

On the Contemporary Transformation and Creation of Shaanxi Native Dance

Tao Zhang

Baoji University of Arts and Sciences, Baoji, 721013, China

Abstract: Native dance refers to the performance of symbols with a specific lifestyle and style in the region in the art of dance. Judging from the image of localized dance works, because Shaanxi Province has relatively unique regional characteristics, there is still a certain discernment in the national dance art works. This article analyzes Shaanxi native dance from four aspects: regional cultural characteristics, inheritance and development trends, transformation and creative ideas and relationships. Through the collection and arrangement of local dances, it is further explored how local dances can maintain distinct local cultural characteristics, its heritage value, and inheritance methods in the new era, so as to produce a sociological effect, and promote the development of local dance culture and the development of regional economy. Serving local construction has a positive social and cultural role.

Keywords: Native dance; Contemporary transformation; Dance creation

1. Introduction

Indigenous dance refers to the performance of symbols with a specific lifestyle and style in the region in the art of dance. In terms of physical geography, Shaanxi is bounded by the Qinling Mountains in the south, and the temperate monsoon climate in the Lingbei region and the subtropical monsoon climate in the Lingnan region are contained in one province. The fusion of these three distinctive regional features with the local cultural environment is manifested in Shaanxi. What the dance art shows us is the image of dance works with extremely regional characteristics. It can also be said that "there is no abstract history and nation without region, and the history and nationality of any folk culture are formed by regions, and they are all characterized by regional differences."

1.1. Loess culture in northern Shaanxi Plateau

The harsh natural environment of the northern Shaanxi plateau makes people living here more committed to survival, so the northern Shaanxi culture has a distinct survival cultural attribute. People have chosen a semi-agricultural and semi-pastoral lifestyle suitable for survival in the competition with nature. This lifestyle has also created the rugged, bold, and persistent characteristics of the northern Shaanxi people. Judging from the local dance works in northern Shaanxi, the unrestrained "Ansai Waist Drum", "Northern Shaanxi Yangge" and "Northern Shaanxi Man", the singing and dancing drama "Gua Hongdeng" and "Orchid Flower" exemplified by the long and graceful Xintianyou show the unique cultural characteristics of the Loess Plateau. Zhao Tiechun, director of the Graduate Department of Beijing Dance Academy, watched these northern Shaanxi-style works

and said, "I can feel the rich and sincere folk customs and folk customs, and at the same time, I can experience the rustic emotions and taste the pure taste." Some experts pointed out: "Dance The characteristics do not have to be meticulous, just like the fruits just picked. Although they carry soil, they are alive and viable. "These are just as glittering as gold in the desolate region of northern Shaanxi. The embodiment of the spirit of life.

1.2. History and culture of the ancient capital of the Guanzhong Plain

The Guanzhong Plain is known as the "Eight Hundred Miles of Qinchuan", and its natural location of "four congestions as solid" also became the ideal boundary of the ancient capital of the emperor. Xi'an (Ancient Chang'an) in the Guanzhong hinterland is the capital of 11 dynasties including Western Zhou, Qin, Western Han, Western Jin, Qian Zhao, Qian Qin, Post Qin, Western Wei, Bei Zhou, Sui, Tang, etc., so its profound cultural heritage and historical legacy are left to In view of the unique regional cultural characteristics of later generations, the local dance art in Guanzhong will inevitably depend on this culture for development. For example, the Shaanxi Song and Dance Theatre created a large-scale music and dance poem "Fu Tangfu" that reflects the exchanges between various ethnic groups in the history of the Tang Dynasty in China, and a large-scale classical music and dance "Imitation Tang Music and Dance", "Tang Chang'an Music Dance" and "Prince Breaking Music". Baoji's large-scale live music and dance "Zhou Song" led people through the 3,000-year-old time tunnel, reinterpreting the 800-year-old history of the Zhou Dy-

nasty, and other dance creations based on the history and culture of the ancient capital.

1.3. Qinba culture at the bottom of han river valley in southern Shaanxi

Mentioned in the minds of ordinary people in Shaanxi are all the scenes of the western Loess Plateau, but we do not know that Shaanxi also has a "small Jiangnan"-southern Shaanxi. Southern Shaanxi is located in the north-south boundary of China—Qinling and Huaihe. There is Qinling Mountain in the north, Bashan Mountain in the south, and the Hanjiang Valley in the middle. The Hanjiang River and its tributaries that run across the east and west have connected the Pingba Basin of various sizes. This geographical feature also gives her the reputation of "small south of the river". Since it is "small Jiangnan", the dance styles and works of southern Shaanxi are very different from those in northern Shaanxi and Guanzhong. No longer an unrestrained temperament, it has more unique and gentle characteristics unique to "Xiaojiangnan". For example, the southern Shaanxi style song and dance "White River Water Color" is characterized by Baihe local folk customs, with humanistic spirit as the element, and beautiful The Han River and the charming Baihe woman are integrated into one, and the three chapters of "Water Color", "Water Rhyme" and "Water Feelings" are used to show the different styles of the border towns of Qin and Chu and Baihe River.

2. Inheritance and Development Trend of Shaanxi Native Dance

Judging from the image of localized dance works alone, because Shaanxi Province has relatively unique regional characteristics, there is still a certain discernment in the national dance art works. Judging from the current status of China's dance industry, the development of Shaanxi local dance is not optimistic. People's eyes on Shaanxi are more symbols of the northern Shaanxi plateau culture, such as Ansai waist drum, northern Shaanxi Yangge, and works in the Guanzhong area that show Qin, Han, and Tang history and culture, such as Tang music and terracotta warriors. Known.

Twenty-seven items of provincial protection in the Shaanxi Intangible Cultural Heritage Database are folk dances, 17 in the Guanzhong region, 8 in the northern Shaanxi, and 2 in the southern Shaanxi. From the above, we know that we are already working hard on inheritance. If we look at it from a long-term perspective, in addition to inheritance, development is also very important. At present, there is very little research on the development of Shaanxi local dances, especially Shaanxi local dances. Therefore, this study will make up for this gap. Through the collection and arrangement of local dances, we will further explore how local dances can maintain a distinctive local culture in the new era. The characteristics, its

inheritance value, and the inheritance method have a sociological effect, and have a positive social and cultural role in promoting the development of local dance culture, promoting regional economic development, and serving local construction.

Although the local dance in our province still maintains its vitality so far, you may not worry about its disappearance and decline in the short term, but with the changes of the times and the influence of modern thought, young people who like jazz and hip-hop are more There will be a crisis in this generation. Because of the current state of local dance that must be rescued to preserve the status quo, a very important reason is that it is so far apart from modern society that it is disconnected, so in the final analysis it is the issue of development. From the dance itself, it is necessary to develop and innovate on her prototype. For example, the Mongolian dance and Tibetan dance in the national dance, if it is not based on the original transformation, it is still difficult for people to entertain themselves in the production of festivals and entertaining performances is difficult to move forward. Therefore, we need to mobilize the strength of the whole society, and on the basis of the efforts made by our predecessors, we are more committed to modernizing our native dances, conducting academic research and putting them into practice, and creating related theories and dance works.

3. Analysis and Basic Ideas of Contemporary Transformation and Creation of Shaanxi Native Dance

3.1. Analysis of the contemporary transformation and creation of Shaanxi native dance

In the context of world economic integration, how to protect and promote national and local cultures is a topic facing artists. In the dance works that show the tide of the times, the pulse of the times, and the spirit of the times. Shaanxi native dance should always be rooted in Shaanxi's native culture. At the same time, it should also look at the larger world, absorb the nutrients of dance culture from other places and other nationalities, and develop advanced models to create more quality and tasteful dance products. The contemporary transformation of Shaanxi native dance is just an inevitable development. Both the random development that deviates from the local characteristics and the conservative development concept that cannot get out of the local framework should be changed in a timely manner.

In watching local cultural construction performances in various places, the current transformation and creation of the dance in our province present the following characteristics: 1) From a regional perspective, it is mainly Guanzhong that has achieved some achievements in contemporary transformation and creation of local dances. It is

the Xi'an area, followed by northern Shaanxi, and the works of southern Shaanxi are not as well understood as the public. 2) From the perspective of dance creation, most of them are based on the arrangement of local dance and folklore actions, and show the local folk culture and stories, but from the perspective of the dance itself, the action elements have not been better realized and artistic dance. Effective combination of movements; 3) From the perspective of creative ideas, the artistic presentation of dance works is too straightforward. The audience is easy to understand but lacks the aftertaste space after reading, so that the appreciation is acceptable but the artistry is slightly lacking. 4) From the perspective of market demand, local governments responded to national calls to vigorously carry out local cultural construction and support it. In the long run, it should be culture as a local symbol that drives the development of one party's economy, but it is still only at the level of government support, disconnected from the audience, and it is more difficult to achieve local economic drive.

Despite the above characteristics of local dance creation in many regions, there are also many outstanding works in the multiple tolerance and integration with national and local cultures. For example, the "Tang Dynasty Music and Dance" series created by Shaanxi Song and Dance Theater, the "Song of Everlasting Sorrow" and "Great Chang'an" and other business cards of Shaanxi tourism culture launched in Xi'an have played an important role in promoting our province's culture and driving our economy. effect. These works and their creative ideas are examples that we need to learn and nourish in the contemporary transformation and creation of native dance.

3.2. Basic ideas

In recent years, our province has achieved fruitful results in cultural construction. In particular, the restructuring of business cultural institutions has achieved three major steps in three years. Provinces, cities, and counties have completed various reform tasks mandated by the central government and promoted them vigorously. This has helped the province's cultural industry and cultural undertakings develop better and faster. Shaanxi local dance's contemporary transformation and creative concrete ideas are first of all about the cultivation of talents. It is necessary to establish a sound mechanism for the training and training of professionals in the professional field to create a relaxed creative environment. Second, the creation of local dance art must be rooted in local culture and reflect the ethnic region. Features, adhere to the road of high-quality, branded and market-oriented, and create long-lasting dance works. Thirdly, the literary and art academies and artists in our province should consider the audience's thoughts while paying attention to

their own expressions, and should not leave the audience alone.

It must be mentioned here that in fact, there are no shortage of excellent directors, actors, dancers, and music talents in our province. The reason why there are some problems in market competition is the lack of effective operation and marketing mechanisms. An indispensable element to give play to the cultural brand effect. Shaanxi is known as a province with large cultural resources, but also a province with small cultural industries and a province with poor cultural products. "This is an embarrassing situation. On the one hand, it is a rich cultural resource, and on the other hand, these cultural resources have not been transformed into cultural products, and are constantly being eaten away by other provinces," a native scholar in Shaanxi expressed with regret. When "Go West" was broadcast on CCTV, Shaanxi discovered that Shanxi was snatched from the limelight; when Qin Qiang sang in the land of the Three Qin Dynasty, the Qin Qiang Museum was quietly completed in Lanzhou; Xinzheng of Henan is also launching an ancestor worship offense. "This is some of the events that greatly damaged the self-esteem of Shaanxi. It belongs to Shaanxi's cultural resources. It has not been fully utilized, but it has been used as a wedding dress for others. This situation must be changed." Therefore, in the creation of local dance works in our province We must seize it at the right time, be bold in making innovations, pay attention to inheritance while breaking through tradition, and use modern body language to embody realistic themes and contemporary spirit. In cultural construction, we must not repeat the same mistakes and give full play to the effect of cultural business cards.

4. The Inherent Relationship between the Protection of Shaanxi Native Dance Works and Contemporary Transformation

4.1. Shaanxi native dance works are an effective way to showcase Shaanxi culture

Shaanxi Province is a large tourism province. The appearance of tourism is economy, but its core is culture. Cultural consumption is the main body of tourism consumption, cultural demand is the main motivation of tourists, culture is the main connotation of tourism resources, and culture is also the support of tourism. Tourism without culture is pale tourism, and the ultimate goal of developing tourism is economy. Performing arts is an effective way to showcase local culture in a relaxed form of cultural acquisition such as tourism, while dance, a form that integrates multiple artistic elements such as limbs, music, and dance beauty, is more eye-catching and accepted by all audiences. The way. For example, the large-scale real-life dance drama "Song of Everlasting Sorrow" in Lintong tourist area of Shaanxi Province al-

lows tourists to enjoy the visual feast of history and culture while enjoying the natural and cultural resources. In addition, the Huangdi Mausoleum Ancestor Ceremony and music and dance performances in Huangling County also show the local local culture.

4.2. The contemporary transformation of Shaanxi native dance works is a necessary means to showcase Shaanxi culture

Today, people's cultural appreciation level is increasing day by day, it is clear that pure or relatively primitive native dance works can no longer meet the audience's appreciation needs. Therefore, in order to use local dance resources to show culture more effectively, we must carry out contemporary transformation and innovation. In this regard, in addition to absorbing existing successful examples in our province, we must also draw on nutrients from other regions. Some of the other creative ideas in dance works created using local cultural elements are also worth learning. For example, in the large-scale dance poem "Da Beichuan" launched by Mianyang, Sichuan, in addition to showing the local culture in dance movements and costumes, the "red" in the play is the

finishing touch, which not only touches people's hearts, but also effectively displays The meaning of the cultural symbol "Qianghong". In the CCTV Dance Contest, the dance "Wanquan River", the use of Douyi not only showed the local cultural elements, but also improved the recognition of the work itself.

5. Conclusion

In the current situation where it is difficult to make new breakthroughs in dance movements and costumes, in order to better express local cultural elements in local dance works, it is bound to require more novel creative ideas and display methods.

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