out various and expressive descriptions and connections, and reveals the overall appearance, glory and poetic characteristics of the Communists in the process of complex geopolitical struggle, that is, the transformation of historical materials into a 'moving poem of underground party members with extraordinary courage and wisdom, which has made outstanding contributions to the cause of the party, the future of the country and the liberation of the nation'. The process of the poem contains the 'solid things of permanent life' that have been acquired and marked as the core origin of art. Feng Shuangbai published an article in the "China Art Newspaper" in 2017, "Xi Jinping's new era of socialism with Chinese characteristics points out the fundamental direction of contemporary Chinese art, "pointing out that "an art, if it cannot touch the fundamental problems of human survival and development in its own artistic expression, cannot be compared with the height of human civilization, and cannot light the lamp of faith, it is not enough to find its own position in contemporary human civilization." [2] From the deep combination of dance art theory and dance art practice, adhere to the road of dance art with Chinese characteristics, adhere to the people-centered artistic orientation, be a dancer in the new era, respond to the times with excellent efforts, and give back to the people. [3] From this perspective, 'typical creation' is a breakthrough. Dance artists need to create typical, and should create typical with Chinese characteristics. Only in this way, Chinese

dance can become the art of permanent life. The character, the desire for life and the innocence of ' the art that can become a permanent life ' shown by the characters in the ' radio ' make the dance drama sensational and tearful in art, and have a great educational significance. The spirit of countless revolutionary martyrs is regarded as the original intention and mission, and is regarded as the embodiment of national values. This is partly due to the addition of national culture and national elements in the narration of similar Chinese stories. All glory is closely linked with the heroism and sacrifice of countless revolutionary martyrs and is closely linked with the core values of the times. They fought for the honor of the motherland and fought for the new China at all costs. This is why the whole dance drama is so exciting, even as a patriotic education film also has its own reason.

4. Conclusion

Of course, ' radio ' is not perfect. For example, when Liu Nina arrested the Communists in the newspaper, the narrative logic was not strict enough, and there was room for further in-depth creation. Before the death of the old tailor, in order to put the information on the tape is how to deal with the enemy and so on. However, it must be admitted that the dance drama still embodies its uniqueness in the connotation of the new mainstream narrative. Standing at the forefront of the times, it has made great breakthroughs in audio-visual language, the creation of emotional truth, and the poetic expression of the plot. In the artistic expression of dance drama, through the stimulation of the audience 's emotional mechanism, new characteristics have been produced in the excavation of the type dimension, local image and multi-dimensional expression of the main melody narrative theme, which has profound spirit of the times and the real logic of symbolic significance.

Reference

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