

An Analysis of the "Melancholy Aesthetics" in Ge Wang's Narrative Group Dance Works

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Abstract: Ge Wang's narrative group dance works refer to the group dance plays created by dance choreographer Ge Wang from 2002 to 2018, which have obvious narrative purposes. Director Ge Wang gradually formed a creative path with narrative as a typical style in group dance choreography, and gradually matured in narrative group dance works. The creative techniques and aesthetic experiences of narrative dance plays such as "Father", "Chinese Mom", and "Autumn Moon in the Han Palace" have inspired the thinking on the creative style and theme selection of contemporary narrative dance works in China. Its unique narrative text structure and sincere and simple emotional expression meet the dual needs of ordinary appreciation subjects for dance and narrative, and also lay the foundation for his later realistic dance drama creation with creative consciousness and personal style. The creative rules of Ge Wang's narrative group dance works under the consciousness of "tragic aesthetics". The technical thinking and aesthetic consciousness that can be borrowed for contemporary creation of narrative dance themes are conducive to promoting the exploration of new artistic values and charm in narrative dance works, and also beneficial for dance choreographers to draw experience from it, forming distinctive creative styles and consciousness.

1. Introduction

Ge Wang's narrative group dance works are full of tragic artistic charm. In the selection and conception of dance works, rational and critical thinking, vitality, and humanity are displayed. The tragic aesthetic behind his works is a dance creation style and narrative perspective that is gradually condensed from the perspective of the times in contemporary dance creation. The unique spiritual power of tragic colors strengthens and amplifies sensory stimuli, and appeals to content to elevate visual aesthetic experiences to spiritual aesthetic resonance. The dance form of tragic beauty serves as an auxiliary expression of meaning, with a focus on exploring the tragic spiritual power of dance creation.

Tragedy can take us from the real world of daily experience to the ideal world of great action and profound passion, eliminating the boredom and boredom that ordinary and trivial daily life makes us feel [1]. Ge Wang's narrative dance works create characters and historical figures that are close to daily life experiences and aesthetic experiences, creating profound themes and strong emotional

colors under the influence of tragic consciousness.

Narrative dance works are about the sense of life of characters, and the illusory power that dance limbs evoke in the viewer's heart. The sense of life in a work is a key element in its artistic meaning and linking the audience's life experience. The narrative dance guided by the consciousness of "tragic aesthetics" completes the "gestalt narrative" of artistic appreciation through the illusory vitality of "tragic beauty" and the empathy power that can most trigger human resonance. Therefore, under the guidance of the consciousness of "tragic aesthetics", Ge Wang's narrative group dance works have a profound expression of "historical criticism consciousness", "human introspection consciousness", and "justice publicity consciousness" in the theme of the works.

Due to the tragic fate of the characters, the strong contradictions in the story and drama, the backwardness and limitations of the historical background, and the weaknesses of human nature reflected in the theme of the work, Ge Wang's narrative group dance has a tragic beauty. This tragic beauty does not only exist in the vivid separation of life and death in the heavily acclaimed Song of Everlasting Sorrow; Exist in the national enmity and domestic hatred of "Chinese Mom"; The personal fate that exists in "Autumn Moon in the Han Palace"; It also exists in the social issues of left behind elderly people in "Father"; It still exists in the cycle of life coming and going in "Zhuanshan".

In Ge Wang's narrative group dance works, there are a large number of romantic and tragic plots that do not exist in real life. Under the melancholic tone of the work, it conveys an artistic connotation that is detached from reality and full of melancholy and beauty. The use of extreme emotional body performance and explosive conflicts in dance narrative enhances the dramatic plot of dance narrative fragments, enhances the dancing ability of dance narrative under emotional catalysis, and enhances the artistic appreciation based on "tragic aesthetics". In contemporary dance works, Ge Wang's narrative group dance works outperform the vast majority of works not only in terms of artistic aesthetics itself, but more importantly, in terms of their artistic ideology under the consciousness of "tragic aesthetics".

During the creative process, Ge Wang pays special attention to the meticulous life experience behind the texture of the movements, as well as the life consciousness of the main theme of the works. His narrative group dance works consider and choose the themes and spiritual connotations of the works from a human perspective. The themes of Ge Wang's narrative dance works have a strong sense of life, which is expressed through the contemplation and experience of the emergence, development, and decline of life in the dance works. This contemplation of life consciousness makes Ge Wang's narrative dance works tend to be sentimental in nature.

2. Expressing Historical Criticism in the Causes of Tragedy

Under the guidance of the spirit of historical criticism, works are not only limited to accurate and vivid story reproduction, but also have a structured and angular expression of ideas. Faced with the social injustice and the teasing of fate in the works of "tragic aesthetics", Ge Wang's narrative dance works confront the bleak truth and reality. In the process of emotion and reflection, both the appreciating subject and the choreographer deeply appreciate the tragic feelings of the protagonist in the dance narrative. And together, explore the reasons behind the tragedy. The aesthetic of tragedy enables the appreciating subject to calmly contemplate and appreciate the profound connotation of the work, explore the causes of tragedy, and seek the accumulation and influence of the characters' historical background, personality, and fate on this pain in the work.

The work "Autumn Moon in the Han Palace" tells the story of a woman in a deep palace, who is sorrowful and sorrowful. It tells the story of the tragic and humble life of women under the ancient feudal imperial system. It shows the physical and mental oppression that women suffered in the

feudal society, and strongly reflects the pursuit of freedom and the despair of their living environment [2]. However, the main theme of the work is not only reflected at that time, and this sadness resonates with the appreciating subject, because the social concept of male superiority and female inferiority has not completely disappeared. Appreciators are able to immerse themselves in the oppression and pressure of their works and appreciate the lamentation of life and the helplessness of time passing by.

The work "The Lament of the Phoenix" depicts the conflict and resistance between a young maid and a wealthy young lady, depicting the young people's struggle for freedom in the mud of feudal society. By dancing to express the tragic story, the song also excavates the relationship between social problems and human destiny [3]. When the wealthy young lady picked up the handkerchief that Mingfeng had dropped with helplessness and compassion, her eyes were filled with pity and regret. At this point, the solo dance image of a little maid and the group dance image of a wealthy young lady in the work are no longer simple opposites. They are all women who have been harmed and coerced by feudal ethics. Under the command of the feudal ideology of "three obediences and four virtues", they had to do bad things, dismantle and harm. Therefore, in the work "The Lament of the Phoenix", the director wants the audience to reflect not on pure human evil, but on the ugliness that should be criticized for deteriorating and demonizing the social and historical background of human beings.

The work "Song of Everlasting Sorrow" uses a tragic relationship between Yang Guifei and Tang Minghuang, and applies all the consequences of the changing times and the change of state to a weak and innocent woman. In times of glory, a myriad of favors are gathered together; When great difficulties arise, they become scapegoats for historical mistakes. "White silk" runs through the work, and Yang Guifei is beautiful and charming surrounded by tens of meters of silk. Beauty is made of white silk, sorrow is made of white silk. The ultimate tragic ending, directed by the director, allows the subject of appreciation to examine the disappearing justice in history and the historical factors behind the passing of life in the context of "tragic aesthetics".

3. Mobilizing "Sympathetic Imitation" in Sad Experience

Joy itself is always a temporary infection. But the common sigh has been interpreted differently by the appreciative subject in different times and in the face of different fates. This kind of "tragic aesthetic" has a strong individual subjectivity, and enables the appreciating subject to project the pain and reasons of the "tragedy" in the work onto themselves. The "sympathy imitation" in this aesthetic perspective is also the "empathy" psychology in aesthetics. Past experiences have taught us that certain situations often trigger certain feelings, emotions, or emotions; When we discover that others are in that particular situation, we put ourselves in their shoes, imagining ourselves as equivalent to them or them, experiencing them, experiencing, or imagining the feelings, emotions, or emotions they are experiencing.

The theme of "tragic aesthetics" in Ge Wang's narrative dance works is based on the choice of the director's individual self-reflection consciousness. The touching moments in life stimulated the director and triggered their individual introspection. So he refined and magnified it, manifested it in dance works, and through the transmission and resonance of "tragic aesthetics", stimulated the perception and introspection of the appreciative subject. Reality-themed works are often thought-provoking, fascinating, with strong and distinct characteristics of The Times, and close to the focus of people's life, often can make the audience easy to accept and resonate [4].

Director Ge Wang precisely grasps this innate human preference for tragedy and grief, which enables his narrative group dance works to resonate with tragic beauty in the contemplation of human nature. Human beings first use terrifying truths and extreme dramatic effects to break

through the psychological defenses of beautiful things, and then stand at the highest moral point with a sense of compassion to understand and understand the suffering of characters, thus obtaining the pleasure of tragedy. This is the reason why Ge Wang's narrative group dance works can be built on a sense of tragedy and deeply reflect on human nature with the appreciative subject.

Under the influence of tragic consciousness, dance narratives, no matter how intense, cruel, or painful they may be, are inseparable from the individual's sense of self reflection and empathy that allows the appreciative subject to communicate and experience. Ge Wang's narrative group dance works not only have romantic tragic plots that are extremely detached from contemporary life, but also many works that reflect the warmth of contemporary society and the normal feelings of life. Sincere and concrete realistic style, maximizing the reproduction of touching daily details in life.

The creative inspiration for director Ge Wang's narrative group dance work "Father" comes from a real scene of his own life experience. While waiting to take his seat on a certain flight, he saw an elderly man walking alone, slowly holding onto the left and right seats, step by step backwards. This old man is the original image of the hollow nest old man in later "Father". This reminds the director of his elderly parents at home, triggering his longing and guilt, and inspiring his reflection and individual introspection. This scene is also presented at the end of the work "Father", where the back of the elderly person seems to be the back of every parent who has gone away. The dance of solitude allows the subject of appreciation to instantly associate his real life with this sincere and simple dance image.

In the work "Chinese Mom", Chinese women rub their hot and frozen hands on Japanese orphans, which is a gesture that every Chinese mother has made to her children. Chinese Mom takes the spirit of benevolence of the Chinese nation as the cultural accumulation, uses the selfless maternal love of the Chinese mother to raise the orphans left by the Japanese invaders, and establishes the spiritual image of countless kind and great Chinese mothers represented [5]. A simple rub expresses the pain of being a parent and the gratitude of being a child. In the work "Turning the Mountain", the birth of an old mother towards death and the birth of a new life on the way around the mountain are both inevitable experiences for humans. The arduous journey and unwavering religious beliefs during the pilgrimage demonstrate the life pursuit and value of the Local people. The warmth of the world is reflected on the road of turning mountains, where life is warm and death is calm. Based on such empathy, the work elaborates on the contemplation of life through the depiction of human warmth and coldness. The tragedy and finality of life itself give the narrative of dance a sense of individual introspection.

4. The Contrast between Tragic Conflicts and the Character of Justice

Tragic conflict is the most common and strongest type of dramatic conflict in Ge Wang's narrative group dance works. The contradiction between life and death is the most frequently appearing ending type in Ge Wang's narrative group dance works; The conflict between love and hate is the emotional theme that appears the most frequently in Ge Wang's narrative group dance works. Any great tragedy cannot but be pessimistic to a certain extent, because it portrays the most terrifying aspect of evil and does not always lead to the triumph of good and justice; However, any great tragedy ultimately boils down to optimism, as its essence is to portray magnificent heroic character, inspiring our sense of vitality and striving upwards.

The love and worldly desires of men and women, such as "little love", do not appear in the theme expression of Ge Wang's narrative group dance works. Director Ge Wang consciously chose some traditional love and hate that belonged to "great affection and great love" to give to the protagonist. Ge Wang's narrative group dance works carry a sense of justice, examining the world, and conveying an educational and warning concept transmission in the process of dance narrative. This

paper advocates the value and world view of justice in the aesthetics of grief.

In the most classic narrative group dance work "Chinese Mom", the psychological activities of the characters portrayed as Chinese "mothers" in the group dance are extremely contradictory. The burden and sins left over from history, as well as the healing and rejuvenation of post-war hearts, are all reflected in the image of this group of working women. The history of the War of Resistance Against Japan forced them to suffer the hardships of war, to accept the fate of shattered mountains and rivers, and the downfall of their country and family. After the end of the War of Resistance Against Japan, history forced them to make a choice between raising Japanese orphans from hostile countries and leaving them to fend for themselves.

The decades of hatred accumulated during the War of Resistance Against Japan conflicted with the innate love of my mother. The conflict between the grief of broken family members and the longing for love from unfamiliar lives in front of us. The Chinese "mothers" in the work do not choose to watch and ignore in the midst of contradictions and entanglements. They use love to resolve seemingly irreconcilable conflicts. The strong contrast between love and hate in the work forces the protagonist to make decisions amidst sadness and entanglement. Chinese "mothers" stand on the basis of universal humanity, let go of national enmity and family hatred, and erase the mask of war hatred on human kindness.

The narrative group dance works created by Ge Wang, in the face of strong right and wrong events and right or wrong choices, allow the appreciating subject to view themselves as the envoy of justice and bring them into the scene to make choices. The pre matching under the consciousness of "tragic aesthetics" under the perspective of justice, regardless of whether it is similar to the development of the dance plot or not, lays the foundation for the isomorphism of the heart and dance in its dance narrative.

5. Conclusion

In terms of selecting artistic themes, director Ge Wang first followed the guidance of "tragic aesthetics" and focused on the life dance themes full of vitality from a human perspective. Secondly, in the tragic conflicts of the work, there is a historical critique, individual introspection, and worldview. This gives narrative dance works a unique tragic beauty, allowing the appreciating subject to be emotionally moved by the extreme tragic plot that is far from life and the touching details that are close to life.

Ge Wang's narrative group dance has successfully set a unique example in the contemporary dance field in terms of the depth and aesthetic value of his works. This pattern answers the question of why Ge Wang's narrative group dance works were widely praised once they were released. Moreover, the reason why Ge Wang's narrative group dance style has become a popular contemporary dance choreography style has been identified. This law has significance for summarizing and studying the formation and development of Ge Wang's personal creative consciousness, and as a classic case, it has certain reference significance for contemporary dance works creation and even the formation of dance artists' personal styles.

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