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## **Preface**

Dear colleagues,

It is our pleasure to present to your attention these Proceedings of the 4th International Conference on Art Studies: Science, Experience, Education (ICASSEE 2020).

Our 4th International Conference on Art Studies: Science, Experience, Education was held in Moscow by State Institute for Art Studies (Moscow, Russia) on Aug. 27-28, 2020. Due to the COVID-19 pandemic, the Conference was held in the online format.

ICASSEE 2020 was jointly organized by the State Institute for Art Studies (Moscow, Russia); the Chinese National Academy of Arts (Beijing, China); International Science and Culture Center for Academic Contacts (Moscow, Russia) and Zhengzhou Yingchun Conference Planning Co., Ltd. (Zhengzhou, China).

This year the main focus of the Conference was on the following topic: Science, Experience and Education of Art Studies.

The aim of the ICASSEE 2020 is to provide a unified platform for teachers, researchers and students with different cultural backgrounds to present and discuss the problems on Art Studies: Science, Experience and Education.

In addition to the issues above, participants from Russia, the United Kingdom, China, Hungary, Kazakhstan, Japan, Ukraine and USA discussed other topical issues in the fields of Science, Experience and Education of Art Studies.

ICASSEE 2020 has received 269 manuscripts, each one of which was peer-reviewed by three experts, and 113 submissions have been selected for publication. We hope that the papers included in these Proceedings will provide new insights and ideas for the readers interested in studying the problems in Science, Experience, Education of Art Studies.

Let us express our gratitude to all the participants of ICASSEE 2020 for their valuable contribution to the work of the Conference. We would also like to thank everyone who worked hard to organize the Conference and prepare the Proceedings for publication. And we especially thank Atlantis Press for our long-term collaboration.

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*There are 113 papers in this conference.*

# Sound Image of Indian Civilization

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## ABSTRACT

**The Indian civilization created its own unique sound image, which significantly distinguishes it from other regions of the world. In Sanskrit treatises, the material world was considered as a sounding entity, had a sound nature. Sound was perceived as a specific self-sufficient phenomenon, as a matter that was able to harmonize all the elements of the universe. The sacral understanding of the sound leads to creating of a developed system that regulates time and conditions for the musical performance. For an Indian musician, sound is a complex multidimensional entity that embodies the whole meaning of being.**

**Keywords:** *India, sound, Indian music, Nada, Gandharva, Sangeet, raag*

All music is part of the great God,  
whose name is Sound.  
(an Indian saying)

## I. INTRODUCTION

The modern world is multicultural and multi-voiced. Each region-civilization<sup>1</sup> has its own sound image, thanks to which it can be identified. Generalizing matter is the sound, which performs numerous functions and acts as a cultural and genetic code. The sound-musical image of any civilization is a projection of a world model developed inside it, it reflects the essence of this civilization and weaves into the general canvas of the sounding universe.

The Indian civilization formed a specific system of sound understanding in ancient times, and it still holds its meaning. The entire culture of the region throughout its long continuous history looked upon the world through a "magic crystal" of sound, built its "relationship" to the Universe as a boundless ocean of tone. In India you can still hear that "all music is part of the great God whose name is Sound".

To describe the art of sound, the traditional Indian music theory offers two terms: *gandharva* is an ancient concept that crystallized in the process of developing of the ancient Indian epic. It can be translated as "heavenly, sublime" music. The other, newer term is *sangeet*.

*The gandharvas* are celestial geniuses, mythical singers and musicians who played and sang to please the gods. Their tasks included to speak the divine truth (like the muses), which made them mediators between the humanity and the gods. Both muses and *gandharvas* are responsible for musical skill given to people: muses give musical and poetical talents, *gandharvas* instruct in playing instruments and singing. In this regard, both Ancient Greece and India understood music as a divine art. At least in India this idea remains.

The later term applied to musical performance today is *sangeet*. It comes from the words "san" (together) and "geet" (song). Therefore, the term can be translated as "a song and everything that goes with it" and implies a synthesis of arts united by their connection to the sound, music in all its variety, dance (gesture, movement) and dramatic performance, which are the three inextricably linked arts of artistic activity. According to Indian performers, the word "*sangeet*" can be also translated as "bringing together (this body, mind and spirit) and expression of everything", for every musician is on a search for the infinite, striving to comprehend, sense and convey it to the audience. Merging with the universe is an eternal ideal of the Indian spirit, the attitude to the variety of life's manifestations as to different facets of the infinite One is the norm of the understanding of reality in that country. The unity of the multitude of India is a reflection of its history, for many centuries associated with constant "infusions" of foreign cultural traditions, mixing of races and peoples, which did not change the

<sup>1</sup> The term was coined by the founder of the scientific research of musical cultures of the world, a Moscow researcher G.K. Michailov (1938–1995).

unique face of the country, but served as an elixir of health and longevity to it. The readiness India accepted everything that joined easily with its own matter correlated with and possibly resulted from the long developed sense of a different kind of unity – the unity of the life and the Universe.

The concept of "*sangeet*" focuses in itself the idea of all-encompassing sound of *nada* projected to the complex of arts which appeal to the general sound matter; it's comprehension of the unity of all the heterogeneous elements of the Universe on the basis of sound in its different manifestations. Based on the ancient religious and philosophical ideas, the sound itself contains the origin of the world. In Sanskrit treaties, the material world is considered to be a sounding entity, to have a sound nature and to come from *nada* where *na* is the universal breathing (*prana*)<sup>2</sup> and *da* is the life-giving fire. The ancient Indian philosophers meant the merging of this two elements to lay the foundation of the Universes. The scholar Mukund Lath in his famous work "A Study of Dattilam" writes: "In his treaty, Matangi explains in great detail the anatomical process of how the sound or *nada* is reproduced in a human body. In the center of the body is *brahmagrandhi*, the seat of the Brahman. Inside the *brahmagrandhi* there is a vital breath – *prana* which sets in motion the vital fire – *vahni*. The union of fire and breath results in *nada*, or the sound" [1].

## II. THE CONCEPT OF NADA

The category of *nada* has also a mythological understanding. The wind and fire which *nada* originates from can be interpreted as the main Hindu deities: "The sound appears from the joining of the vital air (*prana*) and the finest creative yearning known as the energy (*agni*). The symbols of air and fire are Shiva and Shakti for Shaivites and Vishnu and Lakshmi for Vaishnavites. The vital air and energy, as well as Shiva and Shakti or Narayana-Vishnu and Lakshmi are considered to be the first cause of our vast Universe. The sound evolves in the finest form and gradually materializing comes out as a musical sound through the human vocal cords. That is the most fascinating story of creating and making the musical sound of the world" [2]. In general, the *nada* concept covers "mystical, religious, cosmological, empirical, and scientific" [3]

<sup>2</sup> A curious fact is that, according to the ancient Indian physiologists, the life energy (*prana*) runs along the vertebra through the channel "*susumna*" like "a spider who runs and comes back to the centre of its web" [4]. And like the threads of the web, the hollow pipes of "*nadi*", the energy conduits run in all direction from the "*susumna*". In the Indian medicinal treaties the word "*nadi*" refers to tendons, veins, arteries, vessels, etc. In his commentary to "Sangeet Ratnakara", Kallinatha (ca. 1450) said when Sharmgadeva explained emerging of "*shruti*" he meant by "*nadi*" the tantric energy channels. The lowest audibility, in the commentators opinion, occurs because of the air passing through the hollow pipe of *nadi* "Pingama".

levels of meaning, representing a phenomenon of the all-absorbing significance for the Indian culture.

The traditional Indian teachings say that the sound is a god – Nada Brahma. The Indian philosophers understood *nada* not as a sound itself, but as a potency of sound that is present in the space around us. The cosmogonic concept of the "world sound" was always associated with the highest absolute – the Brahman – and personified in the image of various deities (for example, the goddess of arts Sarasvati, etc.).

According to the ancient Vedic teaching, there are two categories of sounds. The first is a vibration of the ether (*akasha*), the upper cleaner layer of the atmosphere, which is called *anahata* of *nadas* (this sound is inaudible, or better to say "unstruck", not-manifested); this sound of the Universe only the enlightened can hear<sup>3</sup>. "The sound unstruck is called the sound of *akasha*. The divine beings find their peace in this sound; it absorbs also the minds of the great yogis who train their spirit constantly. Thanks to this sound they both achieve the complete freedom", we read in "Sangeet Makarandha" (VIII), the work by the legendary Narada. The doctrine of *akasha* is supposed to be born in the ancient times to explain the nature of the sound. This term should be understood as a name of a specific sounding substance, invisible and intangible, filling the entire space. The sound of *akasha* cannot be heard by humans and is called "not-manifested" (unstruck) sound. The other category is the audible ("struck") sound, *ahata* of *nada*. There are musical and non-musical sounds produced by the nature and humans.

Thus, the essence of the *nada* concept boils down to the idea of sound as a specific vibration, the finest energy that materializes as a sound image, and human body is considered as a natural "sounding vessel". In this regard, the famous Indian Sufi Hazrat Inayat Khan (1882–1927) wrote: "All creation came from a vibration which is called Nada in India. < ... > Man loves music more than anything else, because music is his nature, it comes from vibrations, and he is a vibration himself" [5].

<sup>3</sup> Pythagoras wrote in the sixth century BC about this music of the spheres. According to his teaching, the complete union of soul and body can be achieved only as a result of catharsis, the path to which lay through the knowledge of the musical and numerical nature of the Cosmos. The cleansed soul got the ability to remember its previous lives by entering into the perfect cosmic harmony. According to Pythagoras, this cosmic harmony can be presented in numbers as the "fourfold" – a sum of the first four numbers: 1+2+3+4=10. It contains the basic musical intervals – octave, fourth and fifth that correlate to the sound of the sun, the moon and stars. But only the chosen and devoted disciples could achieve this catharsis.

### III. THE PHILOSOPHY OF SOUND AND ETHICAL AND COSMOGONICAL CONCEPT IN INDIAN CLASSICAL MUSIC

On the South Asian subcontinent, the concept of sound was formed in the II-I millennia B.C., based on giving it the meaning of the first cause of the Universe and the cause of all things, which received religious and philosophical meaning in the sacred texts and tradition of treaties. So, in "Brihaddeshi" (V–VII century) by Matanga we read that the sound is the highest bosom and the cause of everything. Sound is an attribute of the eternity, the perfect peace. The Tamilian poet Iraiyanar (IV century) in his "Musical Grammar" supposes that the sound builds the entire space of the Universe: it is finer than the ether (akasha) and any matter. The words and lines from the Vedas and all other sacred texts would be dry without this vital moisture, Iraiyanar says.

Sound was perceived not as an element for building a musical composition, but as a special self-sufficient phenomenon, acting as a matter that not only served as the source of the material world, but was also able to harmonize all the elements of the universe. This attitude to sound matter can be seen already in the Vedas<sup>4</sup>. Starting with the "Rigveda", or "Veda of hymns", a canonized system of rules for reciting the text was introduced, correlating sound in height, volume, length, and expression. The Vedic texts were always considered sacred, only the highest caste of Brahmans was allowed to know them. Therefore, the tradition was handed down in a process of long and meticulous training requiring many years, when the entire set of rules and the finest details of utterance were passed down orally. This act of representation of sound matter has a deep sacred meaning: With the help of sound, one can join the essence of the universe, its highest harmony and spirituality.

It is the sacred ideas about sound and its influence on space and people that led to the development of a detailed system that regulates time and conditions for the performance of musical compositions. This refers to the theory of time correlation of raga music, which assumes that the time of day is directly related to the

presentation of a particular sound (*raga*)<sup>5</sup> or a metrorhythmic (*Tala*)<sup>6</sup> scale. As known, every *raga* should be presented not only at a certain time of the years (season, periods of rains or extreme heat), but also at a specific time of day (night, morning, dusk): Vasant means spring, Hindola means swing, and Megha – a cloud. That's the only way to achieve the perfect calmness that leads to inner satisfaction (harmony in the soul and in relationship to the Universe) and enjoying the experienced sound, which of the main goal of any art. Non-compliance with these laws, according to the concept of ancient Indian philosophers, can lead to bodily diseases and even destroy the human body.

For an Indian musician, sound is a complex multidimensional entity that embodies the whole meaning of life: from the harmony of the world to the personal spiritual intentions of an individual. While playing music, a musician models the vibrations of the universe, resonates with it, and reaches the highest aesthetic pleasure, or *Rasa*. It is the understanding of music that brings the consciousness of the individual to the apprehension of the true meaning of the world and makes it possible to feel its eternal and unchangeable essence. Hence the specific worldview of a musician, who is aware to be chosen among the gods and humans, because only he is able to reach a more extensive "field" of the eternally and boundlessly sounding Cosmos. Which means, he is closer to understanding the Truth<sup>7</sup>. At the same time, he also has a huge responsibility to the world, since it is in his power to influence the life of the Universe with the help of sound, to strengthen or destroy its harmony. As the greatest Master Ravi Shankar said in an interview, music for us is "a spiritual discipline that must be learned on the way to self-improvement"<sup>8</sup>. It is not a coincidence that the long and laborious training in Indian classical music begins with the study of the *svaras*<sup>9</sup> (tones), with gaining skills of managing energy,

<sup>4</sup> The Vedas (Sanskrit "knowledge", "teaching", "wisdom") are monuments of the ancient Indian literature that can be compared to the biblical text or the Ancient Greek epic by Homer. They are considered one of the oldest Sanskrit sacred texts of Hinduism in the world. The Vedas are believed to originate in the era of the invasion of Hindustan by the Indo-European Aryan tribes (about 1500 BC). According to the modern Indological science, the Vedas were compiled during a period that lasted about a thousand years. It began with the "Rigveda" (the final design is usually attributed to the X century BC, the beginning to ca. 1700 BC). There are four *Samheetas* (collections of sacred texts of Hinduism) with mantras, repeated as prayers, which are used in various religious rituals and addressed to the gods: Rigveda ("Veda of hymns"), Yajurveda ("Veda of sacrificial formulas and interpretations"), Samaveda ("Veda of chants"), Atharvaveda ("Veda of magic spells").

<sup>5</sup> *Raga* "as a Sanskrit word "raag" is masculine, but in Russia there is a tradition to use "raga" it as feminine. Its etymology is related to the root "ranj", from the verb "to colour", "to give a shade". *Raga* is a multi-level concept: 1) in the theory of Indian classical music it is a system of techniques to develop the sound matter, after the impact of which humans enter a certain emotional state (*Rasa*); 2) a scale with the endogenous hierarchy of tones, and the strict system of their relationships; 3) a model-frame of a musical composition" [6].

<sup>6</sup> "Tala (from Sanskrit "clap hands") is 1. a metrorhythmical system in the Indian music; 2. a cyclical arrangement of musical time units" [7].

<sup>7</sup> The Indians thought that a musician can create a kind of micro universe around himself.

<sup>8</sup> From a personal conversation with the Maestro in 2005 in Kamani auditorium (New Delhi).

<sup>9</sup> Svara is "a tone zone where the sound can get higher and lower in a microchromatical way. The main scale of the North Indian musical system contains 7 *svaras*, abbreviated as: Sa (shadja), Re (rishabha), Ga (Gandhara), Ma (madhyama), Pa (panchama), Dha

developing ear and performing skill to the level when the sound becomes weightless, floating, melting and can even get direction and "rotation".

For an expert of Indian music the first few sounds are sometimes enough to understand what he is going to hear. Sometimes this premonition comes already at the stage of tuning the *tampura*<sup>10</sup> – a constant member of an accompanying ensemble. The sound of a *tampura* carries several meanings that seem to follow one another at the same time. The direct observation of the process of music making makes you think about it in the first place. The significance that Indian musicians attach to this instrument, which is not a solo or melodic one at all, confirms the assumption that for an Indian, the sound of the *tampura* not only serves as a reference point and a "psychological axis", but is a manifested (though microscopic) part of the eternal and all-encompassing, generating and absorbing Cosmic Absolute – Brahma. Interesting is an observation of the famous Indian researcher Raghava Menon: "...The

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(dhaivata), Ni (nishada). Each of the tones included in this scale can only approximately correspond to the European concept of scale tones, since the Indian music does not have an even temperament, and for it the most subtle gradations of the sound level become paramount. If you fix the wave zonal frequency of European notes (c, d, e...) and Indian swaras (Sa, Re, Ga...), the charts will not match. Therefore, it is impossible to identify the diatonic major scale with the highly organized pitch system of Indian music. Starting from a certain altitude in the sound space, the swara "continues" almost to the "beginning" of the next one, as if "clinging" to it and smoothly flowing into it. It is related to the concept of "Shruti". Swara is a masculine noun in Sanskrit, and Shruti is a feminine noun. In a musical context, this can be symbolically interpreted as Nara-Nari (male-female), similar to the Chinese "Yan-Yin", a manifestation of the male and female principles. Within the sound space from the lower Sa to the upper Sa, defined as saptaak ("octave" as an interval), there are 22 Shruti (literally "what is heard, what is discernible by ear"). Shruti can be interpreted as a minimum interval that lowers and raises the sound; it does not have an absolute acoustic value. The interval between tones is determined by the number of shruti in it: Sa-Re – 4, Re-Ga – 3, Ga-Ma – 2, Ma-Pa – 4, Pa-Dha – 4, Dha-Ni – 3, Ni-Sa – 2. All shrutis have their own names and are divided into 5 main classes according to their aesthetic purpose: burning, neutral, tender, pitiful and broad. In various ways, the shrutis are combined and distributed among the swaras: the largest number of shrutis – four – is included in the "zone" of the swaras Sa, Ma and Pa (I, IV and V tones), three shrutis are contained by Re and Dha (II and VI tones), two – by Ga (III) and Ni (VII). The grouping of the Shruti into the zone "field" of the swara occurs according to the degree of the functional significance of each swara. In ancient treatises, the swaras, which included 4 shrutis, were considered "large" and two of them were associated with the main deities of Hinduism (Sa – with Brahma, Ma – with Shiva) and one – Pa – with the divine sage Narada. Besides, they belong to the highest caste in Ancient India – Brahmins (priests). Swaras that had three shrutis, the "middle ones", belonged to the caste of Kshatriya (warriors) and very associated with "secondary" deities: Re with Tumburu, Dha with Ganesha. The status of Maishyas (artisans, merchants), and in some treatises even the lowest caste, the Sudras, belonged to the "lesser" swaras (Ga and Ni) that had two shrutis. Thus, the differentiation of swaras was aligned with the established trinity: big – medium – small" [9].

<sup>10</sup> *Tampura* is a bourdoning four-string instrument that produces the effect of "buzzing" and "humming".

constant tone of the *tampura* gives rise to numerous sounds of the composition, which live, develop, split, but constantly strive to return to the bosom of the musical infinity that gave birth to it and, in the end, merge with it" [8].

In our view, this is a very important point. Sound is represented here as a kind of "nuclear charge" of the entire composition, as a complete set of tones in it pressed in time, including imaginary, illusory sounds. Let us add, however, that not only this information is encoded in sound, but also the entire accumulated intonation experience of culture, the modal structure of thinking, certain types of sound unfolding and so on. In the European music, sound is the smallest element of the musical structure, the "cell", and the focus of perception shifts to its compositional, acoustic and aesthetic qualities. In the understanding of the Indian civilization, each sound acquires its own special meaning, carries of a certain informational content and causes specific sensations. According to the metaphorical definition of G. Mikhailov, a single sound in such "loquacious" cultures (i.e. committed to wide-range, rich melodic lines), resembles "a chip on a rare gem skilfully groped by a master and exposed in one blow, revealing infinitely readable patterns and their combinations in the complex structure of the stone"<sup>11</sup>. Singer who lay their voices over the stable rhythmical sound of the *tampura* strive not to dominate in the sounding mass, but to weave their voices as an intricate pattern in the lace which fills all surrounding space.

In special schools in India very lesson in the classical vocal music starts with working on the sound *Sa* ("*shadja*")<sup>12</sup> which is the very beginning, the fixed centre. It is a symbolic sound, an immersion in peace. It means not only the bringing a singer's voice box into the working condition, but penetration into the sounding essence, reaching to the balance inside as the traditional Indian philosophy says. *Gurus*<sup>13</sup> often forbid their pupils to sing or play any other sound until they "find" and master their true *Sa*. According to the musicians themselves, all the Indian music rests in the womb of *Sa*. The sound has no form, "boundaries, it is in a state of ever "coming and going"" [10]; it is the power that creates a harmonious world and its beginning. The Indians think, the final hit in a note to finish a composition focuses "a sacred creation of the Cosmos anew – complete and round. It contains the sound of cosmic infinity, a sense of harmony" [11]. Dr. Kapila Vatsyayan states: "Sound creates a harmonious

<sup>11</sup> There are excerpts from lectures by G. K. Mikhailov, recorded by the author of the article in 1986 at the Moscow State Conservatory.

<sup>12</sup> The term "*shadja*" means literally "born to the six". *Shadja* may be set at any pitch (convenient for the voice or the instrument) that remains the same during the whole composition.

<sup>13</sup> *Guru* is a spiritual mentor, teacher in the Indian tradition.

structure that has its own architectonics. Then the cosmos grows in concentric circles, perhaps with the help of one or three octaves, followed by a thorough study of the world in all its diversity of micro-sounds, light, shadow, and accents. The design of sound structures reflects the infinite variety of life, the main goal is achieved: the stationary center in combination with a Lotus-like frame causes a sublime aesthetic sensation..." [12].

It is interesting to note that the Indian treatises mention five types of sound manifested through various parts of the human body: elusive, subtle, clear, obscure, and artificial. In the "Sangeet Makarandha" treatise this is said in this way: "A soul that seeks to express itself in the speech, excites the mind; the mind excites the bodily fire, and it moves the air inside the note of Brahma. Moving gradually upward, it generates sound in the navel, heart, throat, head, and mouth. According to the five places of sound formation, five types of sound are distinguished" [13]. The peculiar "physiologism" of this concept was in line with the theories of natural philosophy developed by the ancient Indian schools – a tendency that reflected already in those distant times in a specifically Indian form the desire to identify and express the relationship between processes occurring in the Cosmos, Nature, and Man and sound. In this respect, the Indian culture was already extremely wise and far-sighted in ancient times.

#### **IV. VOCAL AND INSTRUMENTAL MUSIC OF SOUTH ASIA**

The human body, according to the ancient Indian philosophical doctrines, is the divine "model" of the ever-sounding Cosmos, the most important source and conductor of sound. That is why in India the priority belongs to vocal music, which is still considered an art of a higher order than instrumental music, which is more indirectly related to the process of producing sound matter. Faith in magical power of the chanted word gave rise to many legends of old times. They tell about miraculous influence of the sound on the nature and humans and are still relevant to the modern Indian society.

The very philosophy of sound in India considers each individual tone as a complex, multi-component entity, embodying a rich palette of meanings and touching upon the sphere of subtle sensations, experiences, and intuition. And in this sense, Indian music is not homophonic, as it may seem at first glance, but super-polyphonic, but this polyphony is a kind of world of subtle matters and energies available to the developed ear, soul and intellect. In accordance with this approach, most South Asian instruments involve extracting a tone wrapped in a glittering shell of explicit and implicit glide sounds, accompanied by an ephemeral overtone plume. This purpose is served by

bourdoning strings (*chikari*) used for many strings instruments and different tricks in the layout of resonators, special performing techniques.

Revealing only an indirect connection with the word, instrumental music occupied for a long time a subordinate place in the hierarchy of arts in relation to vocal music. Even in the XX century, despite the existence of a fairly developed self-sufficient instrumental traditions, even brilliant virtuosos-instrumentalists were considered second-class musicians next to fairly average vocalists. Only a powerful surge of interest in Indian music from the West significantly corrected this ratio, because it was instrumental music that quickly found its way to the hearts of foreign listeners: there was no problem of misunderstanding the verbal text and, most importantly, the aesthetics of sound production itself, refracted in the familiar timbres of the string and other sound sources, was not so shocking. In the 1960s, the wide spread of popular music and jazz played a huge role as a kind of "testing area" for the development of mass interest to the musical art of India. The introduction of Indian music to thousands of the young led to a real sitar "explosion". In that time *sitar*<sup>14</sup> gained international fame due to the world tours and the brilliant performance of the unequalled performer Ravi Shankar. Many popular musicians, starting with the idols of that time, "Beatles", "Rolling Stones", "Traffic", "Mahavishnu Orchestra" and others who used elements of sitar's expressivity in their compositions became the followers of famous *gurus*, went to India to fully immerse in the atmosphere of the world that beckoned them.

And even today, it is impossible not to be surprised at how large and diverse the world of instrumental music is, represented by thousands of interesting traditions. A musical instrument as a cultural phenomenon in the Indian civilization has made it through the evolutionary path not less complex than the singing human voice. The technique of sound production and creating sound canvas with such instruments as *veena*<sup>15</sup>, *sitar*, *sarod*<sup>16</sup>, *sarangi*<sup>17</sup>, *bansuri* (flute) etc. was being refined for centuries. Next to the musicians-performers, crafters worked tirelessly on improving design of instruments, trying to

<sup>14</sup> *The sitar* is a stringed instrument with a long neck: it has five metal, two *chikari* (bourdoning) and seventeen additional (resonating) strings.

<sup>15</sup> *Veena* is an Indian cither, in ancient times called *kinara*. It is an instrument of the goddess Saraswati, the patron of arts. A veena consists of two pumpkin resonators, a hollow bamboo or wooden pipe attached to them as a neck, 4 metallic strings and some additional strings for bourdoning and virtuoso passages (*jhala*).

<sup>16</sup> *The sarod* is an instrument from the lute family. It has seven strings and two *chikaris* (bourdoning); is played with a plectrum

<sup>17</sup> *The sarangi* is a bow instrument with three or four strings.

give their wooden, metal, pumpkin, clay, bamboo bodies such properties that would provide amazing depth and transparency, strength and tenderness of sound, which would make unlimited possibilities for the musician to catch in the immeasurable "ocean of sound" its finest and most diverse waves.

The development of the instrumental tradition as an independent field of classical Indian music is also connected with other instruments. Each of them emancipated from the "custody" of vocal music due to brilliant musicians who improved their instruments and techniques of playing them, created their own pool of expressive means and exemplary texts for a particular instrument. Their names are known not only in India, but also outside the country.

## V. CONCLUSION

So, the Indian civilization has created its own unique sound image, which significantly distinguishes it from other regions of the world and is woven into the overall picture of the *Pax Sonoris*, or Sounding world, uniting the great triad Sound – Man – Universe.

And in conclusion, I would like to quote the words of the famous Canadian scholar and composer Murray Schafer who made an urgent appeal to all the inhabitants of the planet to "learn the sound tuning of their world", and support his idea that the unity of Man and the universe is always based on Harmony.

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# Conservation of Historical and Cultural Identity of Small Towns in Russia: The Role of Brands

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## ABSTRACT

Nowadays, the development of small towns of Russia is implemented in a large part thanks to the touristic industry. In the most ancient Russia towns they try to protect the existing historical and architectural environment, to organize the quality restoration of the monuments of architecture. But often it is not enough to make a certain town attractive for tourists. There are many necessary factors for the successful development of a town. Brand is one of tools of working out an original concept of development and protecting historical and cultural identity of a certain town; i.e. brand is a specific philosophy of a certain territory which provides the manifestation of its individuality. Many small towns of Russia set a task of working out their own brands. We mean not a logo, but a complete town's brand with the identity of a town and the strategy of development of that town.

**Keywords:** *small towns in Russia, conservation of historical environment, development of the territory, tourist attraction, brand*

## I. INTRODUCTION

The city or town branding is aimed at the manifestation of a certain uniqueness of that place, at the conservation and protection of its cultural identity. In turn, it contributes to the popularization of a town and, therefore, to attraction of tourists, finances, and investments. Thus, we can say that the town brand is a concept which expresses the uniqueness of a certain town, unites its citizens, and serves as a basement for connection of the town and the outer world.

The city/town branding is rather young discipline for Russia. But the relevance of working out a complex of actions aimed at the creation of positive image of a town, and building of a quality strategy of its development is quite strong in Russia. Discussions on the problems of small towns in Russia, their identity, their tourist and investing attractiveness were started as early as in the beginning of 2000-s. At the same time, the first attempts to work with branding of historical towns were made. But serious specialists in the field of branding, as well as some successfully implemented

projects appeared in Russia by 2010-s only. For instance, in the town of Semenov, in the Nizhny Novgorod Region, the flow of tourists grew in 5 times after developing its brand as 'the capital of Golden Khokhloma'. The town of Klin, near Moscow, having received, thanks to the unique museum of P.I. Tchaikovsky, the brand of 'Town of Sounds' not only became more attractive for tourists, but started to work out its image intensely in the chosen direction. In recent years, a recording studio was built in Klin, a DJ school was opened. The complexity of developing a town's brand is also related to the fact that the process of branding, with all its basic rules, has to be reconsidered each time for a specific place [1].

The analysis of studies made in various countries allowed us to systematize the experience of foreign colleagues, which is necessary to justify the specifics of the formation of urban identity in our land. In contemporary foreign studies there is a broad spectre of terms for describing the uniqueness of the environment and its identity. The most commonly used concepts are 'place identity', 'urban identity', 'identity in landscape', 'city identity', 'urban place identity', 'local identity', 'city brand identity', 'regional identity', 'territorial identity', 'community identity', as well as related in meaning: 'sense of place', 'urban perception', 'place branding', 'city image', etc. D. Dredge and J. Jenkins are noted in their works that the most general and fundamental is the term 'identity in landscape' [2]. In the studies of foreign

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experts urban identity is presented as a combination of unique peculiarities of a particular area. This view plays an important role in shaping the image of a certain region [3] [4], in attracting tourists [5], in developing a city logo [6], as well as in composing a plan for the development of a certain city or town [7].

We insert the fundamental factors, the presence of which will become the basis for identifying the peculiarities of one or another small town in Russia, and the formation of its brand:

- the uniqueness of climatic and geographical conditions;
- creating some unique products using traditional (ancient) technology;
- local history and famous historical figures;
- legends associated with the town and some local folklore;
- tourist attractions (museums, monuments and memorial sites);
- architectural ensemble, historical buildings and structures;
- events and activities (festivals, holidays, conferences, etc.).

## **II. TOWNS OF THE 'GOLDEN RING' OF RUSSIA: PROBLEMS OF ESTABLISHING THE LEADING CONCEPT**

Beside Moscow and St. Petersburg, the most visited cities and towns in Russia are those of the so called 'Golden Ring'. The name of the Golden Ring was attached to them by Journalist Yuri Bychkov in his series of essays 'The Golden Ring' (1967) about eight ancient Russian towns, which he passed by car along a ring route invented by himself. Since then, the name has become widely used not only in tourism, but also at the state level. The lists of towns of the Golden Ring of Russia vary widely, in fact<sup>1</sup>, but many towns strive to get on the official, most stringent list, supposing by right that it would raise their rating and enhance the recognition of their historical and cultural potential. Attaching new towns to the list, on the information from the Association of Tour Operators of Russia, is planned to be carried out according to the principles of the UNESCO World Heritage List, which have a number of mandatory criteria. There are five of them: historical and cultural, recreational and entertainment, infrastructure, tourist information, and transport and

<sup>1</sup> To the official list of eight ancient Russian towns of the 'Golden Ring' (Vladimir, Suzdal', Rostov the Great, Kostroma, Yaroslavl', Ivanovo, Sergiev Posad, and Pereyaslav' Zalesky), in 2018, they added Uglich. About 20 towns would like to be included into the list.

logistics<sup>2</sup>. So, for example, the historical and cultural criterion includes the coordination of new construction works in the historical centre with the conditions for the protection of cultural heritage. Besides, the town should have a large percentage of restored objects.

The Golden Ring includes towns with well-preserved monuments of old history and culture, with centres of folk crafts. They give a visual representation of the architecture, life, and folk traditions of the country, and accordingly, reflect the culture and identity of the Russian people. It is no exaggeration to say that the Golden Ring is the central tourist destination that shapes the country's image. In the towns of the Golden Ring, you can literally trace the history of Russia, all the stages of its gradual formation and development. For a long time, the name of the 'Golden Ring' itself served as a brand that raised the status of its towns and, accordingly, attracted tourists. At the end of the twentieth century, when small historical towns were also affected with the economic problems of the whole state, they were the first to feel the decline in the tourist interest to the Golden Ring area. Some problems related to the conservation of historical and cultural heritage, the insufficient development of the tourist industry and the lack of work over the image of those towns were revealed.

The most famous and visited by tourists (both Russian and foreign) of the towns of the Golden Ring is Suzdal'. This is a town with ancient history, well-established traditions, and a broad set of expectations from different groups of the population. Suzdal' deserved the glory of 'the town Number One among the small town of Russia'. This is a real open-air museum. There are ancient churches and monasteries, a museum of wooden architecture, a preserved unique natural landscape, and unique panoramic views. Besides, they organize annually a festival of cucumber<sup>3</sup> — a peculiar and unique show in Russia to honour this popular vegetable. It recalls that gardening and farming have long been the main occupation of the town residents. So, local brands were spontaneously formed, making the town recognizable and attractive. Multiple meanings arouse when trying to determine the identity of Suzdal', however, the established traditions of the city only slowed the process of building a unified philosophy. Nevertheless, the work with the town brand, i.e. defining its image and the leading concept of its development went forward, although with great difficulties. Suzdal' chose a rather difficult, but the most correct way — instead of ordering a 'city concept' in

<sup>2</sup> The information is on the official site of the Association of Tour Operators of Russia: <https://www.atorus.ru/news/press-centre/new/40960.html>

<sup>3</sup> The festival of cucumber in Suzdal' has been taking place since 2000, in one of Saturdays of July, the time of harvesting the vegetable. Since 2008, the festival has got the international status.

one of the agencies specializing in branding, the town administration is trying to shape the brand from ideas and opinions of representatives of various audiences on the town. It is the only way to make such concept viable and accepted by the majority of residents of the town – and this is one of the main components of success. That is how the concept will become an integral part of the town's life.

Over the recent years, active searches for some concepts which could manifest the uniqueness of other towns of the Golden Ring were initiated. There are no successful examples of the implementation of a particular brand concept. However, from this point of view, it is interesting to compare two ancient small towns of the Yaroslavl Region, Uglich and Myshkin, located not far from each other on the Volga River. Uglich has already entered the official list of the Golden Ring, while Myshkin so far remains only in the unofficial. And, despite the fact that Uglich automatically takes advantage of its status as a town of the legendary route, the tourist attractiveness and, consequently, the attendance by tourists of the town of Myshkin is much higher.

### III. THE TOWN OF UGLICH

Millions of tourists from all over the world play a huge economic role in the life of the town of Uglich, becoming the basis of its dynamically developing touristic industry. Obviously, there are several factors contributing to the enhancement of the town as a tourist centre: the old history of the town; the status of Uglich as a town of the Golden Ring; unique monuments of Old Russian architecture preserved there; the location of the town on the banks of one of the widest stretches of Volga with its beautiful panoramas; creation of new museums in recent years.

Through its history, Uglich passed terrible times of destruction, flooding, and other adversities. As a result of modern construction works in the town centre, the system of visual relationships in the conservation area was largely disrupted. But, despite all the turmoil, the town keeps its unique flavor. It is the specific character, the spirit of the Old Russian town, that attract tourists for a long journey to enjoy the beauty of Uglich living quarters (posad), merchant mansions and wooden houses with lace platbands.

One of the oldest cities in the Upper Volga Region, Uglich is famous for its monastic ensembles, churches of rare beauty and, of course, the Uglich Kremlin. The town was a real treasury of Old Russian architecture. Uglich did not escape the time of destruction, when many of the most valuable monuments were abandoned for decades and had to be literally saved from death, such as the palace of Tsarevich Dimitry [8]. The Church of St Demetrius on the Blood and many other famous buildings of the Uglich Kremlin retained their

historical appearance thanks to the great work of professional restorers.

The oldest in Uglich, Alekseevsky Monastery (founded in 1371), located on the Mountain of Fire (Ognevaya), is one of the most interesting architectural monuments of the town. The most famous building of the monastery is its unique church of the Assumption of Our Lady, peculiar with its three tent-roofs, erected in 1628 in the memory of victims of the Time of Troubles. With its harmonious proportions, the church aroused universal admiration and was nicknamed 'Divnaya' (Wonder). B.M. Kirikov vividly and lyrically described its artistic image: "The significance of the dominant crowning the hill facing the whole town, the sublime poetry of the image testify to the memorial significance of the structure. Marvelous is a memorial church-monument for the fallen people Uglich, solemn and mournful" [9].

After closing the monastery 1920s, the Divnaya Church was used for household needs, and suffered greatly. It passed through several restorations. In 1920-1925, the restoration works were supervised by P.D. Baranovsky. In 1956-1961, the restoration was continued by E.G. Efremov and S.E. Novikov.

These examples, as well as many others, not mentioned here, manifest the attempts to preserve the historical and architectural environment of Uglich, which, of course, increases the attractiveness of the town for tourists. It is impossible, however, to unleash the potential of a historical place only by preserving the totality of its sights and monuments; and even a competently made restoration is only one of the components of successful development of the town.

The author conducted a survey of ten largest travel agencies in Moscow and processed data on the activities of those companies in the field of sending tourist groups from Moscow to small towns of Russia. The study showed that Uglich is one of ten small towns of Russia, where tourists stay for more than one day, i.e. they spent at least one night in Uglich hotels. But filling Uglich hotels occurs not only because of the desire of tourists to enjoy the town longer, but mainly because of the desire to see other towns and places located nearby. In percentage terms, the ration is that one: in 97% of cases, excursion groups visiting Uglich go further to the town of Myshkin. There are other figures: in about 40% of cases of the excursion program in Myshkin tourists pass Uglich without stopping. Thus, it is obvious that tourists visit Myshkin much more often than Uglich. The questionnaire conducted does not give a general objective picture of tourist activity in relation to these two towns, but it clearly shows that Myshkin is much more popular and 'promoted' as a brand. And this factor, the brand popularity, has been underestimated in Russia for a long time.

In August 2012, the Italian Chamber of Industry compiled a rating of branded monuments of the world. Monuments, architectural complexes, and groups of attractions were evaluated by experts as brands. Of course, not a word was said about Russia there. It is very difficult for Russian towns to compete with European brands for a number of reasons. And the problem, unfortunately, is not at all in the level of antiquity or uniqueness of one or another architectural monument or ensemble. Drawing a parallel of two cities of the Upper Volga — Uglich and Myshkin — is quite significant for understanding the situation.

#### **IV. THE TOWN OF MYSHKIN**

Updating the legend associated with a particular place is one of the most popular aspects of working with brands of cities around the world. Even in the case of the artificial creation of a legend, if it is accepted by the locals, the image of the city can be very successful. A bright example of such case is the remote mountainous region of Scotland, which has gained popularity and the love of tourists thanks to the legend of the Loch Ness Monster. On the base of this legend, a powerful touristic industry has been formed in Scotland; according to statistics, about 2 million people visit Lake of Loch Ness every year to get a chance to see the Nessie Monster with their own eyes, as well as to listen to old Scottish legends about monsters and dragons in the local museum.

The town of Myshkin, located in a remote part of the Yaroslavl Region, does not have monastic ensembles, ancient religious buildings and fortifications. It is impossible to find a unique architectural monument in the town, which deserves to become a special tourist attraction. However, the flow of tourist groups wishing to visit the small town of Myshkin, only increases from year to year. It seems that the explanation of this situation lies in the field of branding. In the full sense, the revival and prosperity of the city, which can be observed in recent years, is associated with the extremely talented development of its brand. They chose the only promising aspect for its basis — the name of the city — and explained it with a poetic legend. It says that once Prince Mstislavsky<sup>4</sup>, tired of hunting, dozed off on the banks of the Volga River. He was woken up by a mouse, that ran across his face. The prince was angry at first, but when he saw a snake crawling towards him, he realized that the mouse had saved his life. On the spot where he escaped a disaster, the prince ordered to build a chapel in the name of Saints Boris and Gleb and founded the city, calling it Myshkin (literally Mouse's). Currently, a memorial cross is installed on the site of the city's foundation, reminding on the popular legend. Under

<sup>4</sup> According to historical chronicles, Princes Mstislavsky got that territory in their hereditary possession about 1526.

Empress Catherine II, a coat of arms with an image of mouse was worked out for the town; nowadays, there is also the Museum of the Mouse, the Mouse Chamber, and, since 1998, they has been organizing the annual festival 'Myshkin Skhodhod'. The strategic importance of the image is enormous.

In this case, a well-chosen brand only attracts tourists, and the image of a calm and nice provincial town lives up to their expectations. The town of Myshkin has kept its historical and cultural identity, the atmosphere of its merchant's past and the quiet rhythm of life. Myshkin is the smallest town of the Yaroslavl Region, characterized with its unique landscape, preserved merchants' houses, a beautiful panorama of the Volga River, and, importantly, a unique aura of the Russian Interior. There are no industrial enterprises, multi-storey buildings, or some extensive public transport network (only a few years ago the first bus route appeared in the town, and so far, the only one there), there is no railway station, no traffic lights. Locals develop traditional crafts and ways of production goods: cooking fish dishes and delicacies, making felt boots and typical Russian doll-amulets.

We emphasize once again that we are not talking about the level of significance or beauty of certain towns. It is exclusively about the development of a town as an attractive place for tourists. But the vast majority of historical towns of our country rely on host tourism as the basis of their economy. Building of attractiveness for the consumer is precisely what the brand serves. Its direct purpose is to increase the degree of recognition, attendance (when it comes to architectural structures), love and affection for a particular memorial place. In European countries, in America, a considerable amount of time and effort is devoted to brand formation and maintenance. In Russia, the situation is almost completely opposite. With all the richness of ancient architectural monuments, in Russia it is considered unnecessary, sometimes even inappropriate, to popularize their values. This situation leads to the fact that many historical and architectural monuments of the country are known only to a narrow circle of specialists. Sometimes, even the locals themselves do not know how great a particular, often dilapidated monument is.

What a well-designed city development program can provide is obvious. The main question is what should it be based on, what factors should be taken into account? The concept of the development program of the town of Myshkin, which so successfully proved its viability, was developed under the leadership of V.L. Glazychev in 1993. Based on the fact that "in relation to its size and formal status, the town of Myshkin had considerable cultural potential, which is the main resource of possible development" [10], V.L. Glazychev was convinced of the impossibility of

imposing a ready-made strategy, but suggested going "from the inside", taking into account the wishes and needs of the residents of the very town, relying on active enthusiasts. In other words, it may sound like this: something which is important and beloved should be maintained and developed. This specific example shows the reality of this seemingly utopian idea. The result of all the work, according to the accepted hypothesis, is the identification of the cultural potential inherent in each town with its further disclosure. Of course, an important factor is the need to consolidate the development of all participants (not only local residents, but also the administration) in a chosen direction. The methodology of the offered concept of development proved to be very efficient — by the beginning of 2000s, Myshkin had become a paragon of a successful small town, and it remains that one up today.

## V. CONCLUSION

The methodology that was developed and applied in relation to Myshkin does not lose its relevance and viability at the present time. Built on the basis of intra-cultural interests, taking into account the constructive proposals of the local population, such a methodology is able to form the basis of the development programs for other towns in Russia. Its value lies, first of all, in revealing a unique potential of one or another small Russian town. And its vitality is given with the fact that the residents of a certain town adopt the concept, which confirms its organic nature. It proves that the basis of an effective brand is the image of a specific town, competent measures to organize, reorganize, and plan the urban environment, taking into account the specifics of a particular town, as well as infrastructure development, measures for the conservation and restoration of architectural monuments. This is the vector of the necessary development of any such town and a way to preserve its historical and cultural identity.

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# Primary Text Distortions in Modern Archeographic Publications in Art History Evidence From Articles by Mikhail Gnesin

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## ABSTRACT

Numerous recent publications of materials from Mikhail Gnesin's journalistic legacy that date back to the 1910s reveal a new page in creative activities by this outstanding musician. At the same time, annoying errors and misprints in archeographic publications (note that it applies to materials published at that time, not to handwritten ones) do not allow for a high-quality comprehensive historical and theoretical analysis of the text of these articles. A significant change in the original author's text often results in a direct meaning distortion.

In this view, we have identified a few deformity groups. First of all, these are omissions of individual words, phrases, and even sentences in general. A number of alterations occur due to incorrect endings reproduction. Merging a number of paragraphs into a single one violates the article structure and its logics. There is also a mere "conjecturing" of impaired author's text, even in cases when it can be restored from other sources.

*Keywords: archeography, author's text, music journalism, Mikhail Gnesin, mass media, art criticism, structural text analysis*

## I. INTRODUCTION

In art studies, the latest researchers' interest is focused more and more on historical sources. It has become a trend to involve in the archeographic process, along with archival documents, the materials published in the late XIX – early XX century in the Russian media.

In Soviet times, archeographic publications were regulated by "Rules for Publishing Historical Documents in the USSR" (1990) [1] that allowed certain simplifications, especially while preparing popular scientific and educational publications. Scientific publications were intended for scientific research, while the purpose of popular scientific publications was to spread historical knowledge and to popularize historical documents among a wide range of readers [2].

So far, due to cancellation of all standard regulations approved in the USSR, this document, most likely, has lost its legal effect. However, the principles of historical document preparation for publication comprised in them remain valid in practice.

Meanwhile, our analysis of not only scientific works, but also popular scientific publications on art studies of recent years, directly or indirectly related to source studies and textual studies problems, has enabled us to identify a problem that has not yet found its resolving in methodological and theoretical works. However, its topicality is of no doubt. As a result of careless, sometimes even unscientific approach of researchers to author's text, there is a significant distortion of the original text in modern publications of historical documents. Not only the text of the author is distorted, but even its title and dating.

We encountered a whole complex of such author's text distortions while preparing for publication some selected articles by Mikhail Gnesin published in local periodicals of the early 1910s [3].

## II. ARTICLES BY MIKHAIL GNESIN IN LOCAL PERIODICALS OF THE 1910S

The composer Mikhail Gnesin (1883-1957) belongs to the cohort of Russian musicians for whom the actual musical creativity was inseparable from literary and music critical activities. After graduating from St.

Petersburg Conservatory (composition class of Nikolai Rimsky-Korsakov), his life and work for almost a decade and a half was associated with working in province: at the beginning at the Music School of Ekaterinodar Department of Imperial Russian Musical Society (1911-1913), then – from 1913 to 1921 – in his native Rostov-on-Don.

His first experience in journalistic activity dates back to 1909: the article "On Gypsy romance" was published in St. Petersburg. In the future, Gnesin, while staying in province, continues to cooperate with press in the capital – magazines "Music" and "Musical Contemporary". However, in terms of musical education, the most demanded was for the composer his cooperation with the local press: in Ekaterinodar newspapers ("Kubansky Krai") and Rostov-on-Don ("Priazovsky Krai" and "Rostovskaya Rech") in 1913-1916. We revealed more than 40 articles by Gnesin. At the same time, in quantitative terms, chronologically they are distributed quite unevenly – from individual materials in the first years to extensive journalistic activity in 1916.

It suggests that the composer did not immediately come to the idea of possibility of musical propaganda via provincial printed media: at that period, there was no such experience in Russian music journalism beyond the press of St. Petersburg. As we have already mentioned [4], musical enlightenment was still in its infancy in provincial press of the early twentieth century. At the same time, as noted by Ira Petrovskaya, in newspapers of any city, "representatives of various social groups, including professional musicians, wrote about music" [5].

It is worth mentioning a wide variety of issues discussed in Gnesin's articles within this period. Most of works deal with music history. These are not only memoir articles (about Alexander Scriabin, Anatoly Lyadov, etc.), obituaries (to Liverius Sacchetti and Max Reger) or dedicated to death anniversaries of Russian composers (Modest Mussorgsky, Anton Arensky), but also materials about works by Nikolai Rimsky-Korsakov (overture "Light Holiday", opera "Christmas Eve"), etc. Gnesin also deals with music and concert activities in the province and music education issues. In announcements for the upcoming concerts, Gnesin gives quite a detailed information about activities of a particular performer. Besides, the author pays attention to ballet and choreography (in particular, to creative activities by Mikhail Fokin), to history of theatrical art.

The most important feature of his style is engaging a lot of extensive quotations from publications by musicians and philosophers: "Chronicle of my musical life" by Nikolai Rimsky-Korsakov, articles by Vladimir Stasov, Herman Laroche, Nikolai Kashkin, Andrey Famintsyn, letters by Anatoly Lyadov, works by Immanuel Kant, Dmitry Pisarev, etc.

A significant number of publications were signed with the full name: *M. Gnesin*, *M. F. Gnesin* or *Mikhail Gnesin*, some articles were signed with cryptonyms *M. G.* or *M. F. G.*, one work has the signature *M. G-n.*

Gnesin's articles are considered in more detail in our research [6].

At present, periodicals in which Gnesin's articles were published are bibliographic rarities; they have been preserved only in newspaper collections of the largest libraries in Moscow and St. Petersburg. Newspapers' preservation is satisfactory. Textual processing of materials published in them does not cause any noticeable difficulties. However, the print quality does not always allow you to read some individual words quite clearly. In addition, there are some text losses.

### **III. HISTORIOGRAPHY OF MIKHAIL GNESIN'S PUBLICATIONS (CONTEMPORARY HISTORY)**

Gnesin's musical and critical legacy, especially dating to the pre-revolutionary period, is one of the unexplored aspects of composer's life and work. Most of his literary works remain unknown to a wide range of readers and researchers. Therefore, introduction of Gnesin's journalistic materials into scholarly discourse is an important advancement in Russian musicology.

Since 1999, a number of archeographic publications of archival documents (letters, memoirs) and individual publicistic works of the composer have appeared in scientific and popular literature. Above all, researchers sought for handwritten documents published during Gnesin's lifetime or previously deciphered manuscripts. Note that most of Gnesin's manuscript sources, due to complexity of their deciphering, have not been included in study areas yet.

The first in history of Russian musicology archeographic publication of Gnesin's music-critical works was the article "Rachmaninoff as Scriabin's performer" [7] ("Priazovsky Krai", October 18, 1915). Prepared by a local historian Vladimir Sidorov, this publication did not pursue scientific goals, but was a literary illustration for an essay about Gnesin's activities in Rostov-on-Don in Rostov History Encyclopedia.

In 2008, Gnesin's article "Mikhail Shchepkin and new trends in stage technique" ("Priazovsky Krai", November 01, 1916) was published in documents' collection "Vsevolod Meyerhold and Mikhail Gnesin" [8] compiled by Irina Krivosheeva and Sergei Konaev. The publication was dedicated to search and discoveries by Gnesin to mold the method of "musical realism" developed by film producer Vsevolod Meyerhold.

At various times, the whole set of nine articles by Gnesin published in Rostov press in 1915-1916 was reproduced in publications by Galina Sycheva. Later,

all of them were combined in the study "Enlightenment in composing, social, scientific, pedagogical and publicistic activities of Mikhail Gnesin" [9].

Therefore, 11 of articles by Gnesin that had been published in the local periodical press in the 1910s were reproduced in various scientific and popular publications. They are not only a historical document, but also an important step in understanding literary and critical works by the composer.

Comparison of the text of these publications with the original source evidenced that all of them in one way or another did not avoid textual errors, inaccuracies and distortion of the text. At the same time, in some cases, the meaning of what is said is distorted to a complete opposite. In addition, when reprinting, there are errors not only in articles' titles, but also in the dates of their original publication. It prevents from a high-quality comprehensive historical and theoretical text analysis.

#### IV. MIKHAIL GNESIN AUTHOR'S TEXT AND ITS DISTORTIONS IN MODERN SCIENTIFIC TRANSCRIPTION

Our research of publications made by modern scientists of Mikhail Gnesin's musical and critical works facilitates revealing several groups that distort the original author's text.

First of all, **these are omissions of individual words, phrases, and even whole sentences** that were not marked appropriately in modern texts. For example, in Gnesin's article "Mystery of humanity and music history. (From memoirs about Alexander Scriabin)" in the phrase "Vot chem ob'yasnyayetsya besplodiye indo-arabskogo muzykal'nogo *geniya*, *apatichno vzhashchivayushchego v techeniye tysyacheletiya vso te zhe svoi makhrovyye tsvety*" ("It explains the infertility of Indo-Arabic musical *genius*, *apathetically nurturing for a thousand years its unchangeable polypetal flowers*")<sup>1</sup> when reprinted, the italicized participial construction disappeared, and the word "*genia*" ("*genius*") was changed into "*peniya*" ("*singing*") [10] (probably as a result of computer text recognition: Cyrillic letters "z" and "n" have similar graphics). As a result, it turns out that not the achievements of folk Arabic music are meant, but *musical* singing (which is a speech redundancy not characteristic of this highly educated author).

In the review "Musical Rostov in 1915", when reprinted, the phrase "<...> byli i pomimo kvarteta interesnyye vystupleniya: v *stenakh muzykal'nogo uchilishcha IRMO prokhodili sol'nyye vystupleniya i ansambli* (sonatnyye vechera i t. d.)" ("< ... > besides

<sup>1</sup> Hereinafter, text fragments that were distorted in reprinting are in italics.

the quartet, there were other interesting performances: *solo performances* and ensembles (sonata evenings, etc.) were held *within the walls of the Music School of Rostov-on-Don Department of Imperial Russian Musical Society*") loses mentioning the educational institution and solo performances [11].

Word omissions of author's text often lead to meaning modification of what was said to the exact opposite. For example, the pathos of one fragment of the article "Olenina-d'Alheim" was Russian musician's dislike of Paris. "*We must despise Paris*," wrote Gnesin, "this wonderful laboratory of art". Instead, in modern reproduction of this text, there appeared the phrase "*We need to go to Paris*" [12], drastically crossing out all the above in the article.

The same group of author's text distortions includes **arbitrary additions of individual words** made by the author of modern publication. In the same reprinted version of Rostov-on-Don musical life, the author's genuine text reads: "i novaya shkola privlekla dostatochnoye kolichestvo uchashchikhsya, i prezhniye niskol'ko *ne postradali*" ("the new *school* engaged a sufficient number of students, and the former *students were not impaired*"); the reader of the reprinted version, however, finds an inappropriate repetition of the language unit: "i novaya *shkola* privlekla dostatochnoye kolichestvo uchashchikhsya, i prezhnaya *shkola* niskol'ko *ne postradala*" ("both the new *school* has engaged a sufficient number of students, and the former *school was not impaired* a bit") [13], as well as the change of the grammatical category that expresses the quantitative characteristic of the subject.

Also, the modern reprints of Gnesin's articles are characterized by **pseudo-synonymic substitutions** that distort the text to a considerable extent. For example, in the publishing "Musical Rostov in 1915" quoted by us above, Reinhold Gliere's youth symphony turns from "attractive" to "fascinating" [14]; and in the article about Alexander Scriabin, "The mystery of humanity and the history of music", in the phrase "po odnim lish' ukrasheniyam nemyslimo konstruirovat' *samyye sooruzheniya*" ("it is unthinkable to design *the major* structures based on ornaments alone"), the last words were changed to "*sami sooruzheniya*" ("the structures as such") [15], and it radically changes the meaning of what was said.

One more example also describes a similar semantic deformity of the source text. In the same article, touching upon the influence of Kiev Conservatory evacuated to Rostov-on-Don during the World War I on activities of local city music schools, Gnesin writes about a local music school: "<...> neuzheli *zh* ucheniki tak seychas i razbegutsya *iz nego*" ("<...> *are* the students *really* going to run away *from it* (= *from the school*) now?"). In modern transcription, the meaning is distorted to absurd after omission of a Russian particle

enhancing emotional sense of the phrase (*are...really*) and replacement of the preposition of direction *from it* by the preposition of cause "due to": "<...> neuzheli ucheniki tak seychas i razbegutsya iz-za nego" ("<...> are the students going to run away *due to it* (= *because of the Conservatory*) now") [16].

Another type of author's text distortion occurs because of **wrong reproduction of word endings**. For example, in the article "Olenina-d'Alheim" "the fate of Mussorgsky's posthumous successes outlined ... *schematically*" in the new edition becomes "*a schematic fate*" [17]. In the above fragment about the negative attitude of a Russian musician to Paris, Gnesin calls for "disdaining for light laurels of refined residents of *capitals*", referring to both capitals of the Russian Empire – Moscow and St. Petersburg. Wording of the modern text is perplexing by mentioning just one capital [18]: it is unclear which is referred to, Paris or Russia, and if Russia is meant, why is the capital only one?

In some cases, there is also "**conjecturing**" of **impaired author's text**, even in cases when the text can be restored from other sources. A good example is "a possible version of author's words"<sup>2</sup> used while preparing the publication of article "Anton Arensky" instead of the lost newspaper text. In this case, we are talking about a quote from the book by Nikolai Rimsky-Korsakov "Chronicle of my musical life", that is not, as it is known, a bibliographic rarity. As a result of this rather free approach to the author's text, the sentence "*Vokal'naya yego muzyka dazhe okazalas' sposobnoy vliyat' na boleye molodykh kompozitorov*" ("*His vocal music was even able to influence younger composers*") turned into a heavy verbal structure that lost its semantic meaning: "[*Arenskiy obladal darovitost'yu*], sposobnoy vliyat' na boleye molodykh kompozitorov" ("*Arensky had a gift*) that could influence younger composers") [19].

In modern reproductions of Gnesin's articles, there often occurs so-called **punctuation replacement** when punctuation marks are substituted. This is most often the case when Gnesin uses complex and compound sentences. While preparing such publications for printing, authors often break such sentences into several independent ones. Here is an example from the article "Modest Petrovich Mussorgsky". Author's text: "Mussorgsky's seriousness in his attitude to art, his creative concentration and absolutely exceptional musical talent are undeniable, and now <...> they can no longer inspire an attitude to them different from adoration" is divided into two independent sentences: "Mussorgsky's seriousness <...> and absolutely exceptional musical talent are undeniable. And they can

no longer generate a different attitude to them < ... >" [20]. In the article-memoirs of Scriabin the sentence: "The divine "truth" of music was definitely given to humanity at once; but not being able to grasp it, the humanity rejected it or lost it having clung to the simplest and most evident things; but after a millennial thrust of creative work at this simple thing, the humanity has finally arrived to knowledge of the truth, and this truth was found to be the one that was once given to humanity" was split into three independent sentences at re-publishing (splitting was done by punctuation mark ";") [21].

The same distortion type of author's text at re-publishing includes **merging several paragraphs** into a single one. Such means used by authors-compilers while preparing the primary source for publication violate the internal logic and the semantic structure of the primary source text. We should point out that the "Rules for Publishing Historical Documents" do not provide for such a scientific and critical facility of text rendering. On the contrary, it is allowed to split the text into paragraphs, as needed, but for informal documents [22].

## V. DISTORTIONS OF TITLES AND PUBLICATION DATES OF MIKHAIL GNESIN'S ARTICLES

Distortion of the title and / or the publication date of the article refer to another set of deformities of author's text.

To errors in the title of a journalistic material we relate its simplification, when the author while preparing the text for publication or compiling a bibliographic list, omits a subtitle. Thus, the title "The Nymph. (For the concert of Nadezhda Zabela-Vrubel)" ("Kubansky Krai", March 27, 1913) in the lists of articles published by Gnesin was transformed into "The Nymph" [23]. Another case is "adding" elements non-existing in the original text: the article "Performances of the Association of Russian Opera Artists" ("Rostovskaya Rech", March 16, 1916) was called "Performances of the Association of Russian *Private* Opera Artists" [24].

The most crucial, in our opinion, is distortion of surnames and activity areas of publication heroes in the title. For example, in the title of Gnesin's article "K priyezdu *skazatel'nitsy Krivopolenovoy*" ("For arrival of *narratress Krivopolenova*"), the author uses an obsolete word that is used only in Northern regions of the country. However, it describes the activity area of publication hero, Maria Krivopolenova – storytelling of old folk tales and epics. Meanwhile, the list of literary works by the composer comprises "*skazitel'nica (the narrates) Krivopol'naya*" [25].

<sup>2</sup> This is the way the author of the publication comments on his actions.

The gravest factual errors include incorrect publication dating of some articles by Gnesin. For example, the article "Anti-semitism and music" ("Priazovsky Krai", July 24, 1916) in bibliographic lists of Gnesin's publications is dated by *July, 1915* [26]. The publication date of the article "Society of people's universities in Rostov and musical art" ("Priazovsky Krai", July 31 and August 3, 1916) is related to 1917 [27].

## VI. DISTORTIONS OF MIKHAIL GNESIN AUTHOR'S TEXT IN POPULAR SCIENCE LITERATURE

In popular science literature, "the results of criticism <...> are reflected in textual notes" [28]. However, analysis of popular scientific publications that archaeographically reproduce the texts of Gnesin's articles revealed that this publication category is generally characterized by the same set of deforming groups.

Thus, when the article "Rachmaninoff as Scriabin's performer" was re-published, author's description of Rachmaninoff's music as "*elegically* tuned" was transformed into "*epically* tuned" [29]. And Scriabin's "*strivings*" in the creative process turned into "*undertakings*" [30]. A pseudo-synonymic replacement of the verb "*was*" with another one, but of different time reference "*will*" brings the events discussed in the original source into the past: "The upcoming week *was* to be an echo of "Scriabin's Week" that had just been over in both capitals" [31].

In popular science publications, there is also a merging of text paragraphs and punctuation replacement resulting in splitting a complex sentence into several simple ones.

## VII. CONCLUSION

Thus, the original source text distortion during its archeographic processing in modern publications in art history revealed by us at the example of Mikhail Gnesin's articles is a major scientific problem. After all, in research work, it is not always possible to reach author's text directly. This way, the material published in a scientific or a popular scientific paper is perceived as the only true and accurate one.

In our opinion, negligence in preparation for publishing of art studies historical document is catered by insufficient professional training of academic staff at initial stages of their education (Bachelor's and Master's degrees). For example, in recent years, such subjects as "Source studies", "Textual studies", and "Archival and bibliographic practice" have been excluded from the curricula of musicologists at some musical higher education institutions.

Moreover, researchers, most likely heavily relying on modern computer technologies of text recognition, do not pay enough attention to careful comparative checking with the text of the original source at the final stage of a historical document preparation for publication. No doubt, it is just poor attention to detail.

However, finally, the responsibility for accuracy of author's text reproduction lies on the researcher who prepared the text for publication.

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# The Play of Daniel in the National Musical Culture

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## ABSTRACT

The article is devoted to the consideration of the processes of biblical story implementation ("Play of Daniel") in the Old Russian culture and domestic works of the new time. The process of secularization was analyzed: from the church ceremony the Play moved first to the theater stage, and then to the fairgrounds, and in the early twentieth century was resumed in the concert hall. His liturgical side disappeared - prayers, liturgical hymns, the accent shifts to a dramatic and then comic performance, already in the play by Polotsky P. Only in the composition of the Kastalsky he once again took part in the performance as a church reader. The conclusion was made about a sharp reduction in its musical component - from "dewy poems" of considerable length, to brief "games" in the play by Simeon Polotsky and in skomorokh fun. Only at the beginning of the twentieth century, thanks to the "historical restoration" of Kastalsky A.D. a new, mostly musical version of the Play appeared.

**Keywords:** "Play of Daniel", Old Russian rite, Old Russian singing tradition, musical restoration of Kastalsky. A

## I. INTRODUCTION

In the liturgical tradition of Ancient Russia there were special rites, which are not preserved in church practice nowadays - the "Donkey walk" the "Healthy bowl" and, perhaps, the brightest of the rites - the "Play of Daniel". This church ceremony plays a special role in the culture of Ancient Russia as a unique rite that occupies an intermediate place between purely liturgical and secular. The rites in it concentrated the most complex samples of divine service singing and, at the same time, the elements of the future national theatre were born.

The Old Russian rite "Play of Daniel" repeatedly attracted the attention of musicians-performers, composers, artists: as an example, let us name the painting by Roerich N. "Play of Daniel" (1905), the choric play of A.Kastalsky ("Play of Daniel". For choir and bass solo. Ancient Church Rite", 1909), reconstruction of a fragment of the Play in the film by S. Eisenstein "Ivan the Terrible"<sup>1</sup>.

## II. OLD RUSSIAN DIVINE SERVICE

The earliest written data on fulfillment of a rite in Russia concern Novgorod church culture, they remained in the account book for 1548. According to

one version, this amazing Play appeared in church life thanks to an outstanding bishop - St. Macarius, Metropolitan of Moscow and All Russia (1482-1563). However, there is a different point of view: Church archaeologist Dmitrievsky A. assumed that in Russia the Play was known already at the end of XIV century: in the Old Russian legend "Walks of Ignatius Smolnyanin"<sup>2</sup>. The last evidence of the Play in the expenses books dates back to 1645. Thus, the existence of the Play in the 16th-17th centuries is documented, but there are suggestions of an earlier emergence of the rite based on the Byzantine, and possibly Western European traditions.

The "Play of Daniel" is based on the biblical narrative in Chapter Three of the Book of Daniel. After three years of education and training at the court, Daniel and three young men<sup>3</sup> began serving at the court of Nebuchadnezzar.

Ananias, Misael, and Azaria, together with Daniel, were chosen to serve among the noble Jews. The book of the prophet describes an episode in which Nebuchadnezzar conceived to make a solemn worship of a pagan deity by ordering the construction of a golden calf-idol in the field of Deir. All royal officials

<sup>2</sup> The author of "The Walks" visited Constantinople in 1389-1405. The Russian traveler describes church customs in great detail, mentioning, among other things, the "furnace of Shadrach, Meshach, and Abednego".

<sup>3</sup> In the book, each of the Babylonian children had paired names: Anania (Sedrach), Misael (Misah) and Azariah (Abednago).

<sup>1</sup> English composer Benjamin Britten also showed interest in this story, but the source of inspiration was not the Old Russian rite, but stained glass windows on the biblical themes of Chartres Cathedral.

were obliged to participate in the rite. Under the fear of burning in a hot furnace everyone had to bow to the golden idol (Dan 3:1-11).

However, the children of Babylon broke the order and openly confessed their faith in the true God, refusing to serve the local gods and worshipping the golden statue. By order of Nebuchadnezzar, they were bound and thrown into a hot furnace (Dan 3: 12-23). The fire did no harm to them - the children were saved by the angel who descended into the furnace. The unbound and intact children - Ananias, Azariah and Mishael - sang a song to the Lord among the fire (Dan 3: 91-92). After seeing the miracle, Nebuchadnezzar blessed the God of Sedrach, Misach, and Abedenago, forbade insulting God, and gave top administrative positions to the children (Dan 3. 95-97).

Originally, the memory of the miracle of the Babylonian children took place on the Sunday (or two Sundays) before Christmas. In the post iconoclastic epoch the memory of the holy children was fixed for a specific date of December 17.

Since the salvation of the children from the furnace was seen as a prototype of the Resurrection of Christ, the song of the Babylonian children became part of the Matins, one of the themes of which is known to be the glorification of Christ's resurrection. In almost all liturgical monuments of antiquity, the songs of the Babylonian children decorate the festive Matins, usually replacing the repentant Psalm 50. In the original sequence, Azariah's prayer and the first part of the song of the three children were sung with the chorus "Hallelujah" and the second part with the chorus "Give blessing".

With the development of hymnography, the choruses to the hymns of the Babylonian children in Orthodox tradition were replaced by irmoses and troparions of the seventh and eighth songs of the canon<sup>4</sup>, usually containing numerous interpretations of the miracle that happened to the children in Babylon.

In ancient times, the rite was performed only once a year, shortly before the feast of Christmas, December 17, the old style. There is information that the "Play of Daniel" was performed in Novgorod, Moscow, Vologda, Ryazan, Rostov and, quite probably, in other cathedral cities during the Patriarchal or other bishop's divine service.

The rite was prepared for several days. The most important attributes of the performance were: a furnace

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<sup>4</sup> Later on, a close conceptual connection emerged between the hymn of the three children and the hymn of praise to the Mother of God "My soul exalts the Lord": both the hymn of the Mother of God and the 8th and 9th hymns of the canon in modern practice are invariably present even in truncated canons (two, three, and four songs) in all sequences of the divine year.

(i.e. a tower divided into two tiers), iron tubes and a bugle with charcoal, candles, palms, shawls (towels), the attire of the Play's participants, a three-dimensional image of the Angel, which at the right moment rose and fell with the help of a rope, sliding from the altar and thrown over the block. To ignite the flame, purple lythrum - an easily illuminating grass - was used.

Three young men, two chaldeans (servants of the tsar), a young teacher and a choir directly participated in the Play. The church clergy helped the performers, and the bishops present blessed the performers before and at critical times. The roles of the teenagers were performed by the young people with the best voices in the choir. Irmoses and stikheres sounded many times during the celebration. An adolescent teacher (tired man) helped to dress up the boys<sup>5</sup>, to light their candles, accompanied them to the furnace. The Chaldeans were probably sung by adult singers<sup>6</sup>.

The "Play of Daniel" many times attracted the attention of scientists of different specialties - philologists (Veselovskiy A. [1], Morozov P. [2], Pekarskiy P. [3]), church archaeographers (Nikolsky K. [4], Dmitrievskiy A. [5]), musicologists (Metallov V. [6], Findeisen N.[7], Keldysh Yu. [8], Velimirovich M. [9]). However, it was only in the last two decades that a multifaceted analysis of the rite "Play of Daniel" and the chants that it includes was carried out. In S. Kravchenko's article [10] and in N. Terentyeva's dissertation [11] the full text of the hymns was published. The origin of the hymns was analyzed, and the full rite was reconstructed on the basis of comparison of text versions of the Play among themselves, as well as texts contained in the Episcopal service book and with the biblical source.

In the Old Russian rite "Play of Daniel" several important features were formed:

- The ceremony was positioned as a church one, held in the cathedral church during the divine service on a day defined by the church charter.
- The ceremony was led by the highest church hierarchs - Patriarch or Metropolitan.
- The highest secular authorities - the tsar or prince with his family - took part in the

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<sup>5</sup> Leather hats, or crowns, with cast copper crosses were worn on the children's heads. The vestment consisted of a stikharion sewn from a thin expensive canvas, decorated with velvet patterned arms and sleeves. Sources, i.e. stripes of a colour other than the garment itself, fell to the hem and were made of dye or ribbon.

<sup>6</sup> Hats of the Chaldeans were called sholems, or turiks. The ancient wreaths and Chaldean turiks were swollen with hare or ermine fur and coated with gold. Chaldean dresses were called skirts or yups and were sewn from a red-baggy cloth. The palms that the Chaldeans held were supposedly carved from wood and gold plated in paint.

ceremony as parishioners and, at the same time, as spectators.

- The rite was based on the most modern and developed singing style by the time of its performance, the best singers of the time took part in its performance, the best didascals participated in the preparation.
- The rite included some small secular elements in addition to purely ecclesiastical ones: in the actions of the Chaldeans there were some signs of skomorokh culture (replicas of a simple nature)<sup>7</sup>.
- The dramaturgical component played a major role, and actions not typical of divine services were also used (e.g. the burning of purple lythrum or the Chaldeans' literary dialogues).
- Over the years, neither the words of the chants, nor literary texts, nor rite acts were changed, and the rite was gradually canonized.

### III. PLAY FOR THE COURT THEATRE OF SIMEON POLOTSKY

The dramatic work "About the Tsar Navhodonosor, on the gold idol and the three children, in the furnace not burned" is the first Russian poetic drama created for the court theater of Tsar Alexei Mikhailovich. One of her story sources was the rite of the "Play of Daniel" in the Moscow version, which is recorded in the Episcopal service book of the Assumption Cathedral. Unlike the Novgorod rite, its dramatic scenario is significantly reduced and is a liturgical oratorio. The play was written and presented in the Christmas-tide in 1673-1674, becoming a ceremonial Christmas gift to the Russian sole ruler. In the genre of the play gravitates towards the scientific tragedy and meets its normative elements.

Simeon Polotsky owns at least two surviving plays: "About the Tsar Navhodonosor, on the gold idol and the three children, in the furnace not burned" and the comedy "The parable of the prodigal son". However, Polotsky also created a large number of so-called

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<sup>7</sup> The first Chaldean. Brother!  
 The second Chaldean. What's the matter?  
 The first Chaldean. Are they the tsar's children?  
 The second Chaldean. Sure they are.  
 The first Chaldean. Have the disobeyed the Tsar's command?  
 The second Chaldean. They're not listening.  
 The first Chaldean. And they don't worship the gold idol, right?  
 The second Chaldean. They don't.  
 The first Chaldean. Let us send them to the furnace then?  
 The second Chaldean. Let them burn.

"dialogues" and "recitations", which, although they cannot be attributed to us as truly dramatic works (based on the criteria currently in place), nevertheless, in their form they are close to the theatrical drama.

An excellent connoisseur of the rite side of Christianity, he chose for his first drama the widely known in Orthodox liturgical practice "Play of Daniel", usually played on Christmas Eve. The Biblical tsar was painted in the play by Simeon Polotsky by a ruthless tyrant. His deeply wicked deeds and thoughts were opposed by the wise reign of the "most pious and exalted", "God-given" Alexei Mikhailovich, who establishes in his kingdom laws that correspond to those of God. He is addressed by the author in the "Foreword" (prologue) of his play<sup>8</sup>: the virtues of the tsar are praised, and in contrast, they make an indication of unbelief and pride of Nebuchadnezzar, who declared himself a god and ordered to throw three children in the furnace for disobedience.

The comedy "About Tsar Nebuchadnezzar" is not divided into acts. After the "Foreword", which consists of an appeal to Tsar Alexei Mikhailovich, it is announced that this event will be a "comedy" in front of the tsar and the boyars<sup>9</sup>; the theatrical story begins involving many actors and statistis.

Nebuchadnezzar, with his boyars, six servants and six armed warriors, enters the stage, sits on the royal throne praising his own power, calls himself the god of gods and orders the treasurer to issue gold for the manufacture of his statue, which, according to his command, should be worshiped by all peoples. The treasurer leaves to execute the Tsar's order, and the Tsar commands another boyar, Zardan, to build a furnace near the statue, in which anyone who does not want to worship the Tsar's image should be thrown. There are two curtains in the back of the stage.

Then one veil rises, a statue is shown, another veil rises, the stove is shown. Boyar Amir reports to the Tsar that all the people are already standing in the field Deira. The tsar appeals to the "voices" and orders to play. They begin to "trumpet and squeal." All men fall down, but three men do not bow; Amir commands them to be caught. Then the play goes according to the Daniel's recount. The furious tsar demands worship,

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<sup>8</sup> God in Trinity, you are the one who is worshipping.  
 and the proper bow is humble,  
 Tsar Navhodonosor living in sings,  
 holding a scepter in the right hand.

<sup>9</sup> Let's share the truth in a comedy manner,  
 And reveal it as it is  
 We worship your and all the heavenly host  
 You've been serving well of the princes and boyars.  
 Comforting your heart, you'll see,  
 And keep us in your mercy.

and the children do not obey, they are thrown into the furnace. An angel appears, the children sing their song with words like in the Bible. The tsar, seeing such a miracle, repents, worships the true God and orders to honor the survived children.

The comedy ends with Epilogue, wishing a peaceful reign to the tsar as well as victory, long life and heavenly crown.

There are not so many musical fragments in the performance, but they play an important semantic form-forming function.

"Playing" on various musical instruments can be heard the first time since "The Foreword". Then, while the statue and the oven for the next episode are being prepared, the tsar orders the musicians to be called in order to fill in the pause with something. In the scene with the worship of the statue there are trumpets and pipes, the tsar commands to "blow, play instruments and play the pipes", the musicians are prescribed to "play and blow the pipes". Then there are readings from the book of prophet Daniel (most likely lines corresponding to the plot) and singing of the children related to the text of the same biblical book. At the end of the play, the author leaves room for the so-called "jubilation" ("jubilation shall take place"), as well as many years, or "playing" on musical instruments.

The musical side of the work is not specified by reference to specific compositions. According to most scientists, the production could use various opuses performed on musical instruments and dramas corresponding to the plot by nature and instrumental composition.

Even in the case of the book of prophet Daniel some initial words are given, but neither the length of singing nor the singing style are defined. This is partly due to the variability of performance depending on the composition of participants and spectators. The lack of instruction is partially determined by the participation of professional church singers in the production. It is no accident that Mike L.N. [12] links the plot of the play "About Tsar Navhodonosor..." with the liturgical rite of the "Play of Daniel". He rightly points to the belonging of the participants of the theatrical church ceremony - three children and two Chaldeans - to the temple ministers, the relationship of characters with the bishop's singers.

Thus, the analysis of Simeon Polotsky's play allows us to draw the following conclusions:

- In the foreground comes a theatrical, dramatized side (it is not by chance that literary scholars refer to the play to the genre of drama). Music begins to play a subordinate role.
- In the ratio of secular and ecclesiastical sides, secular, hymns and ecclesiastical readings are used only in one episode. The church authorities were not present at the performance.
- The play is of a moral nature, but the entertainment element becomes strong enough.

Later on, the plot moved to the fairgrounds, performed by artists of open-air stages by skomorokhs. It has not yet been possible to find an accurate and complete record of such a representation. It is only known that the main characters were Chaldeans, the role of the children became static, the number of their comments was reduced to a minimum, and the angel as a character replaced the image in full height. The role of music was also limited to playing melodies using skomorokhs instruments at the time of the change of scenery.

#### **IV. MUSICAL RESTORATION OF ALEXANDER KASTALSKY**

The reason why Alexander Kastalsky turned to the Old Russian rite was his deep interest in the unusual and previously unknown genre of musical and historical restorations. They combined the composer's archaeological inclinations and passion for experiment, his careful treatment of ancient chanting and his desire to revive musical history. The first attempt, the cycle "Samples of church singing in Russia of the XV-XVII centuries", was followed by others, despite the composer's own vocation not to start any more archaeological ideas. They were associated not only with Russian folklore, but also with folk music from other world cultures.

Already while writing the first monumental cycle, Kastalsky A.D. was interested in the rite "Play of Daniel", for the creation of which he again, as well as for the previous work, did a great research work: collected and studied scientific literature, found the singing manuscripts, which contained descriptions of the Play, tried to decipher the unmarked hooked notation. In 1907 the composer completed the "Play of Daniel" for the chorus and soloists on the basis of the medieval liturgical Play of the same name about three Babylonian youths (M.P. Jurgenson's publishing house, 1909).

The work was premiered on March 18, 1907. In April 1909 in the hall of the Synodal College was a theatrical performance based on the Kastalsky's work. New parade costumes were sewn for the singers based on Vasnetsov's sketches. The concert was attended by

the Grand Duchess Righteous Martyr Elisabeth Romanova, a patroness and admirer of the Synodal Choir.

It was Kastalsky who became the ancestor and, at the same time, the "musical restorer" of a new genre - a musical play. He inherited from the Old Russian singers not only melody, themes, and spirit of creation, but also creative principles based on the inseparability of the constituent elements of the temple play, and determined by the tasks of divine service and the church calendar" [13].

The Kastalsky's work is intended for chorus and soloists, it clearly distinguishes the style of the Old Russian monody in the introduction ("On the field of prayer") and the actual style of Kastalsky - with a virtuoso harmonisation of songs close to everyday life ("Blessed is the Lord") against the background of the recitation of selected words of the Book of Daniel the Prophet. The work is divided into two parts, different in tempo, intonation material and tonal plan, which fully corresponds to the incarnate plot - the appearance of an angel of the Lord becomes a boundary, after which the children's request is replaced by a praise of the power of God.

In the composition of Kastalsky many important features of the Old Russian rite are resurrected:

The premiere took place in the performance of the Synodal singers, in the Diocesan House, at a meeting of the Commission for the Study of Ancient Church Monuments of Moscow and the Moscow Diocese<sup>10</sup>. Thus, the premiere was almost a significant event for the Church.

<sup>10</sup> As *Moskovskie vedomosti* reported (1907. 20 March/April 2. No.65. Tuesday. P. 4) "On March 18, Sunday, at 8 pm, in the Great Hall of the Diocesan House an "open session" of the Commission for the Study of the Monuments of Church Antiquities of Moscow and the Moscow Diocese took place, which was honored by the presence of their Imperial Highnesses the Grand Duke Dimitri Pavlovich and Grand Duchess Maria Pavlovna, the Moscow Governor. Junkovsky V.F., Governor-General Hershelman S.K., former Minister of Public Education Glazov V.G> ... (...) Next came the "Play of Daniel" performed by the full chorus and individual soloists of the synodal singers orchestrated by the famous talented composer Kastalsky A. D., who, on the basis of ancient hooked notes relating to the "Play of Daniel", composed very beautiful, charming music ... The performance of the "Play of Daniel" was inimitable. Listening to delightful church music, we were mentally transferred to that interesting epoch, when the rite was performed in the Assumption Cathedral in Moscow and in the Cathedral of St. Sophia - in Novgorod. The strength and power of the synodal choir (up to 100 people), of course, fully corresponded to the patriarchal Moscow church clergy. The singing was accompanied by a reading of the essay by Professor of the conservatory priest Metallov V.M., which helped understand the Play and music. With the help of the magic lantern many light paintings were reproduced from the miniatures of XI-XVII centuries and from the last painting by Roerich N.K. - "Play of Daniel", which was at the newly closed exhibition of the Union of Russian Artists" [14].

In ancient times the rite was headed by church hierarchs - in the XX century (April 10 and 12, 1909) the sacred text was read by the vicar of the Moscow diocese Bishop Dmitrov Trifon (Turkestan).

In 1909, Elizabeth Romanova, sister of the Empress, Grand Duchess, took part in the ceremony as a spectator, as a representative of the highest secular power.

Just as the Old Russian ritual was based on the most modern and developed singing style at the time, Kastalsky's work is replete with complex texture techniques, vivid modulation shifts and the most complex rhythmic organization. At the same time, many signs of the church tradition are carefully embodied - the sacred text, canon reading, the tune of the theme "On the field of the prayer", which could be used in the Old Russian rite, is quoted.

The Old Russian rite included small secular elements besides purely church ones. In Alexander Kastalsky's work, church and secular origins are deeply interacting and interpenetrating, and none of them is the main one.

A big role in ancient Russia was played by the dramaturgical component, some ritual actions. In the musical restoration of Kastalsky there appeared "a small performance, developing on an uncomplicated plot, and containing all the attributes of the stage action in the primitive form, which is inherent in the medieval folk theater [13].

As Terentyeva P. points out, in comparison with the Divine Service rite, the author's work is very brief. So, out of nine dewy verses there is one left - "On the field of prayer...", the singing of the children "And endeavour..." as if merges with the Seventh song, the number of verses of the Bible song is reduced. Different stylistic strata are combined - Znamenny chant, Obikhod chant, psalmody.

## V. CONCLUSION

The study provides the following general conclusions.

There's been a noticeable secularization process. From the church ceremony the action moved first to the theater stage, and then to the fairgrounds, and in the early twentieth century was resumed in the concert hall. The ritual ceased to be a church ritual performed in the cathedral temple in the presence of the church hierarchy.

The center of the Old Russian rite were the blessings of the Metropolitan or Patriarch, the singing of clergy and the reading of priests. In spite of the fact that the Play was built into the non-divine services, it was the temple rite that prevailed. Gradually the

liturgical side of the rite disappeared completely - the prayers were not included, the hymns of the service became episodic. Correspondingly, the liturgical text of the book of Prophet Daniel was also shortened, which in Simeon Polotsky's drama was already given in fragments, and was reproduced depending on the intention of the director. The emphasis in Polotsky's play shifts to the dramatic, and then, in the skomorokh culture, to a comic performance. Only in the Kastalsky's composition the holy text sounded again in full, and the bishop took part in the performance, though only as a church reader.

Changes were made in the plot of the Play - the main characters were gradually becoming not teenagers, but Chaldeans. It was their remarks that became more and more developed and gradually broke the original plot balance. New characters appear - the wicked king himself, his advisers, and so on. On the contrary, an angel from one of the main characters, a spiritual messenger singing divine songs, turns into an iconographic image, and then a symbolic one - the character depicted in the picture.

The musical component of the rite was drastically reduced - almost two hours of singing "dewy poems" and choruses of considerable length were replaced by relatively brief "melodies" in the play by Simeon Polotsky and in skomorokh fun. Only at the beginning of the twentieth century, thanks to the "historical restoration" of Kastalsky A.D., a new, mostly musical version of the Play appeared, with a small theatricalization and participation of the clergy. However, it is also inferior in duration and scale to the Old Russian prototype.

In recent decades there has been renewed interest in the culture of Ancient Russia, including this most interesting ritual. Researchers Kravchenko S.[10] and Terent'yeva N.[11], who provided note materials and data of scientific research to the ensemble "Sirin", which carried out historical reconstruction of the rite, made a significant contribution to this process. This gives hope that new compositional opuses inspired by the "Old Russian miracle" will also appear.

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# Russian Provincial Musical Theatre in the First Quarter of the 20<sup>th</sup> Century in Saratov: Main Trends and Phenomena

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## ABSTRACT

Based on the archive materials, the article looks more closely at the development of musical theatre in Russian provinces in the first quarter of the 20th century in Saratov. The study is centred around the main trends in the development of the theatrical life of the city, the projects realized, as well as the personality of Saratov's artist F.A. Palchinsky – an entrepreneur, stage director and musical critic. Various spheres of his activity reflect the key aspects of the development of Russian musical theatre of the time period in question, and namely popularizing the art of Russian composers, highlighting the didactic function of musical theatre, relying on local performers, especially the younger ones, and aspiring to make musical art widely accessible (Popular theatre). The above-mentioned artistic aims were fulfilled in Palchinsky's creative projects, as well as in numerous reviews in Saratov's periodicals. The paper arrives at some conclusions concerning the intensity of the development of musical theatre in Russian provinces, the search for new forms of existence of musical theatre and the implementation of innovative directing principles.

*Keywords: musical theatre, Russian province, F.A. Palchinsky, the first quarter of the 20th century, Saratov, opera, theatre company*

## I. INTRODUCTION

In the first quarter of the 20<sup>th</sup> century Russian musical theatre sees a period of flourishing and dynamic development. Operas and ballets by Russian composers, the creation of private theatre companies and troupes, the rise of performing art in musical theatre – all these aspects contributed to the realization of new innovative and often experimental ideas and the renewal of the cultural space of both the capital and provincial cities. A good example of this is Saratov's musical theatre which reflects the common trends of the development of Russian provincial musical theatre. This presupposes the organisation of numerous exhibitions, educational lectures, disputes, publication of polemic articles on the issues of the development of musical culture – the phenomena that are sure to contribute to the enrichment of artistic practice and the appearance of new creative projects and ideas [1], [2].

In this paper we will turn to the first quarter of the 20<sup>th</sup> century, when Saratov's musical theatre goes through active development, and the audience has an opportunity to get acquainted with the best examples of

modern opera, especially the Russian ones (for more details, see [3]). The performers of the main roles are both well-known musicians from Saratov and those coming from the capital or foreign operatic troupes. New theatrical companies and interesting creative projects are initiated by enthusiastic musicians. Among the many famous people who devoted their lives to Saratov's musical theatre in the first quarter of the 20<sup>th</sup> century (M. Medvedev, A.M. Gorin-Goryainov, D. Yuzhin etc.) we will single out F.A. Palchinsky – the man who played a substantial role in the development of Saratov's musical theatre.

## II. SARATOV'S MUSICAL LIFE AT THE BEGINNING OF THE 20TH CENTURY AS A REFLECTION OF COMMON TRENDS IN THE DEVELOPMENT OF RUSSIAN MUSICAL CULTURE

Saratov's musical life of the first quarter of the 20<sup>th</sup> century was a bright and dynamic one. There was Saratov's branch of the Russian Musical Society with its musical classes; a musical college opened in 1895, followed by the first provincial conservatoire in 1912.

The city hosted concerts of chamber and symphonic music, and among the guest performers were such outstanding musicians as L. Auer, G. Venyavsky, A. Yesipova, K. Davydov, S. Prokofiev, A. Rubinshtein, A. Skryabin, P. Sarasate, V. Safonov, N. Figner etc. As for Saratov's performers, we have to mention the names of A. Vinogradsky, V. Zayts, A. Palitse, E. Tsendler, O. Chaban, S. Eksner etc. The stages of Saratov's theatres constantly presented musical theatrical performances from a vast spectrum of classical and modern works.

Musical theatre was highly popular. Archive documents confirm that at that time 2-3 operatic troupes used to perform simultaneously on Saratov's stages. It should be mentioned in this connection that by the beginning of the 20<sup>th</sup> century there had already been formed a large group of educated people who understood the issues of musical art really well and could appreciate the quality of performance. Among the constant attendees of musical theatrical performances were professional musicians, university professors, students, as well as a vast number of merchants who not infrequently spent substantial sums of money on the development of the city's musical life. Thus, merchant G.V. Ovechkin invested his money in the construction of a theatre building which hosted performances until 1918.

### **III. MUSICAL THEATRE IN SARATOV AND THE PERSONALITY OF F.A. PALCHINSKY**

Feodor Akhimovich Palchinsky is a personality whose name is occasionally referred to, in the studies on local history centred around Saratov's musical life, as a musical critic and the organiser of several operatic theatrical companies in 1905-1923 [4], [5], [6], [7]. He played an important role in the development of the city's musical life, contributed to the initiation of a vast audience into the academic art, and aspired to modernise musical theatre by all possible means.

The State Archive of Saratov region holds a collection of F.A. Palchinsky's personal documents, the study of which allows us to fill in several blank spaces in the history of the development of Saratov's musical life in particular and that of Russian provinces in general. These documents make it possible to reconstruct some pages of Palchinsky's life, to identify his aesthetic preferences and innovative ideas, and to recreate numerous aspects of concert and theatrical life of the city based on the study of his critical notes in Saratov's periodicals.

Biographical data on Palchinsky are extremely scarce. It is a well-known fact that he was a mechanical engineer and in the period in question worked in Saratov, in the mobilization department of the Ryazan-Ural railway. Judging by Palchinsky's notes in which he presents a list of performances of various troupes on

Saratov's stages, the beginning of his active interest in the city's musical life goes back to 1890s, as his personal notes from 1895 until 1906 contain a detailed description of repertoire lists, mentioning not only the name of the performance and its date, but also the names of the performers (and namely, their initials), beneficiaries etc.

The analysis of Palchinsky's lists shows that performances were given almost daily, by touring theatre companies. A year had two or three operatic seasons: the first one, as a rule, opened in the second half of November, the second one – the spring one – used to start in April or early May. Besides, there were also occasional summer theatrical seasons. Thus, operatic performances could be seen during the most part of the year.

Saratov's operatic repertoire on the verge of the centuries was quite vast. Foreign operas performed in the city included the works by Verdi, Meyerbeer, Rossini, Saint-Saëns, Bizet, Gounod, Wagner, Moniuszko, Donizetti, Mozart, Delibes, Tomas, Massenet, Humperdinck, Mascagni, Leoncavallo and Puccini. As for the Russian composers, theatres staged Borodin, Rubinstein, Tchaikovsky, Napravnik, Verstovsky, Glinka, Serov, Dargomyzhsky, Rimsky-Korsakov, Musorgsky and Rebikov. Compositions performed in Saratov were quite popular in Russian musical theatre of that period. In his notes on the season of 1905/1906 Palchinsky provides us with a brief statistical analysis of the operatic repertoire: "Russian: 10 composers – 17 operas – 62 performances... Foreign: 12 composers – 19 operas – 65 performances..." [8]. The doubtless favourite among Russian composers was Tchaikovsky: his 6 operas were performed 35 times during the season; his foreign counterpart was Verdi: his 5 operas were performed 11 times, and the two staged operettas – 2 times.

Together with operatic performances, high popularity was achieved by operetta (or *onepemka* – the way it was called by Saratov's musicians of that period). Palchinsky's list comprises data on the operetta repertoire of 1905/1906, which contains 35 names, including some famous works by Offenbach ("La belle Hélène", "La Périhole", "Orphée aux enfers"), Strauss ("Der Zigeunerbaron"), as well as Planquette's "Les cloches de Corneville", Hervé's "Le petit Faust", Audan's "La mascotte", Zeller's "Der Vogelhändler", and Decker-Schenk's "Khadzhi Murat". Quite surprisingly, Verstovsky's opera "Askold's Grave" is also on the list. This can be accounted for by the fact that *onepemka* was understood as a synthetic performance where an important role was attributed to musical pieces.

The observation of Saratov's theatrical life, acquaintance with its repertoire and its analysis in the

coming years proved to be of crucial significance for the composer's critical and directorial activity.

In 1905 Palchinsky becomes a famous personality in the city's musical life. Between 1905 and 1918 he publishes his reviews and notes on musical events in Saratov, offers a detailed analysis of the tour performances of numerous remarkable musicians. Palchinsky's reviews not infrequently contain shrewd comments that precisely underline the key features and style markers of composers' works. Palchinsky was brave in his assessment and did not accept the prevailing opinion as it is. Thus, he was quite harsh in commenting upon the unsuccessful performance of the soloists of Zimin's opera S.I. Druzyakina and A.I. Khokhlov: "The concert... confirmed once more that opera singers performing in the concert format often lose, not being able to get accustomed to the chamber style... Mr. Khokhlov has a great voice and ability to sing, but his opera singing led to a certain forcing of sound. A gypsy tint could be felt in many aspects. Taneyev's Duet did not appeal to the performers themselves since it had not even been well-practiced. All in all, the concert was not a memorable one!" [9].

On the other hand, Palchinsky praises A. Skryabin and S. Prokofiev who gave concerts in Saratov for the first time: "... The direction of the local branch of the Russian Musical Society deserves our gratitude for inviting S. Prokofiev, pianist and composer, to Saratov; despite the shortness of his career, he has already managed to attract the attention of both music lovers and specialists from Saint Petersburg due to his huge gift as a pianist, as well as his original and fresh talent as a composer ... In Saratov the young artist performed a vast number of his own piano compositions, from op. 1 to op. 17, which have been presented to the public eye quite recently... It proves to be rather difficult after a single audition to present a detailed account of complex compositions by Mr. Prokofiev, but the talent and originality of the author's musical thinking are so bright that one cannot help being interested in his works, despite numerous sharp and awkward harmonies and melodies... The originality of Mr. Prokofiev is reflected even in the objectives he sets before him, for instance, to depict "Obsession" by means of sounds. And he manages to do it brilliantly. The listener is quickly captured by his music and at the end of the piece, in its impeccable reproduction by the author himself, loudly expresses his content and demands its repetition. The audience who attended the concert were initially rather prejudiced against Mr. Prokofiev, but the impeccably performed first sonata immediately won them over... The majority of works by the young composer are meant to be performed by a first-class pianist and, naturally, apart from the author, nowadays there are few artists who can meet this requirement. Mr. Prokofiev achieved great success – both as a composer and a brilliant pianist..." [10].

Palchinsky published his reviews on Saratov's musical events not only in the local press, but also in Moscow. Thus, the State Archive of Saratov region holds his correspondence with the former conductor of Saratov-Kharkhiv opera, who later became the editor of the journal "Russian artist", Mikhail Buksha, whom he used to send materials to be published. As can be seen from these documents, Buksha praised the pieces by the correspondent from Saratov, calling Palchinsky "the jewel of our journal" [11].

Among the archive materials there is one more document important for understanding the aesthetical taste of Palchinsky and his contemporaries – "Palchinsky's drafts on the biographies of Russian composers", in which he sets forth the biographical data of Russian composers and, most importantly, expresses his own attitude towards their works. These notes bring to the limelight the critic's balanced attitude towards the activity of the composers of The Five and an infinite esteem for A. Rubinstein – a generator of ideas, remarkable organiser, composer and pianist. It is Rubinstein to whom the warmest words of the "Drafts" are addressed: "The success of this kind ("the success of reverent respect", as Palchinsky writes above – *I.P., A.C.*), often accompanied the performance of Rubinstein's works, which caused the author a lot of distress, since he desired to be remembered as a composer, realising that the fame of a genius virtuoso cannot be passed on to the descendants, who can just listen to the stories about his performances, but do not have an opportunity to experience the impression the virtuoso's performance would leave. However, Rubinstein was mistaken, his name will not die, it is inextricably linked to the history of spreading musical knowledge among vast masses of Russian population. He was the first one who made music accessible for everyone, and a musician became a citizen of equal rights." [12] Rubinstein's educational ideas must have been close to Palchinsky himself, as his activity as a stage director and a critic were always marked by the ideas of the accessibility of musical art and the comprehension of an artist's mission.

#### **IV. F.A. PALCHINSKY'S MUSICAL THEATRE**

In what follows we will look more closely at another sphere of Palchinsky's activity directed at the development of musical theatre in Saratov. In 1906, together with the actor V.A. Tassin, he starts a theatre enterprise called "Saratov-Kharkhiv Russian opera". Tassin and Palchinsky recruited an impressive troupe – 102 people including, apart from the performers of the operatic roles, a conductor, 35 orchestra members and just as many choir singers, as well as the ballet conducted by E.I. Giovassi [13] [14]. It follows from the archive documents that there were both local and invited performers. It has to be mentioned in this connection that quite a few young singers of this troupe

would later become soloists of the leading operatic stages of Russia, for example, A.M. Paskhalova, E.L. Gan-Kochurova, M.V. Dubrovin, K.G. Knyaginina, N.I. Speransky and other. Palchinsky's role in Saratov-Kharkhiv opera was manifold: he was responsible for the selection of the troupe's members, inviting the performers he was acquainted with; he was a stage director; he performed the function of the artistic director and administrator, actually conducting the creative activity of the troupe.

Archive documents demonstrate that the partnership of Saratov-Kharkhiv opera was oriented towards vast strata of Saratov's public, and performances were meant to be held 4 times a week. "With a view to offering healthy entertainment to the less wealthy class of Saratov's population and aspiring to familiarise it with the works by Russian composers, the partnership suggested including in its repertoire the following operas: "Rusalka" by Dargomyzhsky, "May Night" and "The Tsar's Bride" by Rimsky-Korsakov, "Boris Godunov" by Musorgsky, "Dream on the Volga" by Arensky, "Halka" by Moniuszko, "Cherevichki" and "Iolanta" by Tchaikovsky, "Aleko" by Rakhmaninoff, "The Demon" by Rubinstein etc" [15]. Especially remarkable is the fact that the repertoire comprised exclusively the operas by Russian composers, which was of great importance for Palchinsky, this principle being also applied in the later projects of the director and administrator.

The organization of Saratov-Kharkhiv troupe bears the traits typical of its time. First, it is in this period when theatres start including Russian opera into their repertoire, with the growing number of the productions of the works by Russian composers, especially operas of the late 19<sup>th</sup> – early 20<sup>th</sup> centuries. Second, the orientation towards wide accessibility and popular masses characterize numerous educational events. These are the years when Saratov, as well as other Russian cities, see the organisation of Popular universities, educational readings, concerts and travelling exhibitions. Low entrance fees in Palchinsky and Tassin's enterprise also confirm the principle of the accessibility of performances.

The existence of Saratov-Kharkhiv opera can hardly be called a long one: after a few months after its appearance, differences started to emerge between Tassin and the troupe, which, along with material problems, lead to the dissolution of the enterprise in late November 1906. "From September 22 until November 29 the troupe performed 20 operas 56 times. The number of Russian operas accounts to 6 (20 performances)" [16]. However, Palchinsky's ideas on the development of musical theatre in Saratov were not abandoned. The director continues to cherish thoughts about new projects and tries to form new operatic troupes.

The next important theatrical project was realized by Palchinsky in 1915, when he launched the "Partnership of widely accessible opera". The soloists invited were both famous performers and beginner singers: K. Aleksashi, E. Gan-Kochurova, A. Kabanov, K. Knyaginina, L. Milova, A. Paskhalova, Polish tenor I. Dygas, conductor G. Kompaneyets etc., whereas the orchestra and the choir comprised exclusively musicians and amateurs from Saratov. The performances took place in summer, from June 6 until August 1, and were warmly welcomed by the audience, notwithstanding the summer period. The local press wrote the following about the Partnership's performances: "The performance in general rendered inspiration, and some separate musical pieces in particular – clarity and distinctness of dashes. However, the choirs, especially the female one, were not so confident on the stage, behaving in a slightly pupil-like manner. The orchestra, relatively small, but achieving a good interplay and extremely obedient to the conductor's will, produced a favourable impression... The theatre was almost full. The second performance of "Boris Godunov" on Sunday, July 7, not only confirmed the first impression, but also made it possible to affirm that given the conditions, the opera has all it needs to win over the audience." [17]

It can hardly be doubted that a huge contribution to the qualitative performance of the operas was made by a talented conduction, G.I. Kompaneyets. The press wrote about his performances as follows: "Kompaneyets is a great find for the partnership. He is talented, a great worker and can subdue the orchestra to his will; he has always excelled in doing his job" [18]. The role of a bass singer in this enterprise was also performed by Palchinsky himself. B. Manzhora mentions his benefit performance where he sang Konchak's part in the opera "Prince Igor", which closed the theatrical season of the troupe [19].

As the organiser of the Partnership, Palchinsky consciously involved young performers who did not necessarily have professional training. According to the director, this approach contributed to delivering musical education and familiarising the youth with the academic art. On the other hand, this approach presupposed additional effort on part of the organisers of the enterprise and required some serious preparatory work by the conductor and the stage director. The second important distinctive feature of the Partnership was the orientation towards local performers; thus, Saratov was gradually approaching the creation of a constant stationary opera theatre. Finally, the third principle applied by Palchinsky was the accessibility of the theatre, connected not only with the choice of the repertoire, but also with the ticket price. Low entrance fees, even with a considerable number of attendees, did not allow to raise large funds, which again led Palchinsky to a financial fiasco. Unfortunately, this

situation was quite widespread in Russian theatres of the 19<sup>th</sup> and the early 20<sup>th</sup> century. Thus, a famous entrepreneur Sobolschikov-Samarin, who organised the tour of an operatic troupe in the Volga region, described the difficulties he faced in the economic part of theatrical practice: "I was out of breath and fell exhausted, but I managed to bear this heavy burden for four seasons. All income of the drama was spent on the opera, yet this bottomless abyss could not be filled. I was at the end of my rope, I slipped into serious debt, I mortgaged both my benefit gifts and those of my wife, I rearranged performances, came up to the surface, sank, spluttered and came up to the surface again." [20]

In the first quarter of the 20<sup>th</sup> century the ideas of the accessibility of academic art and its approach towards the vast democratic social strata became quite popular and were realised in real life. Notably, this trend embraced not only small touring troupes (for example, in other cities of the Volga region, such as Kazan or Tsaritsyn, where the performing enterprises hardly ever changed), but also the performing activity of outstanding musicians (concerts by Sobinov, Chaliapin etc.) and even the representatives of the Direction of Imperial Theatres. Hence, the last Director of Imperial Theatres V.A. Telyakovsky wrote in his diary in 1917: "I believe that for now we have to lock the old theatre in order to attend to the popular one, so important today for further development of the culture widely accessible for popular masses. Now is not the time to be preoccupied with the subtleties of taste and extravagance. These issues will have to be addressed in several years, when the dust settles and the peace of constructive work comes." [21]

Analogous trends can be observed in Saratov's cultural life, too: Saratov society of popular universities started to organise concerts in 1908, and the interest towards musical performances and concerts with various performers was constantly high. In many ways, the educational ideas were reinforced by the development of musical criticism: articles on performances and concerts appeared in local press almost daily. The musicians of the "Partnership of widely accessible opera" supported Palchinsky's initiatives and actively participated in the project: "I am glad that the Popular theatre is now more privileged than it used to be. But if you head it, the theatre should be all the more interesting for the audience – it was demonstrated last year, when the audience used to come to the opera so eagerly", – writes a musician from Saratov, the vocalist of the troupe, Alexandr Mikhailovich Kabanov [22].

In the following years Palchinsky did not abandon the ideas to create a widely accessible theatre in Saratov. An indirect proof of that is the director's 1917 correspondence. In the letter to M. Kudasova we read the following: "I am extremely flattered and deeply

touched by your proposal and my answer is: I want and I will work for you. ... Now as for the conditions: I do not want to work as an actress, I have had enough of it; however, I would gladly assume the role of a stage director..." [23]. Another addressee, A. Kabanov, performing on Saint Petersburg's stages, indicates to Palchinsky some worthy singer candidates for the 1917 summer season and asks him for information concerning an approximate repertoire, wages etc. [24]. However, the instability of the situation, as well as the political and military events of those years did not allow these ideas to come into being.

In 1920s Palchinsky assumes the role of a stage director in various musical and theatrical events. In 1920 he works in the New drama theatre as the main stage director, and in 1923 the trade union of artists asks him to take part in organising and holding the October celebrations and concert. In these years he was also in charge of the artistic direction of performances in the Opera theatre, and a member of the Club affiliated with the Cultural-educational committee of the Union of Architectural and Construction Workers and the theatre of Cultural-Educational Committee of the professional council of loaders [25]. He receives the invitation of collaboration from his former enterprise colleagues. Thus, in the years of the 1920 severe famine, Palchinsky is invited to live and work to the village of Balanda, Saratov province, by his former employee, composer M. Nekazachenko: "Theatre has almost ceased to exist here, but if you are willing to organise something, we will find workers and helpers; there is everything – venue, stage and decorations – and we could benefit from it." [26]

The most outstanding and the last creative project by Palchinsky that we know of is the organisation of "Travelling opera" in Saratov in 1923. During all the years of his activity, Palchinsky established a creative contact with the professors of Saratov conservatoire (N. Speransky, A. Paskhalova, M. Medvyedev, S. Kozolupov, A. Sklyarevsky etc), this project becoming the result of such cooperation. Together with the conservatoire professor G. Belotserkovsky, he organised an operatic troupe with the participation of famous musicians from Saratov, as well as the alumni of the conservatoire. They prepared operatic performances meant for 'field' conditions: in village clubs, open stages, factories and plants. Even in difficult material situation, with the lack of orchestral accompaniment (operas were not infrequently performed accompanied by pianoforte), old costumes borrowed from other productions, the absence of decorations and professional stationary stage etc. could not hinder a sincere interest towards the performances by "Travelling opera". The educational ideas of this troupe were in line with the spirit of that time and contributed to the initiation of new groups of population into the art of the opera.

## V. CONCLUSION

A stationary theatre, with a constant group of employed performers, finally opens in Saratov in 1924. This is the beginning of a new chapter in the history of Saratov's musical theatre. We do not possess any data on Palchinsky's activity during this year and the ones that followed – probably, his active artistic phase of life was over. However, the projects realised in Saratov by this director, administrator and musical critic accumulated the leading trends in the development of musical life of contemporary Russia and played an important role in local culture. The orientation of musical theatre towards vast strata of listeners, their familiarisation with the academic art, the accessibility (not only from the financial point of view) of theatre and the topicality of the productions – all these evolved in the following decades of the development of Russian musical theatre.

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# Meyerhold's Experiments and Beijing Opera: Blok's Play, 1914

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## ABSTRACT

The process of interaction and mutual influence of the cultures of the West and the East, including the sphere of theatrical art, acquired a qualitatively new meaning in the Silver Age in connection with the emergence and formation of the art of directing, especially the part oriented towards theatrical conventions. The most significant in this respect is the figure of Vsevolod Emilievich Meyerhold (1874 - 1940), whose production experiments in the Studio on Povarskaya (1905) and in the Komissarzhevskaya Theater in Officer street (1906 - 1907) and their theoretical justification in the article "On the history and technology of the theater" (1907) [1] laid the foundations of the Meyerhold methodology of the Conventional theater. During his creative process, V. Meyerhold turned to stage art of the East, designed to enrich the artistic expressiveness of the Conventional Theater. This article aims to analyze how V. Meyerhold's methodology is connected with the techniques and approaches of the Beijing opera. The focus of this article is the analysis of the Blok's play "The Stranger", which serves as an example of the Russian director's experience to draw upon the Oriental theater.

**Keywords:** *conventional theater, Vsevolod Meyerhold, Beijing Opera, cultural interaction, theater director's experiments*

## I. INTRODUCTION

Meyerhold's experiments during the *traditional period* (1910 - 1918) identified those areas of stage art where the Meyerhold's Conventional theater could detect staging techniques and methods that could become elements of a new theater language. Along with the achievements of *ancient theaters of genuinely theatrical eras* (Elizabethan theater and the Spanish Golden Age theater, Moliere theater and *commedia dell'arte*, and others) and such areas of activity where elements of the *movement theater* (booths, music halls, variety shows and cabaret theaters, circus and sports, etc.) has been preserved [2], Meyerhold designated yet another sphere of stage art that could enrich the arsenal of the means of artistic expression of the Conventional theater, namely, the stage art of the East [3].

In modern scientific literature devoted to the theater, there are works on the topic of "Meyerhold and the Oriental Theater". For example, the chapter "Traditions of Oriental Theater in theatrical aesthetics of V.E. Meyerhold" in the book by E. V. Shakhmatova "Creative searches of European directors and traditions of the East"» [4]. The author is mostly focused on the influence of the Japanese theater on the Meyerhold's experiments - primarily the Kabuki Theater, the

Chinese theater is only mentioned several times. The chapter also give an analysis of the Blok's play<sup>1</sup> [5], and the main emphasis is on the connections between the Meyerhold director's decisions and the techniques of the old Japanese theater [6]. The same approach we can see in the article by E.V. Shakhmatova "Grotesque and Meyerhold: memories of the future" [7].

In the book "Meyerhold" by N.D. Volkov [8] and in the "Director Meyerhold" by K.L. Rudnitsky [9] Blok's play is analyzed primarily in the context of the development of the Meyerhold methodology for the Conditional theater.

K.L. Rudnitsky in his article "Letters of a Stranger" set the task to fully restore the history of the production of the Blok's play [10]. However the author did not touch on the impact of the Chinese theater, the text is interesting because of the memories of L.S.Ilyashenko, who performed the role of the Stranger.

Article by A.M. Gordin and M.A. Gordin "Alexander Blok and Russian Artists" contains useful

<sup>1</sup> Performance Studio of V. Meyerhold on Borodinskaya based on plays by A. Blok "The Stranger" and "The Balaganchik" (third production), performed on April 7, 1914 in the hall of the Tenishevsky School (co-director and artist Yu. M. Bondi; composer M.A. Kuzmin).

information about the set design of the Block's play [11].

The article by Xu Qi, "The Study of Theatrical Experiments of V.E. Meyerhold through the analysis of the stage space of the "Balaganchik", is mainly, as the name implies, about the theatrical version of the Block's play at the Komissarzhevskaya Theater [12].

Among the works devoted to the Block's play, there is no special study analyzing the connection between the methodology used by the director and the techniques and approaches of the Beijing opera, and this article's goal is to fill the gap. The stated approach forces us to confine ourselves only to an analysis of the Meyerhold's "The Stranger", since there is next to no reliable information about the third edition of "Balaganchik".

As a source study base, we will use the memoirs of A.A. Mgebrov, V.P. Verigina and A.L. Gripich, as well as the few existing reviews of the Block's play.

This research is based on a comparative method and approaches to the analysis of the performance developed by the St. Petersburg (Gvozdev) theater school.

## II. STAGE DESIGN OF BLOCK'S PLAY

Blok's play was not a one-time event and survived "seven performances in a row" [13]. A.L. Gripich recalled: "All the studio members were occupied in the play: some of them were cast, and all the others came out as servants of the proscenium" [14]. And also: "The performance was created not only with the participation of the students, but in a significant proportion with their hands, since they themselves dyed fabrics, sculpted props, sewed costumes, etc. ... They began to make lanterns themselves, and then paint the curtains, sew sequins of stars on the tulle, ... etc. The process went on after rehearsals, well after midnight" [15].

The director paid great attention to the stage space. A.L. Gripich left the following description: "The semicircular hall of the Tenishevsky school had an amphitheater encircling the stalls. Meyerhold removed the chairs from the stalls and thus created the main three-dimensional stage platform, which was open from all sides. The small stage located behind it on an elevation, similar to an orchestral shell, was connected to the main platform by two side stairs. To the right and left of the ladders, along the straight wall there were wide passages with an exit to the lobby. These passages, as well as the middle passage in the amphitheater, Meyerhold used for action" [16]. How the action was distributed among the various elements of the stage can be judged by the memoirs of L.S. Ilyashenko: "The first and third dreams of the Stranger (that is, the scene in the courtyard and in the bourgeois

living room) were on the upper stage in ordinary room pavilions, and the second dream (the scene at the bridge where the Stranger meets Blue) was on the site below. The bridge was semicircular, like on the Winter Canal near the Hermitage, and it was equipped with rails invisible to the audience, so that the actors could enter and descend from this bridge. It was movable, and while there was no need for it, both of its halves stood on the sides of the lower stage, away from it. The servants of the proscenium assembled and then disassembled it" [17].

The conventionality of the *stage space* proposed by Meyerhold resembles the traditional arrangement of the site of Chinese musical drama. The most common decoration in Chinese theater is the installation made on the principle of "one table, two chairs." All the action of Chinese drama often develops within the framework of such a stage composition. The different arrangement of the table and chairs on the stage expresses the change of surroundings and places. The chairs set behind the table show, for example, a courtroom or office; the chairs in front of the table mean that it is a living room, hall or reception room, etc. With the help of various conditional movements of the actors, for example, imitating a palanquin ride, climbing uphill or descent from it, rowing on a nonexistent boat, etc., various types of action are depicted. Spectators, enjoying a similar imitation game of artists, through their own imagination see the details of the scenic landscape - mountains, rivers, horses, boats, etc. In addition, in Chinese musical drama, two stairs are often installed on both sides of the stage in order to provide actors with additional space and reduce the distance between them and the audience [18].

The conditional nature of the stage design, indissolubly connected with the conditional style of the acting of the Chinese musical theater, could have served as a guide for Meyerhold in deciding on the stage design and acting techniques of the performers involved in "The Stranger".

So, for example, in the stage composition of the opera "Liang Shanbo and Zhu Intai" the nature of South China is represented through the use of a light tulle curtain and other elements of stage decorations that have nothing to do with the realistic manner of depicting the locations. Also, with the help of songs performed by the actors and drawings of the movements reproduced by them, the audience is given the opportunity to recreate an imaginary space, which includes mountain churches, beautiful landscapes of the south of the country, where strong feelings of the lovers developed. In 1917, the production of the opera "Mantou Monastery" also used a light curtain of tulle and scenery in the form of clouds. In order to create the illusion of fluttering in the air, a swing was made on the stage. The actors seemed to soar on a swing and

perform various dance movements, as if fluttering in the clouds [19].

One can certainly point out the similarities with the techniques of Meyerhold, which were used in "The Stranger" and were made, according to the memoirs of A.A. Mgebrov, as follows: "Today, the star Mary fell from the sky," the mysterious stargazer repeated on top of the bridge, curved like an overturned horizon. ... The bridge was airy and fragile ... On its semicircular peak, the astrologer calculated the time of the fall of the star Mary from the sky. At the same peak, the poet then met a mysterious stranger who had emerged from the star falling from the sky and became forever beautiful for him ... Behind a convex and thin bridge, on long poles, two masks ... held the sky. What an amazing thing it was! .. Bondi scattered large, golden, shining stars across the blue, airy tulle, and in the light of the blue lights, these stars on the vibrating tulle really trembled and glowed in a very special way" [20].

### III. INTRODUCTION OF EASTERN THEATER ELEMENTS

In "The Stranger" took part *proscenium servants*, who were used in this production, essentially, in the same way as the arapchats were involved in Meyerhold's "Don Giovanni" (1910) - ballet in Alexandrinsky theatre. Here is how A.L. Gripich described it.: "The action of the servants of the proscenium was not the technical aspect of the performance. The servants of the proscenium led, as it were, accompaniment to the action of the actors. Either they created the illusion of a star falling from the sky, or they covered the actors with veils depicting snow on the bridge, then they ramped up a large living room, started a parade in a performance, entered into communication with the public during intermission, created hum and noise, introduced festive theatricality into the play. Meyerhold himself, along with the students, was sometimes a servant of the proscenium. All the actions of the servants of the proscenium were carefully designed and rehearsed with the accuracy of a *ballet* performance (italics added – Y.N.) [21]".

A.L. Gripich recalled that among the servants of the proscenium "costumes gave freedom of movement and emphasized the position of the body. Wide sleeves freed hands to play with a thing. The tunic of kimono cut and harem pants easily fit the figure from all angles. The waist was pulled together by a wide belt. These bluish-gray suits were made of crepe de chine. The faces of the servants were covered in black half masks. The influence of the Japanese theater "Kabuki", which Meyerhold was fond of at that time, had an effect on it" [22]. For all the originality of the Japanese culture, one should not forget that its origins are associated with Chinese influence. And among the literary texts that came from China of the Tang era (618 - 960) to the

Japanese islands, there was a treatise on theatrical art. If we take into account the Chinese opera itself, then among its actors until the middle of the 20<sup>th</sup> century there were "stage assistants" [23], whose functions were similar to the *curombo* of the Kabuki theater and, accordingly, to the Meyerhold's *proscenium servants*.

Finally, another *exaggeratedly conditional* technique was used, with the help of which a ramp could be indicated: "Proscenium servants are lining up along the stage, holding candle holders in their hands with lit candles, facing the "living room", their back to the viewers» [24].

### IV. ANALYSIS OF COSTUMES AND GRIM

Certain parallels between the Meyerhold's "The Stranger" and the Beijing opera can be found in the characters' costumes and their makeup.

Before the emergence of the Chinese musical drama, two types of makeup were used in various types of performing arts: the mianju mask and the liangpu makeup. The makeup mask originated in the dance and song rituals of the primitive society and acquired the religious coloring of the dance "nuo" (translated from Chinese means "to expel demons of epidemics, to expel diseases" - that is, the ceremony of expelling evil spirits in ancient times, which implied a certain dance during the ritual of sacrifice). The dance "nuo" came from primitive witchcraft. By the time of the Han Dynasty (206 BC – 220 AD), the "ritual of expelling spirits by the son of heaven" had gained considerable scope in the imperial palace. The dancers put on masks, in their hands held the shield and the battle ax "qi" (an ancient weapon resembling an ax), depicting exorcism and catching the devil. These masks were the earliest makeup prototype of Chinese musical drama [25].

Artists of traditional Chinese opera apply liangpu makeup directly to the face. "Lianpu" is a painting on the face of an actor in musical drama. The clown "Xiaochou" in the Chinese opera presents a comic role, the make-up is applied to the bridge of the eye socket and fits amusing funny characters. As a rule, these characters do not have singing performances, often they only clearly and fluently recite text. There is a wide variety of this type of character, some, for example, are good-natured, others are funny and comical; the third are insidious and evil, and the fourth are stingy and dishonorable. Basically, the Xiaochou role is performed using characteristic basic movements, for example, squatting, kneeling, standing on tiptoe, shrugging, etc. [26]

A.L. Gripich explained: "One of the essential elements that determined the audience's perception of the ironic grotesque (in "The Stranger" - Y.N.) was fake noses on the faces of the performers. This clownish trick (and for some characters even clownish

wigs) made the characters' realistic and even everyday behavior exaggerated, emphasizing their negative qualities" [27].

If you look at the comic characters of "The Stranger" from the point of view of the character and characteristics of the person they embody, it can be noted that Meyerhold endowed them with the characteristic features of a clown. They look like Wenchou comedians (civilian characters) in the role of Xiao chou in a Chinese musical drama.

Comic characters in the traditional opera can be divided into two categories - civilian "wen chou" and military "wu chou", which have their own characteristics. In addition to warriors, comic characters, as a rule, are embodied in various roles of Wenchow civilian characters. Performing the role of humorous and resourceful characters with a high level of combat skill requires sonorous intonations, dexterous, flexible and easy movements, courage and strength, masterful performance of somersaults, jumps and other military exercises. For example, the vile man-schemer Tang Qin in the opera "The Killing of Tang Qin", cringing Gao Lishi from the opera "The Intoxicated Yang Guifei," plotting Jiang Gan, who made a mistake, from the opera "Letter Theft". However, in some plays you can find decent, interesting, successful in martial arts characters. For example, Yang Xianwu from the opera "Three Robbers and the Bowl of Nine Dragons", Shi Qian from the play "Shi Qian Steals the Plate" - these comic characters have different moral qualities and character, expressed using distinctive artistic features [28].

E.V. Shakhmatova noted: "The pranks in the street pub and in the bourgeois living room in "The Stranger" had fake noses and colored wigs: one had a green paper wig, and the other had striped, red and yellow" [29]. The examples of costumes of comic characters indicated here are identical to the colors and images of the Chinese traditional musical drama: clowns in the Chinese style apply oil paints to the face.

A.L. Gripich recalled: "Only the Stranger, Blue, the Poet and the astrologer were without 'noses' and also, if I recall, the mistress and guests in the third 'dream'" [30]. The performer of the role of the Stranger L.S. Ilyashenko noted: "The artist Yu. Bondi *painted eyelashes* for me - they were needed to ironically convey the Stranger's unreality. The dress in the role of the Stranger was of heavy black silk. In the third dream I did not take off my hat, but I was without a veil, which earlier, in the second dream, one of the servants of the *proscenium* threw on me. By the way, this servant who "served" the Stranger was played by Meyerhold himself. Throwing a veil with amazing dexterity, he quietly whispered to me - "With God!" [31]. K.L. Rudnitsky made such a clarification to the description of the leading role in "The Stranger": "from the eyelashes, as their continuation, small blue rays

went up to the eyebrows and down" [32]. Analogies to such techniques for the appearance of stage heroes can be found in the ancient Chinese theater.

In the Chinese opera, the makeup of female characters was especially emphasized - "dan" (young women). For example, in the ancient Chinese poem "Mulan" a description of a young girl is presented, according to which she beat locks on her temples and pasted golden leaves on her cheeks in front of a mirror. This is one of the manifestations of the ideal of female beauty in ancient China. Similar ornaments for the head indicate the presence of identical theatrical elements. "Dan" was associated with such features as a powdered face, red lips, thin crescent-browed eyebrows, phoenix eyes (almond-shaped eyes with raised outer corners), whisked high curls on the temples - so the images of beauties acquired perfection on the stage. The roles of the Chinese opera "dan" (young woman) and "sheng" (young man) required only a small amount of makeup to achieve a decorative effect. Such makeup was called "jiun ban" ("lovely performance"), "sumyan" ("unpainted and powder-free face") or "jie mian" ("clean face"). A feature of this makeup was its identity: all the characters in terms of makeup looked alike [33].

Let us consider the Stargazer costume next. A.L. Gripich recalled: "The costumes, like the blue uniform of the Stargazer, suggested by Blok, emphasized the characterization of the characters in the play. In the second "dream" the Stargazer appeared in a black cloak and top hat, Blue in a blue cloak, the Stranger in a black silk dress, a large hat "with mourning feathers"; the costumes of all the other characters were purely common ones. Visitors of the pub: jackets, coats, boots, caps, scarves, wide-brimmed hats, etc. The sweeper in a white shirt and pants. The guests in the large living room have fashionable dresses, impeccable tuxedos, frock coats" [34]. Based on this description, we can conclude that the use of color in the costumes of characters, which played a significant role in the director's plot, was symbolic.

In Chinese musical drama, the color of clothing also expresses the situation and atmosphere. In the opera "The Night Escape of Lin Chun", the hero Lin Chun wears a black hat and a black archer costume - he is all in black. In this case, the color emphasizes the meaning of the night. Subsequently, black velvet was replaced by black satin - since the light-absorbing properties of this fabric are better, an even darker effect is created, that enhances the character's secret night journey. At the same time, color emphasizes the mystery [35]. This is the best match for the black costume of the Stranger. Along with this, a psychological atmosphere is manifested: as a rule, young characters on stage are dressed in bright, colorful costumes, which suit the inner world of young people. Nevertheless, even young

people are able to convey a different stage atmosphere using the color of their costumes. On this topic, Mei Lanfang said that, for example, in the opera “Peony Arbor”, Du Lingyang is a young girl from a bureaucratic family, she must wear beautiful clothes, but she has extraordinary talents, so “colors must be muted and tender in beauty”. Many scenic images in terms of color were influenced by descriptions borrowed from fiction, but they continued to exist for a long time and successfully portrayed the hero’s character [36].

## V. MUSICAL CHARACTER OF THE BLOK’S PLAY

In “The Stranger”, performed at the Tenishevsky School, one can find certain features of the Meyerhold’s play in music, which was fully formed in the Meyerhold Theater of the 1920s and 1930s. A.L. Gripich recalled: “The somewhat muffled, blok-like, *excitedly chanting* voices of the Stargazer, Blue, the Poet, the Stranger, their stillness, daydreaming created an atmosphere of phantom (italics added – Y.N.)” [37]. The musical character of the characters’ speech could be achieved as follows: “Dialogues, individual shouts (“brie”) escaped from the hum of voices and mumble filling the pub. It was conducted in street jargon, with the brightness of everyday intonations. And this was achieved not artificially, but by selection of *character type*. In this case, Meyerhold took into account particular actors, while selecting them for a particular role. So, to perform the role of Verlaine, an employee with a beard was chosen, who looked very much like a poet. Meyerhold achieved expressiveness by a *combination* of various character types, so to speak, by *instrumentation* of a performance ensemble (italics added – Y.N.)” [38]. But the director also used the actual musical parameters of speech. L.S. Ilyashenko recalled that Meyerhold “picked up different voices for roles: the Seminarian - tenor, the Poet - baritone, the Stargazer - baritone bass, the Stranger - soprano, the Mistress ... - mezzo, etc. In prose, he very much followed the execution of musical pauses and the change in conversational pace. So, for example, in the first dream, the Girl – soprano, spoke very quickly on high notes, and then followed the bass chord - Man (important and slow) - “Drink and shut up” - and a long pause (italics added – Y.N.)” [39].

The very idea of a play in music was closely connected with the Meyerhold’s experience in the opera house and his keen interest in the development of the opera, which the director called the line of Haydn and Wagner [40], in other words - in *musical drama*. At the same time, there is reason to believe that some of the musical characteristics of the characters and the events, in which they participated, in the Beijing opera could

also be related to the Meyerhold’s experiments in a special stage structure - a performance in music.

In the violin part in the opera “Liang Shanbo and Zhu Intai” (this is a Chinese classical love story) you can clearly hear how and when music changes according to the “dynamic-melodic” principle. The meaningful meaning of this musical device in the opera “Liang Shanbo and Zhu Intai” is that, at the beginning of the opera, several pizzicato sounds are continued by the flute, creating the impression that you are in the clouds. So begins the prelude, the purpose of which is to achieve the sensation, as if you are looking at the earth from heaven. The rows of clouds are moving apart, the figures of people from vague gradually become distinct. The melody sounds calmly and unhurriedly, moving away and subsiding, as if Zhu Intai is sitting nearby and telling an ancient story. Then the leitmotif is repeated in bass and, thus, returns the action to earth. In the second segment of the musical composition, there are three segments where the tempo is fast, slow, fast. At first, the orchestral music sounds powerful, like an electric impulse, and symbolizes the refusal of Zhu Intai’s father to agree to the wedding with Liang Shanbo, the musical phrase continues for several bars in a row, as if saying: “It is impossible! You can’t!”. Liang Shanbo, because of the girl’s father refusal, was so saddened that he fell ill from despair and died. Music changes quickly through playing on special rattles that are used in the Chinese opera (the accompaniment uses one clock size, the speed of the Beijing opera and the beat are relatively free and suitable to express a sense of impulse, strong emotional feelings and screaming). In the last part of the musical part, the theme is “Liang Shanbo and Zhu Intai turn into butterflies.” Against the background of smooth, graceful, sublime and spiritualized sounds of stringed instruments, the main love theme appears again. Liang Shanbo and Zhu Intai overcome death and turn into a pair of butterflies, which are now forever together fluttering joyfully among the flowers [41].

## VI. CONCLUSION

Confidently attribute the Chinese influence on the stage structure of Meyerhold’s “The Stranger” we can only in connection with the performance that Meyerhold arranged during the intermission between the acts of the play. Here is how it is described by E.V. Shakhmatova: “In the intermission, appeared the real Chinese, who Meyerhold picked up somewhere on the street during their performance, and wanted them to perform during the intermission. ... The Chinese were juggling with knives, and the scene’s servants at that time threw oranges into the public, trying to target those who openly resented the performance (a gift from Dr. Dapertutto, editor-in-chief of “Love for Three Oranges” magazine!). During the intermission, the viewer’s attention should not be scattered to the side, Meyerhold

believed, so that the viewer was ready for further perception of the play, you cannot let him lose the mood for a short period. According to Meyerhold, the intermission “needs to be used as it was used in the ancient theater, as it is used in the Old Japanese and *Old Chinese* theater, how it is used in the circus” ... that is, to maintain a rhythm of action during the intermission, which is possible only if the performance is built according to musical laws (*italics added – Y.N.*) [42]. At the same time, the analysis of the connections between Meyerhold’s experiments in the Conditional theater and the staging techniques of the Beijing Opera allows us to gather further insights about the formation of the Meyerhold’s methodology and its constituent elements.

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# Postwar Cinema in Search of a New Artistic Imagery (1950-1980s)

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## ABSTRACT

**The article discusses the problems of post-war cinema. The objective of the cinema material is to identify new trends in the spiritual processes of the post-war world and to trace their reflection in the world cinema. In the article special attention is given to creative transformation of artistic imagery.**

*Keywords: Italian neorealism, French new wave, philosophic cinema, political cinema, Soviet cinema, modernism, postmodernism*

## I. INTRODUCTION

Both two World Wars originated in the European Continent bosom reflected a spiritual crisis of modern age. The loss of humanistic values, the depreciation of human life, set before the artists the task of philosophical reflection on the tragic experience of the 20th century. The way out of the spiritual impasse was possible on the path of reforming the content and artistic imagery in cinema. For the world that survived concentration camps and holocaust' tragedy could not be satisfied with hackneyed cliché and entertaining plots pre-war films. The historical epoch demanded true and realistic mass cinema. Only such a cinema, understandable to everybody, could give an objective picture of life and strengthen the hope of its revival.

A new language for cinema was born in the European Continent. It was Europe, which survived the horrors of war that became the center of the global film industry within these years. Moreover, new artistic movements appeared in countries where the forces of good and evil, life and death, humanism and fascism clashed in direct confrontation.

The most radical steps towards in this direction were taken in Italy. The main discover of 1940-1950-s became Italian neorealism.

## II. A NEW UNDERSTANDING OF REALISM IN ART

Italian neorealism was born on the fertile ground. From the moment of its origin and up to the First World War Italian cinema remained on the leading edge in the world. A resource base of cinema was strengthened significantly with the accession to power of Mussolini. Dictatorial regime considered cinematography as the

most important tool of propaganda. In 1933 was founded Tirrenia film studio complex in Livorno, in 1935 in Rome was created Experimental center for film makers, in 1937 also in Rome was opened Cinecittà Studios consisted of 10 film studios. The state bought chain of distribution companies and cinemas. But artistic value of films was pretty low. In these films glorified grandeur of the Ancient Rome, that helped to strengthen the fascist regime from the position of official propaganda. Drawing room melodramas, "cinema dei telefoni bianchi" with sardoodledoms from the high class society reigned on the screens that time. The Italian director and critic Carlo Lizzani (1922 – 2013) wrote: "Now it's impossible to imagine how could appear and breed these empty movies as Italian "standard films" which were far from real life and real people during those years when the world survived such shock. How could dominate the atmosphere of Olympian calm and misunderstanding when the catastrophe of the Second World War was preparing and coming!" [1].

During the War Italian cinema industry was almost destroyed. The pavilions that survived the bombarding were transformed into military warehouses. Other pillaged warehouses served as refugee shelters. Film equipment from the Cinecittà Studios was destroyed or sent abroad, to Germany. American films came down in Italy, finishing this destructive process. In the circumstances neorealism became the platform to unite all progressive, democratic, antifascist forces in the struggle for a spiritual revival of national culture. Origins of a new movement were rooted in Italian cultural traditions, mostly in verismo. A considerable role played the movement of "calligraphers" which representatives were against fascism, supporting humanistic values. "Calligraphers" appealed to the classical literature, thus came such films as "Small old

world" by Mario Soldati (1941), "A shot" by Renato Castellani (based on A.S. Pushkin, 1941), «Idealist Giacomo" by Alberto Lattuada (1942). Some features of a new movement appeared in such movies as "Four steps in the clouds" by Alessandro Blasetti (1942), "Kids look at us" by Vittorio De Sica (1943), "Obsession" by Luchino Visconti (1942). A spiritual revolution was also prepared by discussions about cinema art problems on the pages of "Bianco e nero" and "Cinema" magazines [2].

The work by Cesare Zavattini (1902 – 1989) "Some thoughts about cinema" became as a manifesto of neorealism. In this work the writer, screenwriter and director declared that cinema should unmask fascism, should tell us frankly about existing orders and reflect problems of normal people. These ideas shared also such artists as Roberto Rossellini, Luchino Visconti, Vittorio De Sica, Giuseppe De Santis. Neorealist epoch began with the film "Rome, open city" by Roberto Rossellini (1945). On the screen appeared unforgettable images of ordinary people. Many of them approached victory over fascism, supporting resistance movement. An outstanding actress Anna Magnani discovered a tragedy of Pina, one of the war's victim. She became a symbol of Italian woman, on whose shoulders lay the whole burden of the war years. This film found new facets of female image in the cinema of the post-war era.

Film screening had a stunning effect on the audience. Its artistic images combined organically with documentary background of the movie. The vitality of the frame was created thanks to full-scale shooting on the city squares, transmitting air condition and natural lighting. Characters acted in a habitual living environment. Although a significant part of shots was shot indoors, people's faces were deprived of studio beauty, which was achieved the help of various camera angles. Often natural and emotional acting of actors was shot from one take how it was during very famous scene of dramatic death of Pina. Non-professional actors, children also took part in this movie together with professionals.

Documentary way of this film confirmed also by the fact that shooting was taken on the scene. The most dramatic scenes was taken in torture chambers and places of execution. Real great names of history were traced in the images of heroes. Don Morosini e Don Papagallo became prototypes of Don Pietro, which was executed by fascists. Dialogues and phrases of heroes were non fictional. The words of Don Pietro before his death in the movie: "It's not so difficult to die worthily, it's pretty difficult to live worthily" in reality belonged to the priest Don Morosini. Original his words were: "It's not difficult to die. It's difficult to live" [3]. Semiotic space of the film underlined many times the reality of what is happening. In an almost documentary

shot of a German raid in a residential quarter, German speech was heard, German prisoners of war took part in shooting. Shooting on location, historical realism, appeal to the lives of ordinary people, using of definite semiotic images and signs – all these artistic tools stressed the tragedy of the situation. For this purpose served also a laconic use of lighting effects in black and white cinema to reveal the internal state of characters. These innovations broke stereotypes and formed a special film atmosphere that was far from the experience of pre-war movies.

National film industry destruction resulted in movies was made without any financial resources. The film deficit had to be filled with a low quality film. Rolled up film when projected onto the screen it looked like newsreel, in terms of reliability looked as masterpieces of Soviet documentary films (D. Vertov). Leaning towards documentary images obliterated distinction between cinema and photography for neorealists. Some film shots were like photograph. It's no coincidence that in all forms of art in which neorealism has developed as theater, literature, painting, graphics mainly photography was affected by it. Luigi Crocenzi defined photography as "a fixed movie on the printer's sheet". The works of this prominent photographer such as "View at Milan" (1946), "Outskirts of Rome" (1947) were true to neorealist film. Together with works of such masters as Gianni Berengo Gardin ("Venice"), Mario Giacomelli ("Man, woman, love"), Fulvio Roiter ("Sicily") and Friul group of a new photography (GFNF) were represented at the exhibition "Photography and neorealism in Italy, 1945 - 1965". The exposition of more than 100 works by Italian photographers was accompanied by screening of masterpieces of Italian cinema. In Russia it held as part of the year of the Italian language and culture (2011). Its organizers were Photography Research and Archiving Centre (CRAF), The State Russian Museum and Exhibition Centre (Rosphoto), The State Russian museum of photography with a support of Ministry of Culture of Russian Federation and Nizhegorodsky region and Italian Institute of Italian culture in Moscow and Saint – Petersburg.

For all its proximity to documentary, neorealism was far from the primitive realism of Lumiere brothers' films. Esthetics of French avante - garde helped with it. Ideas about "Photogénie" by Louis Delluc (1890 – 1924) and about "Suggestive imagery" by Jean Epstein (1897 – 1953). Due to the conception, an artist should achieve the unity of all elements of the film. Meanwhile any shot should discover the inner beauty and expressiveness of the subject. Films of "poetic realism" were full of a special atmosphere. Different tools of the artistic imagery were used for them as: a special acting' technique, light air and sound technologies, frame composition, music. Assimilation French experience

was not in vain. Neorealist films had a huge emotional strength and spirituality, leaving in mind bright artistic images. Showing in the raw lives of ordinary people, they discovered the beauty of souls and the strength of mutual aid. Perhaps first time in the history of the cinematography the most important film function became so clear: to be originally humanistic and democratic art. This art could appear only in the free Italy that casted off fascism and dictatorship chains.

The gold reserve of neorealism was consisted of such films as: "Paisa"(1946), "Germany, year zero" (1947) by Rossellini; "Shoeshine"(1946), "Bicycle thieves" (1948) by De Sica; "One day in life" (1946) by Blazetti; "The sun still rises"(1946) by Vergano; "Lost youth " (1947) by Germi; "The Earth trembles"(1948) by Visconti; "Rome 11:00" (1952) by De Sanctis. These movies reflected problems of the most social unprotected sectors of society such as children, women and old people. But even for young people situation was absolutely insufferable in the conditions of mass unemployment and manufactory disruption. The film "Rome 11:00" tells us like a newsreel about a tragedy that happened on the 15<sup>th</sup> of January 1951 in Rome. Hundreds of young girls who had seen a job announcement and were looking for a job of a typist came to Savoya street at the same time. As a result the staircase collapsed, under its rubble one girl was killed, many others were wounded. Any try of police to investigate reasons of this tragedy didn't have effect. Who was guilty in this tragedy? It sounds as a rhetorical question in the film. It is clear that at the sight of camera of neorealists were real events and life of ordinary people. Often newspaper chronicle provided some "hot facts". The film points out at the role of media in the post-war society and shows also the tools to create a needed media image. Sometimes a scenario was not needed, making acting as improvisation. The variety of speech communication was also typical for that. A spoken language, common language, local dialects were also widely used in such movies.

In words of Russian translator and film critic G.D. Boghemy (1920 – 1995), neorealism shook the foundation of the whole building of Italian bourgeois cinema. It became a dominant movement in Italian cinematography for almost than 10 years. After neorealist films it seemed impossible to come back to the banality and vulgarity of traditional movie shows [4].

### **III. CINEMA LANGUAGE STYLISTICS: DISCOVERS OF 1950-1980s**

At the turn of 1950-1960s in Italy the economic recovery and industrial expansion began. This gave rise to conservative forces to blame the representatives of neorealism of absence of patriotism. They requested to

end "these harmful films about poverty". A close position was taken by the Roman Catholic Church. Some directors turned to religious subjects, made films commissioned by the Vatican. In the global film market, competition for consumers has increased. As a result all this led to the fact that neorealism as an artistic movement transmuted. It acquired new cultural forms, having completed its historical mission.

Cinema began to represent a wider spectrum of life, preserving a realism as an art method. This was most clearly manifested in the works of outstanding director Federico Fellini (1920-1993). In such films as "The road "(1954), "The night of Cabiria"(1957), "Sweet life" (1959) the Master rethought the condition of Italian society. Now the time for the unification of the nation has passed. Life was returning to a normal condition. The society was divided by material wealth. As it was before, the wealth belonged to somebody meanwhile others didn't have anything. Fellini adopted the law of nature. He faced up with it, searching a paradox of a different order. War didn't change the human nature. It lighted up the spirit strength of one and the meanness of others. The great master does not condemn the separation of people according to material and social principles. He explores their separation by moral and ethical criteria. It would seem that Cabiria (from the "Nights of Cabiria") should be a woman image of immoral and infamous character that could hardly come to God. However Fellini shows that she is incapable of meanness and keeps her soul in a naive purity. This is what attracts to her crooks and criminals. They came to her from a low social environment. While at the same time wealthy people tend to show mercy towards this eccentric girl.

The image of Gelsomina ("The road") at the first glance seems far – fetched. It is as confronted the common sense of life. Actress Giulietta Masina who played this role was called "Chaplin in a skirt". Actually the image of Gelsomina is more tragic than Charley's image. Violence against a woman is always committed in more cynical and brutal form. Fellini definitely pointed out the social important problem. That is why his film evoked a wide response. Stores, restaurants and cigarettes were called after "The road". Women wrote to Masina about abusive treatment of their husbands. Fan clubs of Gelsomina appeared. Dolls, perfumes and chocolate were called after her [5].

In the film "La Dolce vita" F. Fellini presented a mosaic of degradation and amorality of upper class society and nobility. Where a talented writer and journalist Marcello Rubini (M. Mastroianni) due to life circumstances tries to find the sense of faith, life and love. His environment is permeated of cynicism and debauchery. Even Marcello's friend, the intellectual Steiner, who had all the blessings of this world, was disappointed in his life values. Having lost the meaning

of life, ended his days, killing himself and his children. A simple girl, a friend of Marcello, offers him real love and traditional family values. However, the contradictory Marcello's soul and lifestyle is inaccessible to her understanding. Unable to resist the temptations of this world, Marcello crosses the fine line. He accepts the rules of the game of high society, becoming part of it and selling his talent. The film provoked a division in Italian society. Roman Catholic Church saw in it an anticlerical protest. It declared for its ban in those countries where Catholicism was the major religion.

Despite criticism many perceived the film as a new page in a world cinema. Fellini renovated the style of cinema language and introduced a new artistic image. It revealed it using universal cinema tools. Among them was a subtle psychological acting; a modern city block music; sounds and beats of big city life with its usual rush; ubiquitous press with a new phenomenon "paparazzi"; combination of pavilion and field shooting. Against the background of Rome, faith and disbelief, religious ceremonies and social traditions, symbols of Catholicism and paganism clashed invisibly. Italian language with its colorful emotional timbre and precise gestures characteristics of its speakers gave peculiar charm to the film. The film innovation consisted in philosophical reflection of ongoing events. It was complemented by a psychological depth, focusing of a restless soul of the hero. Thanks to this, the screen space presented the viewer with an universal semiotic image of the modern era. Its hero was worthy to it, whose image was brilliantly revealed by M. Mastroianni.

Image is an artistic combination of form and sense. Artistic image is a special way of displaying reality, carrying a signal of historical, documentary and emotional transformation. Any historical style as baroque, empire, modern has its personal historical "flavor" that determines an emotional perception and recognition of the artistic image [6]. Fellini's innovative discoveries were part of a modernist quest in the art of cinema. The age of modernism matched with economic boom in Italy and the advent of the era of global consumption and mass culture of the emerging global world.

The external image is the indispensable attribute of the screen play personage. Marcello Mastroianni, Anita Ekberg (Sylvia) and Anouk Aimée (Maddalena) created on the screen a mythologeme of the "Sweet Life". Their bright, unforgettable images live in our memory not only because of the natural beauty of the actors but also thanks to the professional work of the costume designers. The film received the "Oscar" for the nomination "For the best costume design for black and white movies" (1962). This success became possible thanks to the collaboration with P. Gherardi, who

created costumes for A. Ekberg. Italian designers turned actors into fashion icons. Italian dress was always distinguished by sophisticated style, elegance, high - quality materials and a good workmanship. It also symbolized connection between Italian history, culture and traditions [7].

Many famous Italian designers created exclusive costumes not only for celebrities but also for the richest people in the world. Dolce & Gabbana fashion brand prepared a collection devoted to neorealism in the Italian cinema. Starting from the second half of the 20<sup>th</sup> century Italian fashion has taken leading positions in the world. The mega-brand "Made in Italy" was promoted by the fact that Italian designers intuitively overcame a contradiction between mass culture and art. They realized that through fashion a person tries to express himself and maintain individuality in the mass culture world. According to researchers, the inherent ability of Italian designers to overcome the antinomy of art and mass culture was the main reason of success of Italian mega brand [8].

Fellini' movies give us a vivid image of the epoch and its leading artistic styles. The film—"Eight and a half" (1963) might be considered as a peculiar "stream of consciousness". The great Master often used metaphor and parable which served to reveal complicated, ambiguously interpreted images ("Orchestra rehearsal", 1979; "And the Ship sails on", 1983). These films can be called by right philosophical and intellectual cinema.

Crisis phenomenon of the modern society gave a birth to the profound psychological films. Italian film director M. Antonioni (1912 – 2007) was one of the first who researched the tragedy of human loneliness. Such his movies as "Story of a love affair" (1950); "The cry" (1957); "The eclipse" (1961); "Red desert" (1964); "Blowup" (1967); "Zabriskie point" (1970).

Philosophical and psychological films of Swedish film director I. Bergman (1918 – 2007) were marked with a bright talent. They raised the problems of meaning of life, society dehumanization, disintegration of traditional foundations, people dissociation. Among these films are "Wild strawberries" (1957); "Cries and whispers" (1972); "Autumn sonata" (1978).

Italian comedy revealed new facets of the comic things. It incorporated experience of commedia dell'arte, the popular theater of masque and Napolitan popular drama. The comedy reflected the colorful national character, life values of Italian society and its stable stereotypes. The satirical sketch of society moral values was intensified. The best movies of this period became "Yesterday, today and tomorrow" (1963), "Marriage Italian style" (1964) by V. De Sica; "Divorce Italian style" (1961), "Seduced and abandoned" (1963),

"Serafino" (1968) by P. Germi. A unique and versatile character was created on the screen by Sophia Loren.

French cinematography has updated the style of cinema language in the framework of a "New wave". As Russian culture expert K. Razlogov remarks, thanks to the media find, – the catchy name of the trend – the "Wave" became a general symbol of a new type of cinema. Unlike with the Italian school, the "New Wave" Masters emerged from the cinema critique. They were not connected by conventions of cinema and traditional film drama. The main representatives were F. Truffaut, C. Chabrol and J-L. Godar. All three sharply criticized the cinema of the previous generation and claimed to start a development of not national but worldwide cinema [9].

The "New Wave" presented to the viewer wide range of films. Among these movies were presented modernist innovations in which space and time, past and present, illusion and reality were shifted as it was in "The last autumn in Marienbade" (A.Renee, 1961). Some of them reminded of intense storylines and denouement of films by A. Hitchcock ("Les bonnes femmes" by C.Chabrol, 1960). Musical drama "The umbrellas of Cherbourg" (J. Demy, 1964) became the sign of the times. The "New wave" attempted to create a modern, democratic, mass cinema, responding the diverse needs of the viewer. Sometimes cinema was a demonstration of the so – called "culture of everyday life". The new cinema changed the type of hero. Now the screen art did not need anymore a "restless soul", nor a sophisticated intellectual, who had natural beauty and good manners. Mass art had different request. Internal charm was enough counterposed to external beauty. Simple and democratic clothes instead of elegant costumes. Such a new type of hero doesn't depend on any conventions of society. He despises and openly opposes public institutions. Jean Paul Belmondo created the image of the modern hero. The actress Catherine Deneuve combined natural beauty with charm and a subtle psychological game in the disclosure of feminine character.

French "New Wave", in the last third of the 20<sup>th</sup> century, intuitively mirrored in art the advent of the post-modern era. Postmodern as an artistic movement, was characterized by blurring the line between "high" elite and "low" mass art. In reflection of life skillfully mixed various styles and forms of art. Based on the experience of predecessors, the Postmodern Movement rethought quotes, allusions, irony or an absurd context. Habitual forms of people communication were replaced by game forms of relationships. Reflecting mass culture requests, postmodern pointed out problems related to violence, cruelty, erotic, lust of possessions and power. This movement, declaring the personal freedom, eroded the ideological foundations, erased the boundaries of what is permitted in art, proposed a moral relativism in

relation to good and evil. This external personal freedom from social institutions in reality was a manifestation of its greater spiritual lack of freedom. That is why search of meaning of life, faith and love for postmodern heroes ended often more tragically for them than in previous eras.

Postmodern coincided with the beginning of the postindustrial era. Its formation took place in the background of destabilization of political institutions of power, escalation of terrorism and violence, emergence of radical currents of the right and left sense. Destructive processes were implemented by massive student unrest, youth counterculture and sexual revolution. Crisis events revived interest in antifascist, antiwar issues and political cinema. The most bright images in this direction made L. Visconti ("The Damned", 1969), B. Bertolucci ("Conformist", 1970), F. Vancini ("The assassination of Matteotti", 1973).

In the postmodern interpretation, the emphasis in understanding the most complex phenomena has shifted. Fascism began to be viewed through the prism of divine sexual patterns of behavior. The cinematic material was saturated with shocking visual images. Screening of "Salo, or 120 days of Sodom" by P. Pasolini was accompanied with public scandals and trials. The storyline of "The Night Porter" (1974) by L. Cavani was built on the base of sadomasochistic love between a former prisoner of concentration camp and her tormentor. Bans accompanied erotic drama by B. Bertolucci "The last tango in Paris" (1972). The desacralization of culture has led to the fact that the screen space has turned into public display of the deepest natural instincts and psychical flesh of a person. Thus, a certain matrix of the behavioral model was created. With the help of the screen, one of the facets of human relationships became a social norm. In 1980-s the world came to an equilibrium. The style of the language of Cinema was changed. Now its understanding required the viewer decipher the art of film text (P. Greenaway "A Zed & Two Noughts", 1985).

#### **IV. SOVIET CINEMA**

Soviet cinema developed in line with pan-European and world progression. Leading in the cinema was the theme of war. Starting from the middle of 1950-s, after the death of I. Stalin, humanistic turned into human problems reminding the Italian Neorealism and the French "new wave". However, the humanistic pathos coming from the victory of Soviet population over fascism enhanced itself in a purposeful anthropocentric character. In films this sentiment reflected the tragedy of the war and the immense sorrow for its victims, the failed love of young people separated and the dramatic fate of people mutilated but not broken in spirit. The "Golden Fund" includes such movies as "The cranes are flying" by M. Kalatozov (1957), "The fate of a man" by

S. Bondarchuk (1959), "The ballade about a soldier" (1959), "Clear sky" (1961) by G. Chukhray, "Ivan's childhood" by A. Tarkovsky (1962), "Belorussian station" by A. Smirnov (1971), "The dawns here are quiet" by S. Rostotsky (1972), "Seventeen moments of spring" by T. Lioznova (1973).

Documentary film "Ordinary fascism" by M. Romm (1965) showed its true sinister nature. Fascism, by the definition of modern scholars, is a radical **anti-humanism**, theory and practice of radical **inhumanization** [10] (underlined by the author – O.A). The movie "The ascent" by L. Shepitko (1976) is a symbol of human victory over the power of darkness. In this film the feat of Sotnikov, who preferred a physical death to betrayal, was revealed as a spiritual path to Calvary.

The quintessential film was the movie "Come and see" by E. Klimov (1985). From a standpoint of view as an intertextuality, in it there are analogies with the film by P. Pasolini "Salo, or 120 days of Sodom" and "Apocalypse Now" by F. Coppola (1979). The movie deserved the attention of famous Russian cultural expert N.A. Khrenov. However the movie by Klimov develops with a different conceptual paradigm. It doesn't bow showing the atrocities of war: for example Nazis burning a Belorussian village and its habitants. The war was presented like the collapse of space, the death of the world, a global catastrophe. The darkest, the most destructive forces came to the upper level. It was the end of any morality and culture. It was a total violence. It was the Apocalypse and the Last Judgement [11].

Films by A. Tarkovsky were both an epic canvas of the tragic pages of Russian history, psychological drama and a search of spiritual meanings for the human existence on the scale of the Earth civilization ("Andrey Rublev", "Mirror", "Solaris", "Stalker").

## V. CONCLUSION

The period of 1950-1980-s was the most important page in the development of cinema. Italian neorealism, French "New Wave", Modernism and Postmodernism became the sign of the times. New genres of cinema as philosophic, intellectual and political sort came out together with new artistic images. Fine arts and cinema language have changed. Cinema reflected life in all its diversity and inconsistency.

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# The Wartime Art in the Krasnoyarsk Territory as a Basis for Forming the Civic Identity Among the Population of the Region

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## ABSTRACT

The paper is devoted to an unexplored topic in domestic art history. The art of the Krasnoyarsk Territory in 1941-1945 is investigated in the interdisciplinary discourse. It is studied as a unique socio-cultural practice that forms cognitive, value, emotional and regulatory components in the civic identity. The report states that the inspiring power of wartime art has not lost its significance to modern Siberian society. The study contains a wide variety of factual materials which confirm theoretical points.

**Keywords:** *civic identity, art culture of Siberia, the wartime art in the Krasnoyarsk Territory*

## I. INTRODUCTION

The significance of the study lies in the need to update the regional artistic heritage of the war years. Today, the importance of the formation of civic identity is proclaimed at the state level to protect the territorial and sociocultural integrity of the Russian Federation. Until now, the art of the Krasnoyarsk Territory has been studied from the art and museum point of view, at the level of collecting, cataloging materials, analyzing works, but as a means of forming citizenship, it has remained beyond the scope of active research interest. This article identifies the range of problems associated with the process of forming the civic identity, provides its working concept and structural components and shows the potential of regional art in such an important matter as strengthening Russian statehood.

## II. THEORETICAL BACKGROUND TO THE RESEARCH

To study the process of building civic identity through the art of the Krasnoyarsk Territory in 1941-1945 an interdisciplinary approach is applied (involving historical, cultural, art, philosophical, psychological, sociological, pedagogical and other concepts). The

systematic approach defining art as an integral self-organizing system consisting of interconnected subsystems is also used. The use of the cultural-historical method of researching art will contribute to the discovery of specific regional forms of art culture.

## III. CIVIC IDENTITY: CONCEPT AND ANALYSIS OF THE CONTRADICTIONS OF ITS FORMATION PROCESS

Theoretically, civic identity has been well studied in the specialized literature. For example, the works by R. E. Barash, V. N. Efimenko, V. I. Variushchenko, T. V. Vodolazhskaia, Z. V. Kanukova, V. E. Listvina, B. V. Tuaeveva, Z. T. Plieva and many others. The study of works devoted to civic identity led to an understanding of differing views on this phenomenon among the researchers and revealed a variety of means for its development.

We agree with T. V. Vodolazhskaia that civic identity is, firstly, an awareness of belonging to the community of citizens of a particular state, which has significant meaning for the individual; secondly, the phenomenon of supra-individual consciousness, a sign (quality) of civil society, characterizing it as a collective subject. These two definitions are not mutually exclusive, but focus on various aspects of civic identity: both from the individual and from the community. The structure of civic identity includes three main elements: cognitive (knowledge about

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belonging to a given social community), value (the presence of a positive or negative attitude to the fact of belonging), and emotional (acceptance or rejection of a civic community as a membership group, as a result of the first two) <... >. The basic identifying mechanism is patriotism as a sense of commitment to the civic community, recognition of its significant value [1].

We believe that in the proposed structure of the components of civic identity the value and emotional ones are close in meaning, and they can be combined into a single component (value-emotional), since a positive or negative attitude to the community a priori implies acceptance or rejection of the civic community as a group of membership.

To the mentioned structural components of civic identity we will add another, in our opinion, important one – a regulatory (activity) component. This component stores the methods of behavior and orientation in the socio-cultural space. The regulatory component is closely related to the ritual-symbolic forms of citizen behavior. A person can know the history of his homeland, have a positive attitude to the fact of belonging and accept community but not declare it in his actions, not participate in significant social events, avoid actions when it is necessary to protect his country in all respects. The opposite situation is also possible when patriotic actions are mechanically ritualized. This is the first contradiction that we note: patriotism as an identifying mechanism of personality requires an adequate manifestation, not always clearly noticed. Note that today the attitude to patriotism as a military fact is gradually being eliminated, and in specialized literature the phrase "military-patriotic education" is being replaced by "patriotic education".

Another contradiction is that in postmodern society "multiple identity" is proclaimed. A person is considered as constantly transforming one with unstable values. Hence, in modern humanities the problem of the search for identities – ethnic, national, regional, religious, and others – is so acute. The entropy processes of cultural globalization are too strong, and therefore for self-knowledge, both an individual person and a social community have to outline their own borders to be self-preserved. It is no coincidence that the term "construction, or building" of identity has appeared, meaning post-modern creativity for "assembling" oneself from heterogeneous qualities. The image of an individual is not defined by society as was the case in traditional cultures; a modern man has to "assemble himself".

The following contradiction is associated with the process of formation of civic identity. To make this process effective some clear criteria monitoring tumors should be used. But there are no such clear criteria in the absence of state ideology. In the Soviet era, citizenship had clear criteria that could be read in the

"Code of Ethics for the Builder of Communism", for example, paragraph one stated that it was necessary to observe "devotion to the cause of communism, love for the socialist homeland, and the countries of socialism" [2].

The image of modern Russia-the Motherland is quite complex and ambiguous, because of the multi-ethnicity, multi-confessional composition of the population. The need to take into account the interests of all peoples as part of a single country requires careful alignment of synchronous and diachronous ties of the Russian cultural environment. For example, the document "Foundations of State Cultural Policy" which is a strategy for the development of modern state cultural policy emphasizes the importance and the necessity of creating a unified cultural environment in which the unity of science, education and art will occur. In its turn, it will lay the "foundation for understanding a great public mission of culture as a tool for transmitting to new generations a code of moral, ethical and aesthetic values that make up the core of national identity" [3].

Citizenship expresses not ethnic, but universal human interests in a specific ethnic and regional form, therefore, building the common cultural environment of the Russian Federation in the future is significant.

We also mention the contradiction associated with the means of creating civic identity. At the moment, this problem is being especially actively studied in the writings of our teachers, because it is they who must provide methodically the theoretical provisions of new educational standards of general education and in practice teach the younger generation "how to love the Motherland".

Among the proposed means of building civic identity in general education we can name methods of intellectual influence (suggestion, explanation, story, conversation, lectures, debates), methods of influencing the motivational sphere (approval and condemnation in various forms), methods of influencing the emotional sphere (requirements and exercises), methods of influencing the sphere of self-regulation (personal or other example, representing the ideal, normativity), methods of influencing the subject-practical sphere (organizing "educating" situations), methods of influencing the existential sphere (solving moral dilemmas) and others [4].

Despite the fact that researchers understand complex effects on individuals during the development and formation of civic identity, nevertheless, as a rule, they propose methods focusing on the intellectual sphere of personality. Art is seldom considered as a means of formation, it is mentioned only as an element of any military-political, legal game or event. This attitude has a long tradition, since the concept of "civic

identity" is part of the political and legal culture of the individual and there is a stereotype in the public mind that art has an auxiliary function, not being an independent phenomenon in the process of building civic identity. This trend is observed at all levels of the educational system.

Of course, a means of ensuring the integration of the civil community is a system of symbols, which includes official state symbols, figures of heroes, significant events fixing the stages of the community development, as well as natural and other symbols.

Since art is in fact a concentrated system of symbols, it implements direct and indirect effects on the individual. Therefore, there are such controversial phenomena in the history of art as "totalitarian art" which is also called "ideological" or "art of propaganda". There have always been politically engaged artists, sculptors, writers who glorified the existing power and political system. In the ancient era, the connection between art and politics was strengthened, heroic images of rulers were created, their feats and victories, often exaggerated, were reflected. At the same time, works of art could not only glorify, they often denounced certain figures, as the artist always makes his historical assessment of certain events shaping public opinion. In conditions of mass culture, when the ubiquitous means of communication are in force it is almost impossible for a person to hide from the propaganda of certain ideas. If the famous "slap in the face of public taste" by V. V. Mayakovsky was shocking and scandalous at the beginning of the 20th century, now "slaps" have become the norm, and contemporary artists are sophisticated in the provocativeness of their works, which do not always have the character of an aesthetic phenomenon.

Nevertheless, common meanings fixed in the semantic and symbolic field of works of art are able to unite society in a single civic impulse. That is why it is so important to turn to the art heritage of the past to actualize the sociocultural practices of constructing the civic identity of modern society. In this regard, measures representing works of art as self-sufficient ones from the viewpoint of the holistic impact on a person with "soft methods" of belief are considered the most effective.

Events organized for the development and formation of civic identity can be various in terms of emphasis on the development of cognitive, emotional, semantic and regulatory components and they can also be complex. When organizing events, it is necessary to model the space in which the work appears to be a "document" of the era dealing with the realities of wartime, a semantic entity affecting the spiritual and symbolic awareness of civic values and a regulatory component prompting actions to protect the Fatherland and inspiring for them.

#### **IV. RESOURCE OPPORTUNITIES OF ARTS IN THE KRASNOYARSK TERRITORY IN 1941-1945 IN THE PROCESS OF FORMATION OF CIVIL IDENTITY: A BRIEF RETROSPECTIVE**

New tasks in the cultural activity of the region were outlined by the war. Art performed both an educational and ideological functions for the formation of public consciousness.

In 1940, the Krasnoyarsk branch of the USSR Union of Artists was approved, the exhibition of 1941 was prepared with both the competition works "The Shooting of Partisans by Kolchak" (1937) by A. P. Lekarenko, "The Explorers" (1938) by D. I. Karatanov and sketches drawn by artists and political exiled revolutionaries. Because of the outbreak of the war the exhibition was moved to 1942, the attention was paid to graphics as the most mobile art.

In 1942 Krasnoyarsk artists participated in the exhibition "Artists of Siberia during the Great Patriotic War", held by the Novosibirsk branch of the State Tretyakov Gallery. They submitted their works on battle subjects "The Germans Retreating Near Moscow" (1941) by K. I. Matveeva, "Naval battle. Episode in the Barents Sea" (1941), "The Feat of Captain Gastello" (1942) by B. Ia. Riauzov, "The Cemetery of Fascist Tanks" (1942) by A. Ia. Klimanov, "The Feat of the Teacher Zhukova" (1942) by Z. V. Volkovinskaia.

D. I. Karatanov, A. P. Lekarenko, K. F. Waldman, N. I. Zaiats exhibited their paintings on patriotic themes at the regional exhibitions held in June and November, 1942. In June eighty-six works were exhibited at "The Great Patriotic War" exhibition. The best works such as "The Feat of Captain Gastello" by B. Ia. Riauzov, "The Feat of the Red Army Soldier Sereda" by I. I. Nalivaiko, "Reckoning" by V. Nikiforov, "Atrocities of the Nazis in Ukraine" by F. I. Mariasov appeared to be reported in the newspaper "Krasnoyarsky Rabochy"; reproductions of them were printed on postcards and secret letters, which were popular among front-line soldiers. Many artists such as Ia. S. Ieselevich, V. I. Meshkov, M. F. Gladunov, I. A. Firer, E. S. Kobitev, A. Ia. Klimanov, S. E. Iakshin, V. A. Nazarov, V. M. Novoselov, S. N. Mikhalev, A. A. Topoev, A. F. Kalinin, A. M. Tkachev, Iu. I. Khudonogov, N. V. Svalov, A. G. Pozdeev, M. F. Gladunov fought in the front, liberated Europe, reached Berlin, went through concentration camps, participated in the war in the Far East. The landscapes by D. I. Karatanov, A. P. Lekarenko, K. F. Waldman, Z. V. Volkovinskaia were as important as their battle plots. In regional schools the masters of sculpture tried to perpetuate the participants in the war as truthfully as possible, to convey the heroic content in genre compositions in such works as "Meeting" by A. F. Stepanova, "Frontline Girlfriend" by P. M. Ulianov. "To beat, to destroy the Germans

mercilessly! – That is what these paintings call us, the whole exhibition!", Junior Lieutenant M. Turobov wrote in the review book [5]. Such an important event as the 25th anniversary of the October Revolution was marked by the publication of reproductions by A. N. Pavlov from the paintings "Partisans" by D. I. Karatanov, "Totmin's Feat" by K. F. Waldman and G. F. Karol, "the Germans Retreat Near Moscow" by K. I. Matveeva.

The themes of the heroic struggle and work at the home front continued at the exhibitions of 1943, dedicated to the 25th anniversary of the Red Army in February and the 26th anniversary of the October Revolution. A. N. Pavlov made many reproductions of these pictures. Mass and popular graphic products on the themes of war, the home-front everyday life and military awards were published in large quantities. Reproduction graphics by A. N. Pavlov was noted in the newspaper "Krasnoyarsky Rabochy" of December 6, 1942, "Woodcut is represented by the works by A. P. Pavlov, an excellent engraving of a number of works by Krasnoyarsk artists" [6].

"TASS Windows" is a special phenomenon during the war years. Mass campaigning work of artists A. P. Lekarenko, T. A. Miroshkin, P. S. Ermolaev, G. P. Ermolaeva, K. F. Waldman, B.Ia. Ryauzov, R.K. Ruiga, Ia. Yeselevich and others inspired confidence and hope for an early victory. The topics of the posters were determined by the reports of the Sovinformburo, the urgent tasks of wartime: "The front needs bread", "More bread – closer victory", "What have you done for the front?" and others. Members of the Krasnoyarsk regional branch of the Union of Soviet Artists and the "Artist" Partnership were invited to issue posters; they designed city districts, campaign trains, military trains, recruiting stations and hospitals.

From 1943 to 1945 Krasnoyarsk artists continued their active work in the production of posters, postcards, albums, and the creation of paintings, drawings and sculptures. The album "Atrocities of the Fascists" was released in 1943; 1944 witnessed the album "What the Fascism offers the Youth". At the seventh exhibition the results of "the work of artists" were announced. I. I. Nalivaiko, Chairman of the Regional Branch of the Union of Artists wrote in the introduction to the exhibition, "... six exhibitions were held during the war years... our exhibitions reflected the atrocities of the Nazis ... This exhibition of 1945 ... summing up the work of artists ... was aimed to display the heroes of the front in the paintings ... to show the nature of our harsh land ... landscapes occupy a great place" [7].

From the outbreak to the end of the war the Krasnoyarsk Regional Branch of the Union of Soviet Artists and the "Artist" Partnership performed their duty not only in matters of organization, ideological

leadership, but also in artistic service in difficult conditions.

During the war writers of the region took an active part in holding literary evenings, meetings in military units, hospitals, enterprises, institutions and regions of the Krasnoyarsk Territory.

Besides the City Publishing House of the Krasnoyarsk Regional Book Publishing House, periodicals ("Krasnoyarsky Rabochy", "Krasnoyarsky Komsomolets"), a branch of the Military Publishing House of the People's Commissariat of Defense of the USSR worked in the city from 1941 to 1944, producing special military literature, military publications – charters, instructions, descriptions, manuals, ("How to act for a soldier in winter", "How to dig in a battle", etc.), military-political literature ("Racial Ravings of the Fascism" by K. P. Abrosenko), leaflets, slogans, posters (their total circulation was 30 million copies).

In the early days of the war poetry held the leading position in the genre of literary diversity. The names of the poets Iu. Inge, A. Surkov, N. Aseev, V. Lebedev-Kumach appeared in the newspapers of the country. Krasnoyarsk poets I. D. Rozhdestvensky, K. L. Lisovsky, I. E. Eroshin, L. N. Chernomortsev, B. A. Bogatkov (Achinsk), A. V. Sedelnikov (Turukhansk), G. K. Suvorov (Khakassia) made a worthy contribution to the poetry of the war years. Poet I. D. Rozhdestvensky glorified the N. Ia. Totmin's feat in "The Song About Totmin", L. N. Chernomortsev ("Ballad of Partisans"), I. D. Rozhdestvensky ("Ballad of Silence", "Ballad of a Rifle") turned to the ballad genre full of drama. Victory at the home-front is another theme of the poets: "Deep At the Home Front", "Geologist", "Mother" by I. D. Rozhdestvensky, "For the Defender Of the Homeland" by K. L. Lisovsky, "Such Presents Are Given Only to the Dearest People" by L. N. Chernomortsev. Siberian poets highlighted the universal human problems of kindness, honour, fearlessness, duty, patriotism in their poems such as "The Gardener" by K. L. Lisovsky, "The Neva Ballad" by G. K. Suvorov, "Streletskaya Zastava" by I. D. Rozhdestvensky. E. Chichaeva's special genre is a lament-tale. Her "We Will Remember Forever And Ever" is dedicated to Zoya Kosmodemyanskaya, the heroine of the Russian land [8].

The war veterans were writers V. P. Astafiev, A. I. Tchmykhalo, I. I. Panteleev, I. V. Urazov. They did not tell the "trench truth" immediately after the war but some time later, "Look, if you believe some novels and stories, who won the war? Journalists, artists, pioneers and prisoners. Of course, many of these people deserve our gratitude, but where is the soldier? And to write about him, you must know the trench truth. This topic, in addition to knowledge, requires the greatest responsibility, the greatest reliability" [9].

The theatre was an important factor in the cultural life of the region. The Pushkin Drama Theatre, the Young Spectators' Theatre (Youth Theatre) and the Puppet Theatre in Krasnoyarsk worked actively with the audience.

By 1941 the Youth Theatre included drama and music companies. With the outbreak of the war most of the actors went to the front, the theater was closed. But some actors and artists continued to serve art and the Motherland. The artists performed short scenes with the front-line brigades; in the early war years there were no plays about the war yet. However, the genre of political review had already appeared in the forms of a stage poster and theatrical performances created on the materials of "TASS Windows" with texts by S. Ia. Marshak, I. Ehrenburg and others [10].

With the outbreak of the war, some actors of the Pushkin Drama Theater left for the front, the rest continued to work. Konstantin Simonov's name was often seen on the playbills: the playwright wrote five plays for five years ("The Guy From Our City", season 1941-42; "Russian People", season 1942-43; "It Will Be That", 1944-45; "Under the Prague Chestnuts", 1945-46; "Russian Question", 1946-47). The man who went through the war wrote about it realistically and convincingly meeting the needs of the public. A peculiar banner of the end of the war was the staging of the play "Ivan the Terrible" by A. N. Tolstoy, season 1945-46. The play was written in 1941-42 with a certain amount of idealization of the image of Ivan the Terrible, it showed the greatness of the history of Russia under the rule of the autocrat. It should be noted that during this period the Pushkin Theater began staging the works of local authors. Krasnoyarsk writer A. Tchmykhalo wrote the play "The Fate of the Koronotovs" based on the novel by S. Sartakov "The Sayan Ranges" [11].

In 1941, Markela Mokhnatkina became the main director of the Puppet Theater. For 24 years she staged more than 100 performances. One of the most memorable performances of wartime was the production of "Undying Anton", the main theme of which was the struggle of the Soviet people against the fascist invaders. The main character of the play is a folklore figure, a fearless and resourceful partisan. From 1942 to 1945 the play was staged more than 1000 times. In the war the form of a puppet show due to its mobility was often used to raise the spirit of fighters directly at the front line.

In mass cultural work, campaigning work (campaign trains, meetings, lectures) and enhanced media activities (print media, "TASS Windows", leaflets, posters) came to the fore. Cultural institutions were deprived of any material base, because of the complete redistribution of funding. These conditions were favourable for the development of amateur

performances of cultural institutions and concert brigades of theatres. The Cinema Management was responsible for showing films at six stationary movie theatres in the city and rural mobile ones as well.

## V. CONCLUSION

Thus, this paper has shown the main difficulties and contradictions of the process of the civic identity formation. It is evident that art as a form of art culture is a significant resource for the development of civic engagement. A retrospective of art in the Krasnoyarsk Territory has revealed its resource capabilities in the formation of patriotism. There were active processes in the region despite the war period: various exhibitions were organized; fiction, posters and leaflets were created; performances were staged. Artists, sculptors, writers, poets, actors, and directors shared the common goal for the whole country: to inspire the soldiers and home front workers to win and to glorify the Great Feat of the Soviet people in the struggle against the fascist invaders. The article has set the authors' further research vectors that will contribute to the regional artistic heritage updating and popularization for modern society while developing and forming the civic identity.

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# Serpentinisme in French Art of the Second Half of the XIXth Century

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## ABSTRACT

This article is devoted to the study of the medical institutions' influence on the modification of the plot about the Eve's sin in the second half of the XIXth century. In 1896, the inventor of the graphic pun, Henri Avelot, created the caricature "Four arts", singling out "serpentinisme" among artistic trends (such as symbolism). Using this neologism, the cartoonist criticized contemporary art of his time that borrowed physical manifestations of pathologies (for example, hysteria) to create "innovative" art concepts and works. Analyzing major masters' artworks of this period with "serpentine" movements, it can be traced how the development of the health cult and the strengthening of the disciplinary power of hospitals started the process of aestheticizing diseases. As a result, three new iconographic types appeared in French culture: the snake woman; the "Eve's daughter"; the woman and the "phallic serpent", in which the serpent appears as an allegorical embodiment of a doctor. The snake woman image became an aesthetic ideal that permeated all aspects of culture, which was expressed in the neologism "serpentinisme", which ironically brought this trend closer to the artistic direction.

**Keywords:** *French art, femme-serpent, Eve's daughter, hysteria, principle of visual analogy*

## I. INTRODUCTION

The snake image has been known since ancient times and carries many connotations, which causes the ambivalence of the snake as a symbol. This reptile was associated with danger, seduction and eroticism, as well as with rebirth, purification and salvation. However, one of the most popular ideas in the second half of the XIXth century was an idea of the "pathological" and tempting femme-serpent (the snake woman) which considered to be even more dangerous and "venomous" than the femme-fatale.

Taking into account the French historical context of the second half of the XIXth century, in which snakes were actively studied and became domestic animals of certain bourgeois houses, and their poison was attributed various medicinal properties [1], this interpretation is quite curious and not clear. In this article, the author analyzes the image of the snake woman in French visual arts of the second half of the XIXth century and shows that the appearance of such an image was facilitated by the struggle of two institutions of disciplinary power: church and medicine.

Having formed into one of the leading state regulatory authority in the XIXth century, the medical institute led a course on the "health policy". An important component of it was a preservation of mental health and the visibility of treatment for the mentally ill.

At the same time, the church institute insisted on its interpretation of mental diseases, which is why doctors were a kind of "struggle" with church dogmas. Jean-Martin Charcot, "The Napoleon of the neuroses", who used visual arts to aestheticize and popularize diseases, associated various religious ecstasies and "miracles" with hysterical symptoms. Using the mimetic abilities of hysterical patients, he forced them to copy famous religious paintings [2]. Besides it, such medical demonstrations allowed to observe naked bodies, bypassing various rules of censorship and morality.

By putting artworks in this context, the author will try to prove that painful, "serpentine" movements of hysterical patients, as well as the use of medical institutions of the established plot about the Eve's sin and the tempter, provoked their crossing and the appearance of the image of femme-serpent in French art of the second half of the XIXth century, which, in turn, led to the creation of the ironic neologism "serpentinisme".

## II. "INVENTION" OF THE SNAKE WOMAN IMAGE

The erotic identification of a woman with a snake was first clearly manifested in the scandalous sculpture "Woman bitten by a snake" (1847) by Auguste Clésinger. The marble statue represents a woman dressed only in jewelry and stretched out on a "bed" of

flowers. The figure's left leg extends beyond the base of the plinth; a similar technique was performed to draw attention to the small bronze snake that originally encircled the ankle. Immediately after the Salon, this important detail was removed, now only the bracelet made in the form of a snake biting its tail indicates a snakebite. The woman's body echoes the serpent's arc: she herself arches her back, throwing her head back not in a painful, but ecstatic state, as indicated by the tightly closed legs that grip the drapery at the womb. She is represented in a state of paroxysm, like a snake writhing on a pedestal among roses, experiencing a sensualized experience.

Accounting such an image, it can be said that Clésinger introduced the snake only to create the impression that Cleopatra was depicted in front of viewers. The sculptor used it to appease a conservative audience, because in fact he depicted his contemporary: the demi-monde Apollonie Sabatier. In fact, the master exposed a cast of her body, covering such a revolutionary step with a traditional allegorical plot; traces of cellulite and creases are visible on the thighs.

However, it was obvious to the public that Clésinger was trying to convey, not a dramatic incident from history, but tangible and real pleasures of his contemporary, as evidenced by the review of the critic in *La Revue des Deux Mondes*, who was convinced that the woman is writhing not from pain, but from sweet convulsions, coming to the conclusion that both the name and the snake are concessions made for the jury [3].

As a result, portraying painful ecstasy, a peculiar paroxysm inherent in a neurotic and hysterical attack, the sculptor laid the foundation for the aestheticization and objectification of the "pathological" body in French art and gave an erotic context to the connection between the snake and the woman, depriving it of negative connotations.

### **III. "EVE'S DAUGHTERS" IN FRENCH CULTURE OF THE SECOND HALF OF THE XIXth CENTURY**

The erotic image outlined by Clésinger was decisively formed in the second half of the XIXth century. In addition to the fact that the snake became a relevant subject of empirical researches, realist writers introduced a zoomorphic image of the snake woman: Guy de Maupassant created the novel "Am I Insane?" (1882), in which he compared the protagonist's object of adoration with a snake, and Gustave Flaubert actively created a serpent-human image in "The Temptation of Saint Anthony" (1874).

The constant flirting with the eerie characterizing the second half of the XIXth century, and likening a woman to this reptile were associated with the

processes of secularization and de-Christianization. In this setting, not only the formation of various societies and sects, the revival of interest in occultism and Kabbalah took place, but also the adoption of medicine as a government agency that maintained public order. In this regard, psychiatric institutions that acted as correctional facilities were flourishing. Thus, scientifically proving the witch's hysteria, modern church explanatory models of mental illnesses were undermined by the fact that they were associated with a long history of "unscientific" religious theories that stigmatized afflicted women.

Using representative medicine (that is, proving the historicity of a number of diseases through the work of old masters) as a statement of hysterical symptoms and, according to Michel Foucault, creating the aesthetics of diseases, doctors at Salpêtrière Hospital introduced pathological bodies into the French art (for example, Louis Morin identified "The Gates of Hell" sculptures by Auguste Rodin with hysterical bodily distortions of Salpêtrière, likening movements of these women to the serpentine [5]).

As a result, the transgressiveness of insane women became an exciting topic: snake-headed Medusa, suffering Ophelia, demented Salome were attractive objects for artists. Their rampant, bodily sensuality and beauty were also transferred to religious female images. Since the 1880s Eve also became one of the central heroines of erotic and deviant art-related visual works. This was facilitated by the poem "Paradise Lost" by John Milton, in which the ancestress was portrayed alone while committing a sin, which led to an important modification of the plot of the fall of man: responsibility and blame for him were assigned exclusively to Eve.

This theme was continued to develop in the second half of the XIXth century, when the feminist movement began. In 1858, Pierre Hetzel and Louis Larcher described "Eve's daughters", imputing to them danger because of their beauty and coquetry, also indicating that the woman is a servant of the devil and played along with the snake [6]. Consequently, the image of the "traitor" of Eve was transferred to women of the second half of the XIXth century, and a shift was taking place in the "favor" of the woman: she became the culprit of the fall, and not the serpent. In addition, the feminist commitment to maintaining the image of "Eve's daughter" had a negative impact on the image of the progenitress and her daughters: the famous feminist writer Maria Deraismes pointed out that the sin was committed by Eve because of her curiosity, which brought new and useful discoveries and knowledge to the human race [7].

The feminist mindset was supported by Odilon Redon. This was due to his work on illustrations for Flaubert's Saint Anthony from 1888 to the 1890s [8].

The writer developed the image of the serpent-human Knufis in detail, becoming interested in Gnosticism and ophites' ideas. In the illustrations "Woman and Serpent" and "Serpent-Halo" Redon depicted occult, ofitic symbols of the snake as a lamp of knowledge and the woman as its guide, who saved mankind from ignorance, demonstrating the benefits of the union of Eve and the serpent.

The final crossing of a woman with a snake and the creation of the "Eve's daughter" image who made a deal with a snake, were made by the cartoonist Alfred Grévin in his album "Daughters of Eve" (1867) [8]. After the publication of this large-scale work, a "snake boom" began in France: the concept of "Eve's daughters" filled the French minds [9]. Feminists pedaled to positive aspects of the ancestress's act, and opponents of the feminist movement pointed to her union with the devil and the tempter. One way or the other, the snake became one of the central female symbols of the second half of the XIXth century. For example, Joseph Péladan in the sarcastic work "Honest women" (1888) suggested that women are servants of the devil, and described their appearance as "serpentine", that is, deceptive [10]. Péladan linked such characteristics to the feminist movement, noting changes within society that triggered stories of self-obsessed rather than family-obsessed ladies.

The frontispiece for this work was created by Fernand Khnopff based on the composition of the book illustrator Jose Roy. It is significant that the reader is presented with a modern "Eve's daughter" in a negligee, high-heeled shoes and black stockings (an attribute of a prostitute that is often found in the images of women by Felicien Rops). This Amazon rides a huge snake, which, relying on her external attributes, replaces the phallus. Despite the bared fangs, burning eyes and menacing appearance of the reptile, the woman playfully looks directly at the viewer, easily holding on to the writhing snake. Thus, the frontispiece not only demonstrates the union of "modern Eve" with temptation and sin, but also her leading and overwhelming role.

Although Khnopff collaborated extensively with Péladan, the latter's favorite was Rops, known for his highly erotic illustrations. Perhaps that is why Khnopff performed two frontispieces for "Honest Women" and "Ishtar", unprecedentedly sensual. In the last frontispiece, the artist naturalistically depicted the woman in height tied to a pillory, indicating an obscure indictment. Her body is arched, her eyes hazy, her mouth open. Her curls flow down, drawing attention to her heaving breasts. At the bottom of her stomach, a monster bursts out, releasing serpentine tentacles into her womb, that hints at simultaneous acts of birth and copulation. Similarly, Khnopff updated a topic that had been troubling Rops for several years: the syphilis

epidemic. He reproduced hereditary or congenital syphilis: during this period, the idea was widespread that a woman could be born already infected with the "French disease", since she was infected in the womb [11]. A similar idea of a "born prostitute" coincided with the idea of original sin.

Thus, doctors scientifically proved the biblical idea, due to which the female body began to be perceived as morbid and dangerous. It is worth to note that such a sensualized and disturbing image appeared due to the development of neurology and psychiatry and their influence on the image of Eve and her "daughters".

#### **IV. "THE FIRST NEURASTHENIC" AND THE SNAKE WOMAN IN THE SECOND HALF OF THE XIXth CENTURY**

France is the country of the "Great neurosis", which gave rise to images of female insanity, adopted the term "neurasthenia" from American doctors who invented it in the 1860s. And if the Americans insisted on modernity as the root cause, the French considered this disorder hereditary, often associating it with hysteria: if Eve was the first patient with neurasthenia, then all women should be predisposed to diseases of the nervous spectrum [12].

As a result, Eve was declared the "first neurasthenic" (while portraying her as a modern Parisian), linking her image not only with her historical weakness and sinfulness, but also with the idea that sexual actions and control by a man possibly "heal" her. In this connection, there was a claim that the phallic snake was a doctor sent to cure a patient, which was a reference to the long-held belief that sexual desire or passivity is at the root of many "female" diseases, including hysteria – the final stage of neurosis, and sexual intercourse brought relief to the sufferer of the disease. This misconception was also promoted by the multi-year practice of organizing the "Bal de l'Internat" – a carnival for medical students, closely associated in the minds of contemporaries with deviant behavior, orgies and sexual violence [13].

The "Bal de l'Internat", founded in 1852, was accompanied by dressing in pagan gods and characters, plentiful drinks. Medical students were accompanied by women who were absolutely naked or dressed in minimum clothing, whose behavior was considered deviant (it is worth noting that in most cases students were accompanied by hysterical patients from Salpêtrière).

The idea of a phallic snake that heals sick women has been actively developed in posters and invitations on this theme. In 1906, Gaston Pierre Galey created a poster that demonstrated the hedonism and orgies inherent in this "professional holiday". In the center of groups indulging in drunkenness and debauchery, there

is a statue of Hippocrates, which a naked woman, writhing in a "hysterical arc", tries to get drunk from a cup. Also next to the "father of medicine" is a python that comes to life and performs a sexually perverted act with its tongue, invading the intimate zone of a distraught and intoxicated woman. Below, the future of the lady is shown: the hysterical bend becomes stronger, she indulges in paroxysms and falls into the arms of students disguised as satyrs, who begin to grope her "healed" body. The idea of the "healing phallic snake" was also depicted by Felicien Rops, ironic in relation to the treatment of patients with hysteria. The famous "Charcot shower" in his drawing "Shower" is shown as the doctor's genital organ, directed to the bosom of an exalted patient.

Rops, the artist of "modern Parisian women", was interested in the themes of the sin of the ancestress and the "Eve's daughters", as evidenced by his detailed analysis of the genesis of these images. If in the early 1880s Rops represented the serpent as the culprit and seducer, for example, in "Woman and a doll", where the snake wraps the font and holds an apple in his mouth, representing the devil, or in "Eve", in which the ancestress accepts the forbidden fruit from him, then in the late 1880s the artist made Eve the seductress, combining her and the serpent. Rops created the frontispiece "You will be like God" for Joseph Péladan's book "Un Coeur perdu" (1888), depicting naked Eve standing with her back to the tree of knowledge and holding an apple in her hand. The serpent wraps around her body, merging with her. The progenitress's hair is reared, her mouth is open in an exalted scream. That Rops was trying to show a moment of ecstasy, the connection between Eve and the tempter is evidenced by the fact that the serpent's head was initially pointed at her genitals, but the painter decided to remove this detail due to censorship [14].

Later, he did create a drawing showing the sexual relationship of Eve and a reptile seduced by her, continuing the theme of "phallic serpent": in "Eve's Apples", she lies on her back with her head thrown back and open mouth, clinging to the rings of the snake's body with her hands and spreading her legs, exposing the bosom toward which the snake head is heading. In "Temptation or Apple" or "the Devil and Eve in the garden of Eden", the artist created a zoomorphic devil-serpent image, presenting the ancestress as his mistress and accomplice. As a result, Rops finally turned Eve into the first sinner and seductress in the "Spell": her body grows into the tree of knowledge, and a serpent's head appears from it, pointing at Eve's genitals. She again bends in a hysterical arc in an ecstatic state; thus, the artist once more emphasized the insanity of this image and the sexual background of the modern neurological treatment of women's mental diseases.

Subsequently, Rops repeatedly addressed the connection of women with the devil in the works of the cycle "Satanists": thus, in "Golgotha" Satan strangles a woman in a hysterical "crucifixion" position with her hair represented as a snake, and in "Sacrifice" the artist continued to develop the idea of the "phallic snake" and the woman as a "vessel of the devil".

Henri Gerbault continued to develop images of "modern Eve and her partner – snake" in detail in the magazine "La vie Parisienne", presenting the progenitress as a seductress and initiator of a sin, and the snake or python as a subordinate and innocent. For example, in the illustration "Protection from touch", the python is depicted not as a provocateur, but as a defender of the tree of knowledge, who fell under the spell of naked Eve, and in the illustration "Professor" naked Eve looks directly at the viewer, addressing him with the phrase: "Who wants to learn to sin?". In it, as in the "Mademoiselle and Monsieur Adam", the initials "A+E" are inscribed on the tree of knowledge, which indicates the repeated Eve's attempts on the tree. As a result, Gerbault presented the ancestress as the main tempter and the devil's servant, giving these qualities to all women.

Only Henri Toulouse-Lautrec managed to combine the dangerous images of the "Eve's daughter" and the "first neurotic" in the poster "Jane Avril" (1899). "Crazy Jane" as her contemporaries called her, was a patient at Salpêtrière [15]. She suffered from the syndrome of "St. Vitus's dance", inherent in patients with hysteria and characterized by strange movements and swaying. Salpêtrière doctors organized a "Mad Ball" to demonstrate the effectiveness of treatment for patients in which the future cabaret star participated. There, she noticed similarities between her "pathological" movements and rhythmic dance steps. She successfully fit into the trends of popular culture: at this time, one of the most fashionable dances was "epileptic", copying the movements of patients with hystero-epilepsy [16]. By depicting her dancing, Lautrec was essentially aestheticizing her illness.

In his last poster, Lautrec depicted the curved body of Avril in closed and tight black dress, which shows a python as if strangling the dancer at the level of her lower abdomen and approaching her head. In horror, she throws up her hands; this gesture resembles a hysterical bow, which, for example, is depicted in the "Photographic iconography of Salpêtrière". Lautrec created this work based on a photography taken by Paul Cesko, where real dress with an embroidered python (it is worth noting that Avril in the photo dreamily threw her eyes up) is shown. In fact, it depicts not only the latest "fashion trend": the concept of "Eve's daughters" influenced women's clothing and jewelry, which became dominated by serpentine motifs [17], but also "the modern neurotic daughter of the ancestress",

because the ambivalent image of Eve, including virtues and vices, successfully coincided with the stage role of Avril. In addition, the snake that wraps around the dancer's body may remind her hospital past, as many patients associated doctors with snakes [18].

This manifestation of Avril as the "Eve's daughter" shows how popular and influential this concept was during the time period under consideration. Thus, the fashion for the connection of a woman and a snake was manifested not only in dresses or jewelry, but also in dance movements and stage costumes: Loie Fuller's famous "serpentine dance" gave rise to many illustrations depicting her as the femme-serpent [19].

## V. FEMME-SERPENT AND SERPENTINISME

The image of the snake woman affected the entire French culture: this term was increasingly featured in the popular press. Thus, discussing the sensational portrait of Sarah Bernhardt in 1876 in an imaginary dialogue on the pages of the magazine "La Fantaisie Parisienne", the interlocutors came to the conclusion that her curves were similar to those of the femme-serpent, and it would be better if the artist depicted her as a snake, without unnecessary hints [20]. In 1868, the magazine "Les Petites affiches de la mode" distinguished the femme-serpent as a separate type that characterized women [21]. In addition, femme-serpent was closely associated with "pathological" female bodies, namely hysterical ones. This was evidenced by a number of "Bal de l'Internat" images (for example, a poster where a snake penetrates a woman in ecstasy (1924)).

In 1896, the hysteria and zoomorphic image of the female snake was finally connected in the Henri Avelot's cartoon called "Quat'z'Arts", dedicated to the ball of student artists, famous for the participation of nude models. The description of this work reads: "I ordered my portrait to four modernists... the third is hysterical". A woman complains about her images made by artists of different directions: pointillism, tashism, serpentinitisme and symbolism. A portrait in the style of "serpentinitisme" represents a woman with a snake tail, it stands out for its scale, decorative, spiral and dynamic lines.

Having used the neologism "serpentinitisme", the cartoonist criticized his contemporary art, which borrowed the physical manifestations of pathologies (for example, hysteria) to create "innovative" concepts and works. Avelot sarcastically emphasized the differences between artistic novelty and disease, criticizing the aestheticization of pathologies. Having formally stylized the model's hair, arms and body and turned them into decor or interior items, Avelot ridiculed not only painting, but also decorative, applied art and the fashion of his time, showing the penetration

of "pathological" snake arabesques into screens, costumes, tapestries or advertising posters.

The popularity of these image and neologism was confirmed by the caricature of 1896, dedicated to the Salon of "Rose + Croix" [22]. An unknown cartoonist portrayed a bourgeois standing in front of one of paintings presented at the exhibition. He is struck by the image of an unusual girl with naked breasts: her upper body is female, and the lower one is presented in the form of a snake tail. One detail indicates the connection with hysteria: the model inhales the flower's aroma. In the second half of the XIXth century, the aromas of flowers were associated with madness and death, with the suicides of the literary heroines Ophelia and Albine, who went crazy due to unsatisfied desires and traumatic experiences. As a result, such drawings not only confirm the connection of serpentinitisme with neurasthenia and hysteria, but also the penetration of the serpentine line into the art of the 1890s as a consequence of the development of the image of the femme-serpent and its design into a colloquial characteristic.

## VI. CONCLUSION

Thus, having analyzed the development of the classic story about a woman and a snake in the second half of the XIXth century, it is possible to trace its evolution: from erotic, provocative to painful, "pathological" interpretations expressed by the creation of a sexualized serpent-human image. Art works on this topic not only reflected the latest trends in art culture, but also demonstrated the current socio-cultural processes of modern society.

Thus, in response to the developing feminist movement and the attempts of the state institution of disciplinary authority represented by the hospital to control this process, creating a concept of the initial sinfulness and "pathology" of the female body, artists and graphics modified the biblical story about Eve and the tempter. As a result, three new iconographic types appeared: 1) the snake woman as a vessel of sin, ugliness, and dirt; 2) "Eve's daughter" - an image that characterizes both the cunning and morbidity of a woman of the XIXth century, and her enlightenment and progressiveness; 3) the union of a woman and a serpent, in which the serpent appears as a phallic incarnation of a doctor, these allegorical images sarcastically ridiculed the relationship of doctors and patients in modern art works, demonstrating the primacy of patriarchal society.

The similar popularity of these new concepts led to the invention of Henri Avelot's ironic neologism "serpentinitisme", which characterized the current trend in artistic culture. This term summed up visual searches and criticized contemporary art, which borrowed physical manifestations of pathologies to create

"innovative" art concepts and works. As a result, S-shaped body curves, sharp turns, lush and tight clothes, an exalted face, a "pathological" body and "snake" attributes turned the artistic images of real women into "femme-serpent" and "daughters of Eve", which became an "aesthetic ideal permeating all aspects of culture"[23], which was expressed in the neologism "serpentinisme", bringing this tendency closer to the artistic direction.

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# Chinese Visual Language in European Chinoiserie Porcelain: Lost Meanings and New Ways of Artistic Expression

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## ABSTRACT

**European potters, having become acquainted with Chinese porcelain, in the 18th century launched an investigation of the methods and ways of reading structural and semantic formations characteristic of the language of foreign art. Chinese artists painting porcelain items sought not only the beauty of form, composition and color, i.e. visual aesthetics, but at the same time conveyed deep philosophical meanings and truths. This system of traditional representations was adopted by the Europeans, who, through the prism of their own ideas and tastes, inserted their subjective understanding in their creative works. The study is aimed to discuss European and Chinese reading/ translation strategies to interpret and translate visual language and texts in the process of artistic communication between the two traditions in the context of intercultural dialogue. Comparative analysis of visual language characteristic of Chinese ceramics and European chinoiserie makes possible identification of particular symbols and ideas which were lost or misread in the process of interpretation and translation, as exemplified by the study of porcelain pieces.**

*Keywords: visual language, Chinoiserie, Porcelain, China, European art*

## I. INTRODUCTION

The art of porcelain can be considered as a means of reflecting the process of interaction between Chinese and Western culture, as well as a "text" constructed with units of the sign system, codes and conditional elements. European potters, having become acquainted with Chinese porcelain, in the 18<sup>th</sup> century launched an investigation of the methods and ways of reading structural and semantic formations characteristic of the language of foreign art. However, this process was not unidirectional: at the end of the 17th and 18th centuries through imitation, adaptation and recreation Chinese art developed a renewed visual language rooted deeply in European artistic tradition.

Thus, the present study is aimed to draw attention to the continuous process of enriching European and Chinese art through interaction in the field of porcelain. The study proposes discussion on European and Chinese reading/ translation strategies to interpret and translate visual language and texts in the process of artistic communication between the two traditions in the context of intercultural dialogue. This essay also offers comparative analysis of visual language characteristic of Chinese ceramics and European chinoiserie to identify particular symbols and ideas

which were lost or misread in the process of interpretation and translation, as exemplified by the study of porcelain pieces.

## II. CHINESE VISUAL LANGUAGE IN EUROPEAN READING AND TRANSLATION: THEORETICAL ISSUES

Contemporary science provides significant empirical evidence on the significance of arrival of Chinese and to a lesser extent Japanese porcelain in Europe. In his prominent study Leidy concludes that it gave birth to numerous innovations that changed European porcelain unprecedentedly in the aspect of technology, forms, shapes, and designs. As Leidy states, "[t]he rich visual language of Chinese culture depicted on these works – including landscapes..., flowers and birds..., fruit..., mythical.. and real... animals, figures..., narrative tales..., as well as religious imagery.. – was introduced to and reinterpreted in the ceramics traditions of western countries, including Germany, France, England, and ultimately, the United States, after direct trade with China was established in 1784. One could say that as the use of porcelain became a global language, Chinese forms and motifs provided the grammar, and they continue to do so even today" [1].

Odell distinguishes two categories of porcelain where she sees "the European depiction of a *European* subject in a Chinese style as distinct from a European depiction of a *Chinese* subject in the imitation of a Chinese manner.." [2] Still she concludes that the first way of the application of Chinese style to European imagery was extremely rare in Europe. "Its rarity may also be related to the fact that it does not aim to translate style, in other words to take Chinese content and reposition it in a European (or a European interpretation of a Chinese) visual language, but to "speak" in Chinese, to look at European subject matter through Chinese eyes" [3]. Another important observation made by Odell is that European eighteenth-century craftsmen following and adopting Chinese visual model did not attempt to imitate foreign aesthetics. "By quoting imagery drawn from the descriptive tradition of illustrated books about the non-European world, they referenced not the Chinese original but a body of accumulated knowledge *about* China in order to signal authenticity of place if not origin of manufacture" [4].

The art of porcelain is always shaped within different cultural contexts. It reflects to a large extent social, religious, aesthetic experience of people, human everyday life. National porcelain tradition is a rich imaginative and symbolic world which is shaped by culture. Being capable of retaining and transmitting cultural information via artistic images which act as symbols, the art of porcelain may be interpreted as a complex semiotic system which implies a combination of communication options intended for delivering a message. So what would happen in case of interaction between two different artistic traditions? Miscommunications are inevitable. For example, early export wares from China "were decorated with freely painted flowering trees and birds, scenes from popular Chinese novels and dramas, Immortals and sages, antique vases, formal paneled designs and flower baskets, their meaning and symbolism lost on their western owners but conveying image of that mysterious far-off land of China" [5].

Le Corbeiller points out the inventive and creative approach of European potters to Chinese porcelain. In her study of Delft blue and white wares she concludes that those porcelains were produced not as a form of a substitute based on the idea of the correctness and accuracy with respect to the original. The reading and translation process of Chinese visual language and imagery implied something she calls "a highly subjective "feel" for the thing" [6]. As Le Corbeiller states, Dutch craftsmen reflect deeply on creativity of Chinese artists, finding the ways to make their works independent and creative on their own. She also highlights the appropriateness of the term "translation" to be used in this context: "Perhaps it would be more accurate to think of them as translations... as a rule we

are not satisfied with a literal translation from one language to another; we require not a point-by-point correspondence, but an equivalence of intention-of spirit, of effect. What we accept as a "good" translation is in fact one that, being essentially idiomatic, is really a paraphrase of the original. Each translator must analyze and choose the idioms and elements of design that will produce what he feels to be an equivalence... Success depends, in effect, on the purpose and style of the translator, and in evaluating the legitimacy and originality of a translation contemporaneity appears to be an important factor: what we accept as enthusiasm for novel ideas or techniques we tend to dismiss as eclecticism, pedantry, or outright calculation when it appears at a later period" [7].

The directions identified within this theoretical framework will provide conceptual and contextual foundations for analysis of particular porcelain pieces I conduct in the following section.

### III. CHINESE VISUAL LANGUAGE IN EUROPEAN READING AND TRANSLATION: LOST MEANINGS AND THE DEVELOPMENT OF NEW ARTISTIC EXPRESSION

The success in producing porcelain similar to Chinese products in Europe is linked with the name of the German alchemist Johann Friedrich Böttger, who succeeded in creating red ceramics based on Yixing ware and then, together with physicist Ehrenfried Walther von Tschirnhaus, started to develop solid white porcelain. Since Böttger, European craftsmen sought to reproduce Chinese designs. In the early Böttger's pottery, there are traces of attempts to copy certain forms of ware, for example, jugs and a bowl. Böttger "wanted only tea and coffee utensils to be made according to East Asian models, because in those countries, due to long use, good practice was formed ..." [8].



Fig. 1. *To the left*: a teapot with a relief in the form of a flowering branch. Meissen. 1710-1712. Böttger's ceramics. Height: 8.5 cm; *In*

the middle: a coffee pot with a relief in the form of a flowering branch. Meissen. 1710-1712. Böttger's ceramics. Height: 15.4 cm; To the right: a teapot with a relief in the form of a flowering branch. Dehua. Porcelain. 1675 - 1725. Height: 7.4 cm.

A comparison of Chinese originals and Meissen porcelain clearly shows Böttger's approach. At first glance, a teapot with a relief in the form of a flowering branch of 1710-1712 ("Fig. 1", to the left) almost completely copies the Chinese original in its form and plastic decor ("Fig. 1", to the right) - the craftsman gave it only a slightly higher and narrower form. However, a more detailed analysis reveals German master's misunderstanding of the specifics of the Chinese art language. In terms of the compositional organization of the plastic decor, obvious differences can be found. Chinese artistic tradition is characterized by a desire to convey the concept of weight in a planar composition; as a rule, images should create a sense of unbalanced parts, their asymmetry. At the same time, Chinese masters, while depicting trees, tend to preserve their physical stability, i.e. plants should be thicker down and become thinner up. The European author, organizing flowers and branches, seeks to distribute them evenly on the surface of the teapot, while the branch itself does not look stable in its physical structure. You can compare the ratio of the thickness of the branches: in the Chinese sample the difference in thickness is more significant than in the European copy. In addition, it should be noted that the branch on the Chinese teapot seems to grow from the very base of the product, while on the European sample it is located much higher.

The harmony and spirituality of "qiyun" occupies a key place in traditional Chinese art. *Qi* means the life force of nature and the universe, *yun* indicates the state of objects. In other words, this is a state of dynamic fusion of bodies in the natural world. For example, many plant images acquire dynamic forms, as if created under the blow of the wind. In this regard, the plastic decor on the Chinese teapot can be compared with the samples of Guohua Chinese painting, given in the "Album of pedagogical landscape studies of shanshui by Gong Xian" of the 17<sup>th</sup> century ("Fig. 2") [9]. At the same time, in Europe, the significance of the evergreen branch, which symbolized in China stamina and strength, as well as female beauty, was not known [10], and the European master embodied only a subjective understanding of the perceived appearance, but not the significance of the image.



Fig. 2. Gong Xian. Album of pedagogical landscape studies of shanshui by Gong Xian. Ink on paper. 25.2x36 cm. 17<sup>th</sup> century.

In general, an analysis of the Böttger's works shows that he carefully worked with the Chinese samples of the Augustus the Strong collection and carefully studied them, since his ceramics in material, shape and decor show a significant similarity with the Yixing items. At the same time, researcher Ulrich Pietsch calls Böttger a determined opponent of copying, which the alchemist considered reprehensible. He notes that Böttger was primarily a creator and a discoverer, therefore he often only focused on East Asian forms, which he considered clumsy and irregular and, therefore, not suitable for European use [11]. In fact, Böttger gave a more ordered organization and form to Chinese items with asymmetric and irregular elements.

An example of this is a hexagonal teapot with a high handle, decorated with mythical animals ("Fig. 3", to the right).



Fig. 3. To the left: Teapot. China. Yixing. Yixing pottery. 1662-1722. Height: 14.9. cm; To the right: Teapot. Meissen. 1712. Böttger's ceramics. Height: 13.4 cm.

On the handle of the original teapot ("Fig. 3", to the left), an image of two dragons playing with a pearl is depicted. This symbol originates between 202 BC - 8 AD. According to the legends, two dragons defeated the bear, and as a result the goddess Xiwangmu granted them a pearl, which allowed them to ascend to heaven.

That is why the image of the dragon began to embody courage, duty and mercy, and also became a benevolent symbol and a happy omen in China. On the handle of a German teapot, creatures are more reminiscent of snakes fighting for food, a feeling of distortion of cultural symbolic content is created. The scales of the creatures are made differently - on the European item it is organized in ordered rows, while the dragon scales on the Chinese teapot form a more complex texture. The handle shape of the Meissen teapot on the inside has bends, apparently having a practical purpose and contributing to a convenient grip of the teapot.

The vertical parts of the handle of a Chinese teapot are decorated with an ornament in the form of water or clouds, which are quite difficult to distinguish. However, it is more likely that this is an ornament in the form of water. This assumption is based on the fact that the dragon above is more likely the water dragon, since it has no horns, and not the golden dragon Jinlong, which usually has a mustache, horns and five claws on its feet. Perhaps the water dragon was depicted in order not to create confusion with Jinlong, since objects with the image of the latter could only be used by the Emperor. Thus, the description of the hornless dragon is found in the ancient "Collection of rhymes of the old and new eras" [12]. Moreover, in most legends, dragons live in water, so it can be assumed that the Chinese craftsman choose to create the ornament in the form of water. In general, in Chinese arts and crafts objects, ornaments in the form of clouds and water require a disordered organization of lines. The European master also choose to depict this ornament and tried to reproduce it in his product, but in a more organized manner than in the Chinese original.

In terms of form, the Chinese craftsman proceeded from his own visual experience and turned to the aesthetics of China's traditional architecture. The shape of the teapot can be analyzed from the point of view of its correspondence to the structural principles of the pavilion: the bodies of the dragons resemble a roof, the pearl resembles a ridge of the roof, and the ornament in the form of water is a column supporting the roof. Dragons look as if they are vigorously jumping out of the water (clouds), creating a feeling of rapid rise - this may mean the prosperity of the family. In the German copy, the handle in its form resembles a not too regular arch.

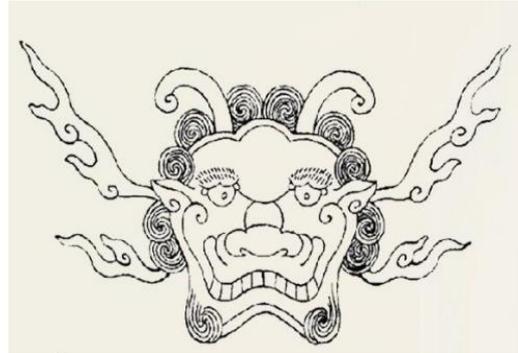


Fig. 4. The image of Suanni in Chinese folklore.

On the lid of the Chinese teapot, in all likelihood, is depicted a plastic image of a mythical creature - the ninth son of a dragon named Suanni ("Fig. 4"). In the collective work of scientists of ancient China, created in the 3<sup>rd</sup> — 2<sup>nd</sup> centuries BC under the name "Erya" ("Approaching the correct (language)"), in the chapter "Interpretation of animals" it is indicated that Suanni is like a tiger with a rare coat, feeds on tigers and leopards [13]. Suanni was an animal similar to a lion, associated with the Buddhist religion, and was often placed next to Buddha, in Buddhist temples or on the legs of incense burners. Suanni was a patron of scientists and educators, a symbol of wisdom and enlightenment [14]. He had a calm character, loved incense and was often portrayed in a meditative pose, with his paws tucked under him [15]. During sacrificial rituals, people could set fire to figurines of Suanni and use them as candles. In addition, Suanni carried a protective function. The animal images on the censers in the temples of the ancestors were called upon to protect the family. In his work, the European master made a creature that was closer in appearance to the Western understanding of the lion and somewhat resembled a tiger in Chinese folk art ("Fig. 5"). In the temples of the ancestors, the descendants offered sacrifices to deceased representatives of the family, lit incense to honor their memory and demonstrate the continuation of the family. That is why the image of Suanni can be associated with the idea of procreation and veneration of ancestors.



Fig. 5. New Year's toy in the form of a tiger.

Based on the decor on the teapot, we can assume that this item was intended for a woman who had a high social status:

Firstly, on the body of the teapot there is an image of a dragon with four fingers on its paws, and in the framework of the system of norms and rules of feudal society of the 17<sup>th</sup> - 18<sup>th</sup> centuries only officials and their wives could use objects with this image. In addition, the skillful execution of the product indicates that the teapot was not intended for a family of ordinary people.

Secondly, according to the natural philosophy of yin-yang and the doctrine of the five elements, the teapot is associated with water, which is linked to yin and associates with the feminine. Moreover, the water dragon lives in water, in the Baopuzi, encyclopedic treatise by Ge Hong named "[Book of the] Master Who Embraces Simplicity", written in 320, mother dragon is a water dragon [16]. All this in terms of cultural symbolism indicates the intended use of the product for a woman.

Thirdly, in China, a woman was responsible for the birth of descendants and procreation, so the craftsman used many symbols related to the performance of duty, mercy, protection and development.

Based on the above, we can assumed that the main meaning of the teapot was instructions to a woman based on the moral principles of Chinese feudal society.

The Chinese item is not only distinguished by a subtle transmission of images, but at the same time it embodies the social moral standards of the era. The European version indicates that the symbolism of traditional Chinese culture is unknown to the author. This item shows a comprehensive study of the original by the European master and his desire to as much as possible preserve the original elements, which were not recognized and understood. In terms of technological process, we see some simplification of the German teapot compared to the Chinese one. At the same time, the European master in his design improved its practical characteristics, which manifestes, for example, in the ergonomics of the handle.

It is also interesting to compare these two teapots with a coffee pot ("Fig. 1", in the middle), which retained the relief described above in the form of a flowering branch, but received a new shape that, in its practical function, met the needs of European society. At the same time, an original plastic decor was reproduced here, imitating an item of Yixing ceramics. The authorship of this work belongs to I.Ya. Irminger. It is believed that the tetrahedral shape of the coffee pot was inspired by the objects of "English Huguenot silver", as well as by the oriental samples - Chinese versions of sake containers [17]. "Chinese influence can be seen in the scroll handle with a toothed molding, the pagoda-

shaped finial, and the fish-head spout with tendril mount" [18], as well as in a bridge between the upper part of the spout and the body.

The Elector of Saxony and the king of Poland, Augustus the Strong, who had a significant collection of oriental porcelain, sought to ensure that European masters were able to reproduce oriental designs not only in terms of technology and form, but also from a cultural and artistic point of view [19]. In this regard, new achievements were made by masters of the Meissen manufactory later.

Valuable exhibits of the Augustus the Strong collection were Chinese lanterns, the technology for which was developed at the beginning of the 18<sup>th</sup> century. In the collection of Augustus the Strong there were two lanterns from Jingdezhen, painted in the range of the "五彩" "green family" (wucai) [20] and copied by European masters. The ornaments in the range of the green family got its name thanks to translucent enamels with several shades of green, which were combined with red, yellow, eggplant-violet and black, as well as an underglaze blue pigment, which was later replaced with blue enamel [21]. In such ornaments, the outline of black or, more rarely, red color was often found, they were characterized by decorativeness, complexity and sophistication, as well as the richness of ornaments [22]. Murals made in the range of the "green family" greatly enriched porcelain ornaments, showed an exact genre division in accordance with the classification of the traditional painting of guohua into landscapes of "mountains and water" shanshui, "flowers and birds" huaniao, as well as genre painting of renwuhua [23].

Let us cite as an example one of the samples of the lantern of the reign of Emperor Kangxi ("Fig. 6"). "The water-thin and transparent body, the blossom-leaf-shaped supports done in the challenging openwork technique, and the delicate and detailed depictions of a lively southern Chinese river landscape, create a harmonious unity" [24]. The ornaments of the item can be attributed to the plot of renwuhua (the image of people, genre painting): it contains several figures, as well as landscape motifs with the image of water and plants. The depiction is complete and subtle, fully follows the changes in the shape of the item. It is characterized by the thoughtfulness of compositional organization, as well as attention to small details. Separate elements of the mural are given in rectangular fields, which were an innovation of the Kangxi era. The work demonstrates the balance of background and composition, the combination of a light green background with red and dark blue chrysanthemums and spiral curls. The frames used by the artist complement and emphasize the main images, enhancing the decorative effect. Above the main images, where the landscape acts as a backdrop for the scene, geometric ornaments are made on four walls,

inside of which are scalloped cartouches with images of aquatic inhabitants and flowers. The painting is distinguished by its clarity, rhythm in the arrangement of figures, portrayed with the correct proportions, as well as by the many details that reflect the life of ordinary people of the Qing Dynasty. This image fully demonstrates the freedom and high skill of the craftsman in terms of depiction of space, postures and movements of the characters. The painting is distinguished by a sense of dynamics, filled with expressiveness and rhythm.



Fig. 6. To the left: a lantern painted in chinoiserie style. Meissen. 1727 (1728). Painted by Iohann Ehrenfried Stadler. Height: 39.8 cm; To the right: a lantern with boats in a river landscape. China, Jingdezhen. 1700 - 1722. Height: 34.3 cm.

This item was replicated in 1727 (1728), and painted by the artist Iohann Ehrenfried Stadler, 1701 - 1741). In the ornament we can find the artist's monogram - it is on a piece of paper in the hands of a Chinese boy [25]. The shape of this item was a significant challenge for European masters - attempts to replicate it have been undertaken since 1724, but succeeded only in 1727 (according to other sources, in 1828). The main problem was in replicating such thin and even walls of the tetrahedral container so that the light of the candle could be seen through them. However, the Meissen item did not have a practical function, since it was intended for the Japanese Palace [26]. It could be said that European masters accurately replicated the shape of the original item.

In his linear painting, which neglected perspective and avoided symmetry, Iohann Ehrenfried Stadler offered his own understanding of chinoiserie style, different from the works of Johann Gregor Herold. He

depicted natural landscapes with abstract characters, not so much repeating the decor as he "quoted individual motifs" [27]. Unlike the green painting by a Chinese craftsman, Iohann Ehrenfried Stadler worked in brown-red and golden hues. The mural reveals an arbitrary arrangement of objects, without reference to the principles of perspective image organization. The artist retains only certain elements of the Chinese-style mural, in his own way embodying individual features of the landscape. In general, many compositions of the artist's murals are distinguished by arbitrary proportions of the bodies of the characters and unnatural relationships of quantities [28].

An almost perfect copy of the Chinese item, according to the German researcher Ulrich Pietsch, is a plate with a willow painting ("Fig. 7"): "it is only slightly smaller in size" [29]. Comparing the two items, we see that both plates have a golden border, the geometric ornaments of both works are presented in the form of golden rhombuses and red crosses in which the flowers are inscribed. The inner circle of the geometric ornament is a rhombo-meander swastika ornament, which contains cartouches with flowers inside the Chinese apple tree, as well as four golden chrysanthemum flowers. The core of the plate is reserved for painting in the form of a willow, the branches of which fall on lotuses. A "pseudo Chinese mark - leaf of a wormwood in a double blue ring" is found on a Meissen plate [30].



Fig. 7. To the left: a plate with a willow. Meissen. 1730. Diameter 22.9 cm; To the right: a plate with a willow. China, Jingdezhen. Kansi period (1662 - 1722). Diameter: 34 cm.

A more detailed analysis of the two items shows that, for certain reasons, the German master made a lot of simplifications in terms of the ornament's lines, while the colors of the Meissen pattern are not so complex and rich, possibly due to different cultural concepts, materials, and techniques. The Chinese plate is distinguished by the large number and complexity of its symbolic content - in it, not only each individual symbol has its own meaning, but their combination also leads to new meanings. In this regard, we can point out the simplification of the German copy, in which certain formal changes of the original symbols occurred and

resulted in the loss of the original meanings. Therefore, the Meissen copy was not able to fully embody the cultural connotations of the Chinese item.

In the original plate, the central image - willow - occupies the largest space. The Chinese master portrayed a dried up old tree giving new shoots - this idea is linked with the idiomatic expression *chengyu*: "kumu fneqchun", which literally means "spring comes to the withered tree", i.e. involves gaining a new life, getting a new lease of life [31]. Obviously, in terms of color and lines, the German artist could not fully reproduce the features of the dried tree image, and as a result, the important meaning of the work was lost.

Analyzing the importance of invariable turnaround, two levels of its content in Chinese culture can be distinguished: the common level and Buddhist one. The common meaning of *chengyu* conveyed by the expression "the spring comes to the withered tree" arose late enough and began to mean vitality, in the broad sense - the good health of an elderly person.

The Buddhist meaning of *chengyu* stems from "Lamp-Notes by Jing De", a Northern Song treatise (960–1127) written by monk Shi Daoyuan. According to the treatise, Buddhist laws are not secular, but stem from them, and it rarely happens that "the spring comes to the withered tree" [32]. The meaning of this is that Buddhist teaching is difficult to comprehend, while Buddhist truths require deep insight, which is achieved by accidental and rare vision or comprehension of man. Thus, the phrase "the spring comes to the withered tree" began to mean a person comprehending Buddhist teachings, "withered tree" indicates a person's ability to learn Buddhist truths, and "the onset of spring" symbolizes a new spiritual life.

Therefore, the interpretation of the original Chinese ornament should take into account the combination of secular and Buddhist meanings in it.

Symbols such as willow, plum blossoms, chrysanthemums, lotuses and peonies can be found in the ornament. Willow is an important symbol in Chinese culture, its spreading branches brought shadow to travelers and were sung by poets and artists. It was believed that willow contributed to the expulsion of spirits and evil spirits, was a symbol of fertility and harvest. In Buddhism, willow is associated with meekness and compassion, as the bodhisattva Guan Yin "sprinkles with living water using a willow branch" [33]. Lotus is also an important Buddhist flower, a symbol of purity, perfection, nobility, sophistication. In Confucianism, it is associated with the best qualities of an intellectual, as he grows in the mud, but retains his purity.

In general, plum blossoms, chrysanthemums and lotuses were linked with the literary artists of ancient China, i.e. scientists-intellectuals in Confucianism, and

were the embodiment of worthy human qualities. In folk culture, these three flowers were not only symbols of high moral qualities, but also a praise of the healthy physical form of a person, and in combination with the flowers of the Chinese apple tree, they acquired even more favorable meaning. Therefore, we can assume that this item was of a ritual one.

From a secular view, chrysanthemum symbolizes a person who is not subject to negative influence. In addition, on the 9th day of the 9th month according to the lunar calendar, the holiday of the double nine or the Holiday of chrysanthemums, *Chunyanjie*, is celebrated. The number nine in China is a symbol of longevity, so the holiday itself gradually evolved into Longevity Day. It was believed that the chrysanthemum blooming in autumn is not afraid of cold weather, therefore the flower also became a symbol of the health and longevity of older people, in works of art it often appeared with the hieroglyph "壽" *shou*, meaning longevity (see "Fig. 8").



Fig. 8. Decor in the form of chrysanthemums and hieroglyph "longevity" "壽". Min period (mid-14<sup>th</sup> - mid-17<sup>th</sup> centuries).

On the inner border of the original item, combinations of four chrysanthemums with the flowers of the Chinese apple tree are found. The flowers of the Chinese apple tree symbolize prosperity, in addition, the hieroglyph "棠" "tang" from the name of the flower "海棠花" (*haitanghua*) is consonant with the hieroglyph "堂" "tang", which means "hall", as well as "clan, family", therefore in combination with chrysanthemum as a symbol of longevity, the ornament takes on the meaning of wishing longevity to the whole family. The combination of four chrysanthemums and flowers of the Chinese apple tree probably means a wish for the family to prosper, since there is the expression "四世同堂" "sishi tongtang" (four generations under one roof). However, such a combination can also be a result of an aesthetic choice.

Plum blossoms symbolize modesty, stamina, elevation and purity. They bloom in the cold period - after the Spring Festival - therefore, like chrysanthemums, they have significant vitality. Around the plum blossoms, combinations of swastika and sauvast signs "卐", "卐" are depicted, which, in all likelihood, have a connection with Buddhism and vitality.

Summarizing the above, it is possible to confidently conclude that this plate was created as a gift with a benevolent meaning - a wish for longevity, and was used as a decorative item during family celebrations, but did not have a practical function. Its symbolic meaning is concentrated in the middle and gradually expands and becomes more mundane towards the borders, from obvious Buddhist meanings in the center gradually moving to general wishes around the edges.

It can be assumed that this plate was intended for a very wealthy representative of the intelligentsia who believed in chan Buddhism. The symbolism of the ornament extols the qualities and virtues of the intellectual (plum flowers, chrysanthemums, lotuses) and at the same time confirms the depth of his faith. The combination of Buddhist symbolism and the wishes of longevity show the connection of Buddhism with the secular domain, and also have the significance of spreading Buddhist values.

In general, these ambiguous and rich symbols of Chinese culture were not reliably read by a German artist in terms of meaning, which was partially lost in the copy. This is also confirmed by Ulrich Pietsch, pointing out that "the author interpreted the branches of the weeping-willow tree as stalks of wheat, much in the same manner as the Meissen painters of the so-called Zwiebelmuster had taken the Chinese pomegranate for an onion" [34].

#### IV. CONCLUSION

Thus, Chinese artists painting porcelain items sought not only the beauty of form, composition and color, i.e. visual aesthetics, but at the same time conveyed deep philosophical meanings and truths. This system of traditional representations was adopted by the Europeans, who, through the prism of their own ideas and tastes, inserted their subjective understanding in their creative works. However, in this process many of the deepest meanings of Chinese art were misread and lost.

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# Musical Instruments of "Mongolian Music" and the Reflections

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## ABSTRACT

"Mongolian Music" refers to a part of the Mongolian court music and instrumental music preserved in the Qing Dynasty. It consists of two parts: "Jia Chui Yue Jiang" and "Fan Bu He Zou". Also, it is an important historical material mainly recorded in Mongolian, Chinese, Manchu and traditional Chinese musical notation. Based on the historical context and research overview of "Mongolian Music", this paper makes a philological analysis of the basic structure of musical instruments and the composition of their bands recorded in "Jia Chui Yue Jiang" and "Fan Bu He Zou" of "Code of Qing Dynasty", and then discusses the integrity, interdisciplinary and mutual verification research of "Mongolian music", trying to construct the research methods and ideas of musicology, literature, philology and linguistics as a whole.

**Keywords:** "Mongolian music", "Jia Chui Yue Jiang", "Fan Bu He Zou", mutual verification

## I. INTRODUCTION

"Mongolian music" is a kind of historical material that records the court banquet songs and instrumental music since Yuan Dynasty in Mongolian, Chinese and Manchu. The rulers of the Qing Dynasty paid special attention to the arrangement of historical documents, and the Mongolian court music were also selected as the arrangement objects and recorded in the "Code of Qing Dynasty", "Code Pictures of Qing Dynasty", "The Lvlv Zhengyi Harmonics (Continued)", "The Si Ku Quan Shu", "The Imperial Sacrificial Vessel Pattern", "Local Chronicles of the Western Regions", "Nan Sheng Gong Yu Lu" and other important historical materials. According to the records of "The Lvlv Zhengyi Harmonics (Continued)" (vol. 47 and vol. 48), "Mongolian music" consists of two parts, namely, the Mongolian, Chinese and Manchu movement of "Jia Chui Yue Jiang" and the Mongolian, Chinese and Manchu movement of "Fan Bu He Zou". 68 banquet songs and 32 instrumental music were recorded in a traditional Chinese musical notation.

Jin Qicong, a famous scholar, is the first one to study from the fields of literature, history and linguistics. As early as 1978, "Mongolian music" translated in Chinese in Qing Dynasty opened the research prologue of this topic. This paper mainly uses the records of "Mongolian music" in the "Code of Qing

Dynasty" and the Chinese translation of 64 Mongolian music in Liang Zhangju's "Nan Sheng Gong Yu Lu" in the Jiaqing period of Qing Dynasty. Then Huang Runhua and Qu Liusheng wrote and published the "Discussion on Mongolian music", which pointed out that "the Mongolian original words of these songs still exist. The earliest Mongolian, Manchu and Chinese characters were recorded in the book "The Lvlv Zhengyi Harmonics (Continued)", which was written in the 11th year of Qianlong period, and then they were included in the literature such as the copy of "The Si Ku Quan Shu". And now they are stored in the library of the Palace Museum of Beijing." Since the beginning of this century, many scholars have paid attention to the study of "Mongolian music". Representatively, Gao Wa, Hexige Taoketao and other scholars have made in-depth analysis on the historical version and translation of "Mongolian music". Fan Ziyue has made in-depth research on the historical context, content and terminology of "Mongolian music".

In the field of musicology, as early as the 1990s, representative achievements have emerged. For example, Mendebayar's "Mongolian court music" (1990, published by the Inner Mongolia People's Publishing House), Wulanjie's "a brief review of Mongolian music in the Qing Dynasty" (music research, 1992, No.2), Huhejiletu's "history of Mongolian music" (1998, Liaoning People's Publishing House) made an in-depth analysis of the formation process, ideological content, classification, musical style and characteristics of "Mongolian music". In recent years, researchers such as Huhejiletu and Zhou

\*Fund: supported by the staged results of key project of arts and physics of humanities and social science in 2019 — Research based on Mongolian, Chinese and Manchu versions of historical materials "Mongolian Music" and mutual verification ("WZD045").

Tegusi have made a lot of research and exploration on the restoration of ancient music of "Mongolian music" from the aspects of theory and practice.

## II. THE BASIC STRUCTURE OF MUSICAL INSTRUMENT AND ITS BAND ORGANIZATION

### A. The instrument of "Jia Chui Yue Jiang"

According to the records of "Code of Qing Dynasty·Vol. 528" and "Code pictures of Qing Dynasty· Vol. 39, Vol. 41, Vol. 42", "Jia Chui Yue Jiang" made a detailed record of the use and production of the instrument. In "Jia Chui Yue Jiang", it mainly used four kinds of musical instruments, i.e. Hujia, Zheng, Huqin and Harmonica. (see "Fig. 1", "Fig. 2", "Fig. 3" and "Fig. 4")

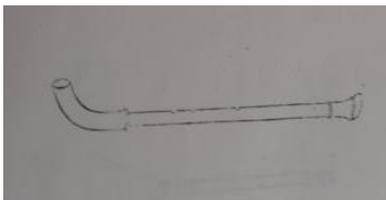


Fig. 1. Hujia.

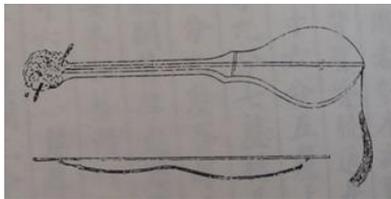


Fig. 2. Huqin.

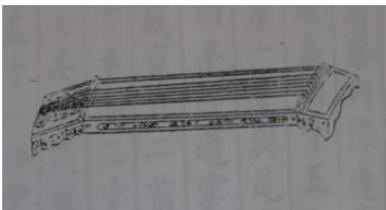


Fig. 3. Zheng.

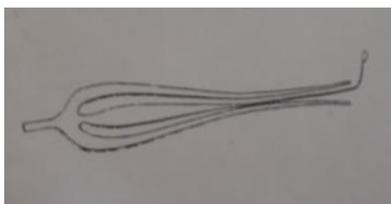


Fig. 4. Harmonica.

### B. Main instruments of "Fan Bu He Zou"

As for the musical instruments of "Fan Bu He Zou" and the compilation at that time, it is said in the volume 526 of "Code of Qing Dynasty". In "Fan Bu He Zou", "there are Zheng (1) (see "Fig. 10"), Pipa (1), Sanxian (1), qobuz (1), Fanhuqin (1), Sheng (1), Pipe (1), Flute (1), Xiao (1), Chinese gong chimes (1), Urheen (1), Yueqin (1), violin (1), Yazheng (1) (see "Fig. 9"), clapper (1), and each person plays one. As there is the banquet, all people will wear the officer suit with the python pattern. Yu stands next to his majesty. At that time, there will be a team of 20 people working together with four people playing Jia and one person in charge. They enter the hall together, bending a knee and playing Mongolian music."

According to the records, it can be determined that the use of musical instruments and the scale of band organization are relatively large, with 15 types of musical instruments.

- Plucked stringed instrument:

qobuz, pipa, Zheng, urheen, sanxian, Yueqin. (see "Fig. 5", "Fig. 6", "Fig. 7")

- Wind instruments:

Jia, Sheng, Guan, Xiao.

- Bowed string instruments:

Huqin, Violin (Sihu). (see "Fig. 8", "Fig. 11")

- Percussion instruments:

Chinese gong chimes and clappers.

In this paper, seven representative musical instruments are selected and their basic structures are presented.

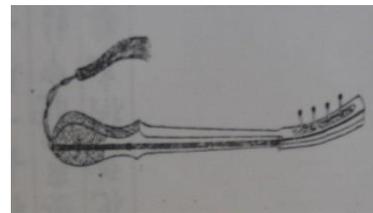


Fig. 5. Qobuz.

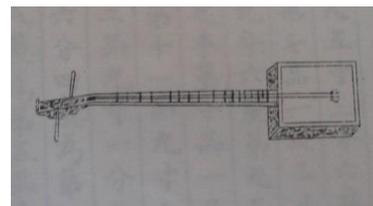


Fig. 6. Urheen.

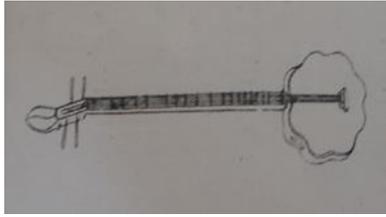


Fig. 7. Yueqin.

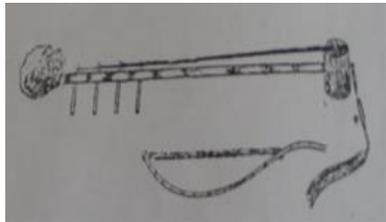


Fig. 8. Violin family.

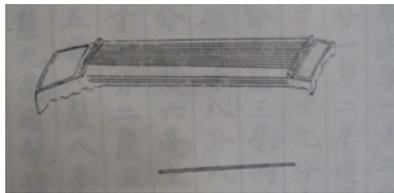


Fig. 9. Yazheng.

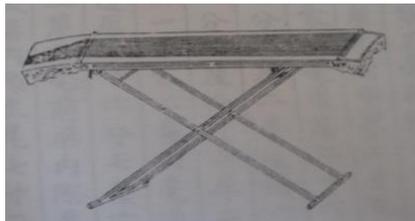


Fig. 10. Zheng.

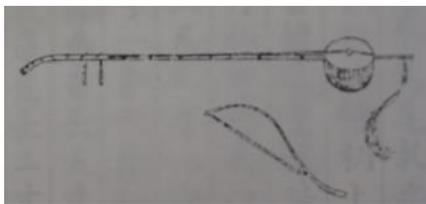


Fig. 11. Huqin.

Among the bands of "Fan Bu He Zou", there are not only Mongolian's own national and folk musical instruments, such as Hujia, qobuz, Huqin, harmonica and so on, but also many Han musical instruments in the Central Plains, such as Sheng, Xiao, Zheng and so on. Wu Lanjie, a famous Mongolian musicologist, once analyzed that "it should be said that such a practical

middle-sized band with national characteristics is relatively rare among the court bands since the Tang and Song dynasties."<sup>1</sup> This fully shows that Mongolian musical instrument art has reached a high level as early as the 17th century, and also shows the maturity and creativity of Mongolian court music art.

### C. The diachronic and synchronic observation of band organization

From a diachronic perspective, there are 22 pieces of musical instruments in the court banquets in the "History of Yuan Dynasty· Rites and Music"<sup>2</sup>. Among them, there are six stringed instruments, six plucked instruments, seven wind instruments and nine percussion instruments. Comparing the musical instruments of "Mongolian music" and the banquet musical instruments of Yuan Dynasty, it is found that the eleven main musical instruments of the two are the same. They are as the follows: Huqin, qobuz, Zheng, Guazheng, Pipa, Sheng, Flute, Xiao, Guan, Chinese gong chimes (Yunluo), clapping. This fully shows that the musical instruments and band organization of "Mongolian music" in the court music of Qing Dynasty has inherited the court banquet system since the era of Ligdan Khan. Although it follows the common music legacy of Yuan Dynasty, the musical instrument and band organization of Mongolian music in Qing Dynasty has its own characteristics. The number of musical instruments and the use of Sanxian and the violin fully prove the difference from the banquet band of the Yuan Dynasty.

From a synchronic perspective, a certain number of Mongolian court musical instruments (some of them are imitations made and recovered according to records) are currently preserved in the "Wangyefu" Museum in Chifeng City, Inner Mongolia. The author has actually investigated and found that there are 13 musical instruments that have been preserved in "Wangyefu". They are Hujia, Flute, Bili, Xinaganhur, Horse head string instrument (Chor), qobuz, Nomentu qobuz, Shuangqing, Sixian (Sihu), Sanxian, Tong 13-sound gong, Zheng, Mongolian Pipa, etc., which basically have the basic functions of playing musical instruments. There is a point of view about the origin of the band in the royal mansion. In 1692, the fifth daughter of emperor Xuanye married the Wulianghai family in the Right Banner of Kalaqin, Zhuosotutu League, and carried a large number of craftsmen and bands when they married. There are many theories about the origin of the band, and it is certain that the band of Kelaqin's mansion band is inextricably linked with the band of Mongolian music.

<sup>1</sup> Quoted from the "Code cases of Qing Dynasty • Volume 226· Music".

<sup>2</sup> Wu Lanjie, "A Brief Review of Mongolian Music in the Qing Dynasty", Music Research, No. 2, 1992.

The author thinks that the band of Wangyefu is smaller than that of Mongolian music in Qing Dynasty, but it has its own characteristics. First of all, it inherited part of the court music and absorbed the most popular folk songs in the local area. Secondly, in the use of musical instruments, the Wangyefu adopted the popular folk musical instrument in Khorchin area, namely, horse head string instrument. Also, it integrated the characteristics of "Jia Chui Yue Jiang" and "Fan Bu He Zou", which fully showed that the band of Wangyefu had more folk artistic characteristics than that of the Mongolian court band in Qing Dynasty. And this kind of folk transformation was also developed on the basis of Mongolian court band in Qing Dynasty. Therefore, the musical instruments and the organization of Wangyefu band provide the living musical and cultural information for the study on the organization and the musical instruments of Mongolian music from a synchronic perspective.

**III. THE OVERALL FRAMEWORK AND CORE ISSUES OF "MUTUAL VERIFICATION"**

The research on the historical materials of ethnic music is an integral part of the research on the history of Chinese music, so the research on this subject will expand the research field of Chinese music history on another level. "Mongolian music" contains the historical records of music and information of Han, Mongolian, Manchu and other nationalities, but the research on musicology, linguistics, literature and history has not formed a whole, so the in-depth study on it has far-reaching significance for the comparative study of national cultural historical data. "Mongolian music" contains three kinds of historical materials, musical images, and ancient Chinese musical notation,

which is of great academic significance for the comparison and comparative study among different characters, lyrics and ancient music. The restored performance form of "Mongolian music" has been included in the category of music intangible cultural heritage, but it still needs the mutual proof research between historical materials and oral (oral) materials to support the restoration of ancient music. Therefore, through this research, it can provide some useful results and methods for the restoration of ancient music.

For this reason, the study of Mongolian music is mainly from the perspective of linguistics. It carefully combs, proofreads and compares this subject in Mongolian, Chinese and Manchu, and then provides a reliable basis for the accurate correspondence between the words and the music scores of banquet songs. Secondly, it can find the relevant evidence by studying the music philology of the score. Music score system can be established. For example, the basic framework of the traditional Chinese musical notation, the form of singing, the use of musical instruments, the structure of musical instruments and the organization of the band and other relevant information will be presented. Third, through the comparative research, the paper analyzes the music score system and the musical form of the instrument, such as tune, phoneme, pitch, rhythm, beat and so on. In the author's opinion, the core issues of mutual verification are summarized as follows: (1) How to decode the meaning of the traditional Chinese musical notation? (2) What is the relationship between the three characters and the traditional Chinese musical notation? (3) How to explain musical instruments and band organization? (4) What is the form and structure of music? (5) How to reproduce ancient music from the perspective of intangible cultural heritage?

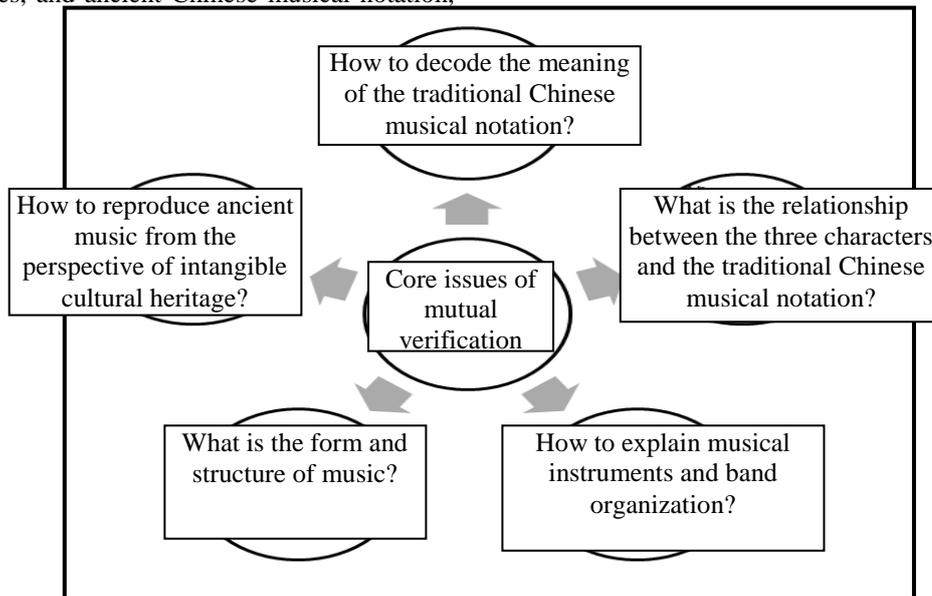


Fig. 12. Core issues of Mongolian music.

#### IV. CONCLUSION

The restoration or reconstruction of ancient cultural memory cannot be entirely based on subjective speculation, but on solid and detailed literature, and the integration of music experience and related theoretical and practical processes should be the basis of academic work. It should be convinced that it is the duty of the Mongolian traditional music learners and researchers to show the ancient music heritage and its cultural value.<sup>3</sup> Therefore, this paper studies the integrity of "Mongolian music", aiming to analyze the historical data of ancient music from the perspectives of phonetics, music history, music temperament and musical instrument science. On the restoration of Mongolian music, the author has been exploring the methods of music experience and the mutual verification of ancient music score and oral data. The proposal and conception of the core issues and the mutual verification of three languages and ancient music score all provide new research ideas and methods for the research of music historical data. The study of "Mongolian music" belongs to the field of minority music. However, it has certain theoretical significance to broaden the study of ancient Chinese music history, provides a new research paradigm for music research, and has strong theoretical and practical significance for the study of music communication history.

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<sup>3</sup> [Ming Dynasty] Song Lian, et al. "History of the Yuan Dynasty", Vol. 67, Zhi XVIII, Beijing: Zhonghua Book Company, 1976. In "History of the Yuan Dynasty • Rites and music" — Banquet Musical Instruments (Vol. 5), the instruments recorded from page 1-page 72 include more than 20 musical instruments, such as Sheng, Pipa, Zheng, qobuz, Huqin, Fang Xiang, Dragon flute, Cephalic tube, Konghou, Chinese gong chimes, Xiao, Xizhu, Drum, Jangu, Zhagu, Hegu, Qin, Qiang Flute, Clapper, Shuizhan.

# Types of Transsemantic Constructions in the Russian Director's Theatre of the 21<sup>st</sup> Century

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## ABSTRACT

The article deals with the study of cognitive models that in the context of dramatic art take the form of transsemantic constructions and connect visual and mental spaces of the performance. As follows from the analysis of the performances by famous Russian directors such as Yu. Butusov, A. Moguchiy, D. Krymov, K. Bogomolov, I. Sakaev and others, four types of sense constructions are identified in the direction of mythmaking and performativity. The allegoric and pseudo-allegoric types (Myth I and Performance I) transfer theatrical signs into metalinguistic metaphors and idiomatic expressions and facilitate the transformation of metatext into a mental image. The mysterial and pseudo-mysterial types (Myth II and Performance II) cover the transformation sphere of an immanent mental image into a conceptual symbol that becomes the axis of projection between metaphoric and mythical concepts. The identified constructions help to distinguish the dominant aesthetics of a theatrical performance – metaphorical (poetic), postdramatic and postmodern.

**Keywords:** *transsemantic constructions, theatre aesthetics, Russian director's theatre, mythmaking, performativity*

## I. INTRODUCTION

At the beginning of the new century, common directors' strivings for postmodern and postdramatic aesthetics were clearly defined in Russian dramatic art. The fusion of sense constructing forms and experience of the embodiment of mental images of a symbolic nature by non-verbal scenic means indicate the need to search for new methods of stage action analysis. The research subject of the article are transsemantic constructions which mean a form of sense transmitting between the formal and mental spheres of perception in order to identify the aesthetic level of the performance. Scientific novelty is due to the study of the mental sphere of the theatre and the inclusion of the linguo-cognitive aspect in the theatre studies base. From this perspective, the theatrical action is considered through the prism of semantic spaces integration and the conceptualization of stage images based on signs, metaphors and symbols. The starting point is the determination of a dichotomous nature in director's works what implies the development of sense in the performance both in the direction of mythmaking and in the direction of performativity.

Transsemantic constructions alternately connect formal, semantic and mental levels of perception that are identical to the domain of form embodiments, to the domain of meaning manifestation and to the domain of

sense projection. The sense transmitting in the direction of mythmaking is organized in two ways: allegoric and mysterial. In the direction of performativity, their antitheses are pseudo-allegoric and pseudo-mysterial methods of construction. Therefore, these are four types of constructions. *The construction of the allegoric type* (Myth I) as well as *the construction of pseudo-allegoric type* (Performance I) provide a transition of dramatic signs (iconic, indexal and conventional-symbolic) into metalinguistic metaphors, metonyms and phraseological units contributing to the transformation of director's metatext into a mental image. *The construction of the mysterial type* (Myth II) and *the construction of the pseudo-mysterial type* (Performance II) covers the sphere of immanent mental image transformation into a conceptual symbol that becomes an axis of the projection between metaphoric and mythical concepts.

## II. MYTH I AND MYTH II CONSTRUCTIONS

In the process of perception of mythmaking type constructions, the spectator first comprehends the stage action in the words translating in mind visual actions into metaphoric concepts. At the same time typical expressions such as 'the death reaps', 'he wildfire of passion', 'paralyzed with fear' etc. play an important role. This contributes to the logical semantic interaction of metalinguistic denotations and their further

transformation into a mental image. Under certain conditions, the allegoric construction is able to pass into a mysterial one. In this case, the immanent mental image gains the function of a symbol and becomes the axis of projection of metaphorical concepts into mythical concepts transforming visual objects into symbols. The symbolic image in the performance can be creatively understood only as an action imbued with sense, like a planted grain that germinates at the same time up and down: as an empirical experience structured in metaphoric concepts and a metaphysical experience presented in mythical concepts. It should be noted that mythical concepts are projections into the extra linguistic mental sphere and they exist more organically at the visual level in the form of graphic images (known modifications of a circle, triangles, spiral lines, crosses, etc.). Based exceptionally on dramatic semantic and ritual actions, mythical concepts imply the possibility of a creative understanding of transcendent symbols through the plastic visualization of their action. They can be expressed in the language by the words ‘cycle’, ‘hierarchy’, ‘container’, ‘equilibrium’ and are artistic models of the laws of nature cognizable through art.

Myth I can be characterized as *the comprehending of the inner human nature (a soul) through visual personification and reflection of recognizable things in the language and phenomena of outer nature*, often identified with elements. Fire, water (in all states), earth and air are among the most widespread constituent elements of paradigm metaphors that are embodied on the stage by artistic dramatic means. As for mythmaking, Myth II is characterized as *the comprehending of the external Divinity (universe) through the visual embodiment of the inner states of a soul*. From this point of view, postdramatic theatre is a ‘theatre of states’ as German professor H.-T. Lehmann claims in his work [1]. However, it should be clarified that these are not sensory-emotional states but spiritual ones; their demonstration is laid in the script of the pro-image transformation that the actor imitates. It can be added that such characters as Hamlet, Othello, Desdemona, Faust, Medea, Richard, Lear or Khlestakov are personified states of a soul conveying in a postdramatic aspect of theatre the process of sacred transition in order to identify a demonic or divine order.

The action in the construction of the mysterial type using the terms of the French philosopher G. Deleuze activates metaphysics by dramatizing the Ideas [2] as in the performances *Medeamaterial* (2001) by A. Vasilyev or *Othello* (2001) by E. Nekrosius. However, more often, the stage action stays within the bounds of the allegoric type of the sense constructing and this kind of theatre is known as a poetical or metaphorical theatre. From the point of view of gradual theatre development of instruments for mysterial sense construction, postdramatic theatre can be considered an avant-garde

form in relation to drama but still an intermediary experimental form that has not yet separated as an individual art form.

Work of director Yu. Butusov<sup>1</sup> can be described as avant-garde but with the predominance of poetic images (metaphors) over metaphysical images (symbols). In his performances *Richard III* (2004) and *King Lear* (2006) Butusov demonstrates the skill of metatext embodiment – language metaphors and phraseological units that develop into metaphoric concepts. Some objects such as a three-legged throne in *Richard* or a table-platform and white cloth in *Lear* are able to project the sense from an allegoric level to a mysterial one creating a script of metaphysical image transformation. In Chekhov’s *Seagull* (2013) the director fragmentally masters the aesthetics of a dream and through the series of repeated scenes acted with different shades of meaning discloses an unknown layer of human relationships stimulating imagination of the audience. Therefore, it is worth mentioning that the way of post dramatic mythmaking based on language thinking can also include “dream thinking”.

The production *Salome*<sup>2</sup> by I. Sakaev (2013) can be an example of experimental transition from drama aesthetics to aesthetics of the postdramatic performance with an appeal to “dream thinking” (symbolic thinking). The image of Iokanaan is interpreted as a metaphysical transformation in Oscar Wilde’s soul (performed by one actor – Yu. Kotov) that occurred with the writer during the imprisonment because of a notorious charge. Not disturbing the integrity of the plot, the action in the performance imitates the dream creating the alternative reality through the interaction of characters with acting area. Semantic meanings include light moon glades, narrow corridors of power built on the stage, the depicting of death angels at the gates (in the manner of A. Beardsley) on a light back cloth that became a cover in the famous Herodias’ daughter’s dance, endlessly extending blood-red cloth of death enlacing the characters, their white faces and hands in black gloves. Salome’s (M. Bagolet) hypnotizing hair, her screams used with effects like physical punches, hand passes as if tightening a stranglehold on Iokanaan emphasize Wilde’s struggle and sufferings, imitating in his vision martyrdom of a prophet. Wilde’s sacred transformation ends with Iokanaan’s death and his posthumous attainment of love but not for God. Visually the prophet’s body finds itself upside down in relation to the spectator and slips down in order to rise to the stage in the appearance of the imprisoned Wilde. The mental pattern of the image transformation demonstrates the death of a divine spark that made a void in writer’s heart evincing a negative scenario. The performance is

<sup>1</sup> Butusov’s mentioned performances were staged at Satyricon Theatre n.a. A. Raikin (Moscow).

<sup>2</sup> State Drama Theatre (Nizhniy Novgorod).

characterized by the permanence of meaningful images in a gist of scenic ritual that speaks for the transitional nature of the production.

In *Oedipus the King*<sup>3</sup> (2018) by R. Tuminas the mental image of the Fate is visually embodied (vaguely resembling the famous stage curtain in *Hamlet* by Yu. Lubimov) in the form of a gigantic devilish running roller bearing down from the upstage on the characters and throwing out steam. The inalterably horizontal image of a running roller resembling a fallen tower excludes at the mental level a connection between Oedipus (V. Dobronravov) and the higher aspect of being. This distinguishes it from the eponymous performance by V. Gassman<sup>4</sup> where the transformation of Oedipus's loss and attainment of a vertical divine connection was demonstrated. Neither the black-winged Maiden (E. Simonova) nor the white-winged Jocasta (L. Maksakova) passively opposed to each other as a conventional symbol of ambivalence of first principles in Tuminas's performance do not embody in their semantic actions the mythical concept of events and do not reflect the process of sacred transformation of the image. This indicates that in traditional dramatic performances full of indexal signs the director can master more or less new instruments – iconic and conventional-symbolic signs of poetic theatre developing in the direction of mythmaking.

### III. PERFORMANCE II CONSTRUCTION

The performative construction of pseudo-mysterical type has a completely special strategic direction. It represents rather a form of communication with spectators; it aims at awakening of creative imagination (inheriting Vs. Meyerhold's idea). The stage action resembles a discrete form of a dream as a rule inspired by works of authorship as it is clearly demonstrated in works of acknowledged artists of surreal landscapes and metamorphoses R. Wilson and Ph. Genty's. The structure of the collage is not only the main feature and justified principle of organizing the formal level of performance-dream language but the main instrument for destroying the dramatic logic of semantic constructing.

Performance II can be described as *an artistic reflection of destructive mental states of society (a collective soul) comprehended or not comprehended by the spectator through suggestive perception of abstract images and symbolic scenarios of transformation*. The director working in this aesthetic direction purposefully refuses to state the sense allowing the spectator to find his or her own interpretation.

<sup>3</sup> The Vakhtangov State Drama Theatre (Moscow), on a play by Sophocles.

<sup>4</sup> It means Gassman's *Oedipus the King* (1998) by Sophocles, Teatro glassico e moderno (Milan).

The stage impersonation of a number of scripts based on a work of authorship appears as a series of director's free associations and imagination that in turn are a projection of internal states of an abstract person. The conceptual symbol is the combined image of the soul that combines the inner world of the character, the actor and the spectator into a common conceptual space of Jungian 'collective unconscious' with its fertile matter for cognitive-psychological analysis.

In contrast to the strategy of mythmaking based on metaphoric concepts, visual embodiment of internal states in Performance II can be understood mainly through mental schemes of space transformation in which a character (or characters) find expression as a subjective projection of phobias, neuroses, mental problems of modern humanity. It is carried out with different emotional levels in performances *Hamlet. Dreams* (2002) by A. Zholdak and *Hamlet/Collage* (2014) by R. Lepage. In this context, the spectator becomes the creator of his or her own language myth guided by his or her empirical and metaphysical experience and showing to different extent the ability to think in symbols.

The French philosopher J.-F. Lyotard in his article *Note on the Meaning of 'Post'* [3] unequivocally compares art-historical analysis with the process of psychoanalytic therapy believing that the study of visual plastic arts can reveal the secret of life purpose and diseases of society. The cognitive analysis of performances-dreams contributes to the process of self-knowledge that according to cognitive psychologists actively 'proceed at two levels – conscious and unconscious' [4], the latter ranks high among the theory of art as a factor of artistic creation.

The aesthetics of Performance II is characteristic of the directorial work of A. Moguchiy<sup>5</sup> whose avant-garde performances the Russian theatre expert N. Pesochinskiy calls 'unpredictable metamorphoses' similar to a dream. In theatrical interpretation of *The Three Fat Men* by Yu. Olesha *Episode I: Uprising* (2019) the director achieves numerous reminiscence effects: to the science-fiction series *Star Wars* and to *Harry Potter*, to the famous performance of Tovstonogov Bolshoi Drama Theater *Oscar and the Lady in Pink*, to S. Dali with his melting watch and other phantasm. It turns the performance into a collage full of cosmic, circus and fairy-tale space.

Containing many reflections the performance appeals to the spectators' imagination as if it offers to elicit such image similarities as planets – people, people – animals, the maiden with a scythe – the death, the maiden with a scythe – a government official. There is a persistent feeling that the whole kaleidoscope of

<sup>5</sup> Moguchiy's mentioned performances were staged at Tovstonogov Bolshoi Drama Theater (St-Peterburg)

events and characters unfolds in the mind of Gaspar Arneri (A. Ronis) who in his scenic dream becomes the center of galaxy and the axis of inversion of cosmic and terrestrial phenomena allowing the invisible things to turn into visible ones. At the same time, it is possible to assert that the complex of human problems, phobias, vices and mental states is reflected in Gaspar's sick head (it has a bloodied bandage on).

In the performance *Alice* (2014) A. Moguchiy arranges the stage action in a form of visual embodiment of the inside-out inner world of Alice (A. Freindlich) in whose memory famous characters of Lewis Carroll's fairy tale paradoxically intermingle with Alice's memories and with actress's memories. The spectators feel free to project the visual events of portrayal subordinate to the collage technique of otherness into the sphere of their own consciousness in order to split their minds and to wander with the character through the labyrinths of associative images, to keep on the course or to find themselves on the line between reality and dream, to comprehend the mental schemes of space transformation as a dialogue with themselves and to gain experience of self-understanding in the close.

The performance by D. Krymov *Seryozha*<sup>6</sup> (2018) can also be characterized as wandering through the labyrinths of dreams. It represents a series of surreal scenes inspired by L. Tolstoy's novel *Anna Karenina*. The collage structure of events characteristic for the direction of performativity runs through the novel, reflects Anna's inner world like through the prism of someone's memories. Time and space are unpredictably transformed: on the windows-sketch boards of a stylized carriage, summer landscapes are replaced in the twinkle of an eye by autumn and winter ones. The snow bursts into the compartment as if through a gap broken in a ship, bestrews the floor on which Anna (M. Smolnikova) literally and metaphorically leaves traces.

In Krymov's production, the visual actions of characters suddenly create semantic denotations at a linguistic level in the form of metatext. Anna's falling on the slippery inclined surface of the stage is perceived ambiguously. The love for Vronsky at the time of meeting germinates in Anna like a child. When she accidentally breaks the lantern, the light goes out for everyone including the audience.

The real world of Anna and Seryozha is reflected only in memories. Beyond the reality the son is a doll, the husband is a horned deer with a sleigh bell, even Vronsky (A. Khorinyak) and his mother are model forms that can be carried backstage. Karenin (A. Bely) either saws or drills during a conversation with his wife; he practically blows off steam out of his ears and hits Anna with a long narrow table on wheels. In this

unreal world, all things through Vronsky's efforts gain a different order and even he turns upside down. Anna's housedress is replaced by an extravagant bright dress in which folds she disappears taken to pieces. The transformation of the image ends with a new round of memories, endlessly long like an umbilical cord of a child born by Anna. The umbilical cord enlaces and connects all characters into one big yarn that resembles the ball of thread that Vronskaya and Anna began to unreel in the train compartment.

It should be noted that in contrast to performances *Shakespeare's Sonnets* and *Pushkin's Fairy Tales* by R. Wilson or to A. Zholdak's production *Hamlet. Dreams* fantastically based on author's plot, scenes-dreams in the performances *Alice* by A. Moguchiy and *Seryozha* by D. Krymov are not separated from each other by darkening but quietly flow into one another as if changing the angle from one fragment of human study to another. Plastic materialization of language expressions and recognizable mental schemes of space transformation contribute to the perception of sense at the mental level of the language (in the sphere of meaning demonstration) weakening the perception of abstract rituality. In addition, actors in Russian productions enliven soliloquies with seamless dramatic intonation as if colliding with the aesthetics of postdramatism.

Thus, it can be concluded that in the same performance the interaction of opposite directions – mythmaking and performativity – can be carried out in different proportions, where mythmaking refers to the allegoric type of sense construction and performativity – to pseudo-mysterical.

#### IV. PERFORMANCE I CONSTRUCTION

The performative construction of pseudo-allegoric type reduces the empirical aspect of language thinking. The denial of sense, the purpose of collage and provocativeness strategically serve to create cognitive dissonance. It is in this type of construction that a transgressive connotation of creativity appears that according to S. Shlykova is mainly concentrated, 'in deconstructing of Christological aspect in displacement of aspects from sacred to profane, in the inversion of image embodiment of female nature' [5]. The main instrument of sense reconstruction is the principle of replacing denotations by replacing linguistic units in diachronic aspect i. e. signs in context. In the performance not the object itself but its function is visually replaced.

In the performance *Rules for Good Manners in the Modern World*<sup>7</sup> (2017) by S. Rocket, the director wittily represents the process of a child delivery as an

<sup>6</sup> The Chekhov Moscow Art Theatre (Moscow)

<sup>7</sup> The Slonov State Drama Theatre (Saratov), on a play by J.-L. Lagarce

acrobatic scene when the husband (D. Krivosov) shakes the baby out of his wife's body as if he shakes out dust from a bedcover. At the linguistic mental level, the baby is identified with the dust and the delivery – with a cleaning from dirt. The image of Motherland is also very wittily represented in the performance *Opus № 7<sup>8</sup>* (2008) by D. Krymov in the form of a giant doll with recognizable Stalin's features. The doll pins its hero Shostakovich (A. Sinyakina) on a medal and this action reduces the sacred meaning of Motherland to a murder at the mental linguistic level. Thus, the context that seems original at first sight reckons on the deep sense of things destroying their idea by creating negative conceptual metaphors.

In K. Bogomolov's performances<sup>9</sup>, one can find a wealth of material for studying the decoding technique. For example, in the performance *The Karamazovs* (2013) the sacrament of the way of death and the sacrament of life were profaned through a coffin–sun tanning bed and a prayer–hit and through birth–brewing and gravestones–water closets. In another Bogomolov's performance *Wolves and Sheep* (2009) based on the play by A. Ostrovsky Murzavetskaya (R. Khairullina) prays in front of an icon replaced by a chair hung up on the wall neutralizing the sacred meaning of a prayer. In *An Ideal Husband* (2013) compiled of O. Wilde's works Bogomolov enriches the action with quotations from Shakespeare, Pushkin, Goethe and Chekhov intermixed with vulgar hits. As a result of eclecticism, a new context changes not only the perception of characters turning the images of admired heroes into ugly fakes but also misinterprets the author's plan which is important from the psychoanalytical point of view.

In search of the psychological laws of the art impact on the human, the Russian scientist L. Vygotsky [6] found that interruption of words and thoughts conjunction, i. e. combination and selection of language units causes the destruction of the work form. In addition, the famous art critic Yu. Lotman emphasizes the destruction of memory, deleting of texts, neglecting of connections as a sign of culture destruction [7]. Vulgarity and coarse language get into classic texts and this inevitably leads to the destruction of author's context turning great ideas into the artistic garbage. From the point of view of aesthetic categories *the beautiful* in dramatic art can give experience of supreme knowledge and light, facilitate the spiritual growth of the human, clear and renew human's consciousness, intensify and expand human's ideals [8], while *the ugly* fills spectators' consciousness with garbage cutting off the possible ways of thoughts

development and facilitates to the spiritual degradation of humanity.

Performance I can be characterized as *an artistic destruction of intellectual foundation (sphere of concepts) through transgressive destruction of the form of works and mental codes of the language*. Developing theorism this type of transsemantic construction belongs to the aesthetics of postmodernism and is more *antidramatic* than a *postdramatic* theatre. However, it must be recognized that any forms of myth destruction are a natural and unpredictable manifestation of a nature opposite to mythmaking only until the balance between them is not broken and transgressive art forms are not turned into a totalitarian cult of the destruction of spirituality.

## V. CONCLUSION

The presence of transsemantic constructions in the performance indicates the egression of stage action beyond the dramatic definition. The identification of transsemantic construction types contributes to the formation of an objective idea of the qualitative director's dialogue with the author and the audience. The identification of the dominant type of transsemantic constructions despite the fixation of organic intersection of mythmaking and performativity directions allows to determine more precisely the aesthetics of a theatrical performance. So, the construction of the allegoric type (Myth I) is characteristic of the poetic (metaphorical) theatre and the construction of pseudo-allegoric type (Performance I) is characteristic of the postmodern theatre. The aesthetics of the directly postdramatic theatre is formed only at the level that corresponds to the structures of the mysterial type (Myth II) and the pseudo-mysterial type (Performance II) developing in two directions at the same time.

In the process of research, it became obvious that in modern theatre practice the metaphorical nature of stage action is actively developing into metaphysical. The metaphysics of the theater that masters the symbol as the main instrument of knowledge, takes the significance of art philosophy that according to the authoritative opinion of K. Jaspers is thinking in art and not about art [9]. This allows characterizing transsemantic constructions as intellectual constructions and their study as a cognitive process.

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# "Evaluating Painters All Over the Country" Guo Xi and His Landscape Painting

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## ABSTRACT

Styled Chunfu, Guo Xi was a native of Wenxian County. In the beginning, he learned from the methods of Li Cheng, yet he was rather good at expressing his own feelings, thus becoming adept at surpassing his master and creating a main school of the royal court landscape painting in the Northern Song Dynasty whose influence had lasted to later ages. *Linquan Gaozhi Ji*, Guo Xi's well-known theory on landscape painting, was a book emerged after the art of landscape painting in the became highly mature in the Northern Song Dynasty, which was an unprecedented peak in landscape painting and a rich treasure house in the history of landscape painting.

**Keywords:** Guo Xi, *Linquan Gaozhi*, landscape painting

## I. INTRODUCTION

Great progress had been made in the creation of panoramic landscape paintings in China during the Northern Song Dynasty, after the innovations of Jing Hao, Guan Tong, Dong Yuan and Ju Ran, when a number of influential landscape painters and exquisite landscape paintings emerged. Guo Xi had a high reputation in painting, and the landscape painting in the painting academy of the Northern Song Dynasty took a completely new look after Guo Xi entered it. Guo Xi's painting style gradually became the mainstream in the painting academy at that time. On the one hand, it was because Emperor Shenzong highly appreciated his paintings; on the other hand, it was because of Guo Xi's brilliant talents and ability. Later, the royal family entrusted him with the duty of "evaluating painters all over China", which further boosted his influence and social status. For that reason, his painting style was followed by a large number of painters at that time. At the same time, the landscape painting of Guo Xi was the transition stage of "realistic" painting in the history of royal court painting, which had served as a link between the past and the coming period. It supported the "realistic" spirit from Emperor Huizong and the painting academy in the Northern Song Dynasty to the royal court painting with mature techniques, thus becoming an extremely important historical stage in the evolution of the Chinese painting.

Secondly, in Guo Xi's life, he summarized the artistic practice of his predecessors and himself and wrote down important painting theories. Therefore, he had also made a great contribution in painting theories.

*Linquan Gaozhi Ji* wrote by Guo Xi and his son Guo Si in 1080 was a classic book on landscape painting as the art of landscape painting became highly mature in the Northern Song Dynasty. The book was written in the late Northern Song Dynasty, when the art of landscape painting in China had already entered a relatively mature stage. At that time, artists had accumulated a lot of experience. "Especially Guo Xi, as a brilliant painter, had reached a rather high level in landscape painting. At that time, he was praised as 'unique in this age'.<sup>1</sup> It's this combination of his own practice of creation and the artistic experience of his predecessors that had allowed *Linquan Gaozhi Ji* to have its own characteristics. His painting theories did not fall into the set pattern of his predecessors. In his painting theories, he did not focus on the appreciation, comment and literature record of the landscape painting works of predecessors, like in many painting theories before, nor did he express his personal impression of viewing paintings or the painting theories of his predecessors. Instead, it's a book written on the basis of his meticulous experience of philosophy and art, attitude towards life, methods of creation, painting techniques and expression of artistic conception. Therefore, the book was more personal with more profound, specific and operable views. His classic theories of landscape painting, such as "painters must have the heart of forests and springs", "they should be all-embracing instead of being limited to their own theories" and "the combination of looking far and looking close in observation" have had far-reaching

<sup>1</sup> Wang Huangsheng, Hu Guanghua. Special History of Chinese Painting: Landscape Painting [M]. Jiangxi Fine Arts Publishing House. 2008(12):219.

influence and extraordinary significance in the landscape painting creation both in the Northern Song Dynasty and in the contemporary age.

By analyzing the characteristics of Guo Xi's landscape painting, it can be seen that Guo Xi was very meticulous in painting, and that he often thought about theoretical issues of landscape painting. In the appreciation of landscape paintings, the songs of apes and birds could vaguely be heard, and the views of the mountains and waters were lifelike. In this way, landscape paintings became the substitution of real landscape, which could arouse the viewers' aesthetic association and aesthetic enjoyment. In addition, landscape paintings could make people feel that they could walk, view, travel and dwell in the paintings.

## II. GUO XI'S LIFE AND HIS ARTISTIC CREATION

### A. The time of birth and death of Guo Xi

In terms of the time of birth and death of Guo Xi, modern literati, historians, art historians and connoisseurs have made great achievements with their tireless efforts and rich academic experience and through careful studies. However, in the issue of the time of birth and death of Guo Xi, there are different opinions. The following possibilities have been put forward: the first theory is that Guo Xi lived between 1000 and 1090, which was put forward by Mr. Xu Fuguan in *The Spirit of Chinese Art* published by Guangxi Normal University Press, and echoed by Mr. Chen Chuanxi in *The History of Chinese Landscape Painting*; the second theory is that Guo Xi lived between 1000 and 1087, which was put forward by Wang Chaowen in *The History of Chinese Art*; the third theory is that "Guo Xi lived between 1023 and 1085, which was mentioned by Mr. Wang Bomin in *The Comprehensive History of Chinese Painting* published by SDX Joint Publishing Company, which he said was put forward by Pang Yuanji and he also agreed on."<sup>2</sup>

According to records about what Yuan Haowen said, Guo Xi was already 80 in the first year of Yuanyou, meaning that he was 89 in the ninth year of Yuanyou, namely the first year of Shaosheng (1094). According to relevant literature, Yuan Haowen described Guo Xi in *Two Poems about Guo Xi's Xishan Wanqiu* as "a celestial man having his fun in his 90s", which is consistent with the deduction of the author. According to the above sentence written by Yuan Haowen, Guo Xi should be exactly 90. However, we should not understand it literally. Su Shi, his brother and their disciples referred to Guo Xi in their poems as Grey-head and Elder, and the fact that Yuan Haowen

mentioned twice in his poems that Guo Xi was more than 80 years old, it is quite understandable that they might refer to him as a "celestial man" close to 90. Therefore, combining the records in literature, convincing information in poems and the calculation and analysis of the author, we can conclude that Guo Xi died in the last year of Yuanyou (1094), when Guo Xi was 89 year old, which is consistent with the historical record that Guo Xi was one of the few painters in the Northern Song Dynasty who live a long life. Thus, the year of Guo Xi's birth was then around 1005, which was basically consistent with the records in all kinds of literature and art history that Guo Xi lived a long life, "which was also basically consistent with scholars' deduction that Guo Xi was born in around 1000-1010 and died in around 1090."<sup>3</sup>

### B. Guo Xi's art creation

1) *Early stages of Guo Xi's art creation*: When he was still young, Guo Xi already had a reputation in painting. According to the records in the *Prologue of Linquan Gaozhi Ji*, Guo Xi learned Taoism when he was young, which enabled him to renew himself and drove him to travel around. None of his ancestors was engaged in painting, and it was his natural gift. Thus he explored in art and became famous in this field". The scroll of *Landscape* was painted by Guo Xi when he was young. When observed carefully, this painting was different from his works during the Xining period in terms of techniques, yet from his expression of mountains, trees and river mouths, it can be seen that it was painted in the Northern Song Dynasty. The existing *Scroll of Landscape* is with a postscript by Ren Xun from the Jin Dynasty, saying that Guo Xi painted this painting when he was young. This is his earliest painting according to historical records. In 1054, there was another record that Guo Xi copied Li Cheng's *Painting of the Sudden Rain*, which is seen in the *Postscript of Guo Xi's Bowled Landscape* by Huang Shangu. From *Landscape and Painting of the Sudden Rain* that Guo Xi painted in his early years, we can see that Guo Xi had made great progress in his techniques.

2) *The peak of Guo Xi's art creation*: In 1068, the first year of Xining, Guo Xi enter the capital city with superb skills of painting. Once he got to the capital, Guo Xi began a series of intensive creation. First, he painted on a wall for Wu Zhongfu, the Chancellor of Treasury; later, he painted six screens of wind, rain, water and stones for Shao Kang, the Governor of the Kaifeng Prefecture; he painted screens of snow storms for Wu Zhengxian, Deputy Chancellor of Salt and Iron,

<sup>2</sup> Wang Bomin. *Comprehensive History of Chinese Painting* [M]. Beijing: SDX Joint Publishing Company. 2018(11):374.

<sup>3</sup> Xu Fuguan. *The Spirits of Chinese Art* [M]. Guangxi Normal University Press. Edition 1. 2007(1), printed for the second time in 2008(2):254.

six screens of pines and stones for a Yan, an old friend of Zhang Jianfu, a judge in Dushui as well as six screens of wind, rain, water and stones for the House of Suggestions. In addition to the offices of various officials, "Guo Xi's paintings were also used to decorate royal buildings. He painted the Painting of the Brook Valley for Xiangguo Temple, and painted the screens of the Zichen Hall together with Ai Xuan, Cui Bai and Ge Shouchang;"<sup>4</sup> and he painted the screens of the Small Hall together with Li Zongcheng and Fu Daoyin (he painted the central screens while Li and Fu painted the ones on both sides). These frequent artistic activities must have deepened Emperor Shenzong's impression of Guo Xi, and the Emperor ordered Guo Xi to the Imperial Academy and paint the screens in front of the emperor. After Guo Xi painted on countless screens of different sizes, Emperor Shenzong checked them and was greatly pleased. Naturally, Guo Xi was rewarded by Emperor Shenzong, who conferred him the title of Artist of the Imperial Academy, marking the beginning of the peak of his career. Maybe he was tired of the frequent social activities, or perhaps he was trying to show an attitude, Guo Xi "begged to return with the excuse of serving the parents", which was rejected by the emperor. Then he "begged to hear the orders of the Emperor", requiring to directly follow the orders of the emperor himself, so as to avoid a lot of unnecessary things, which was approved by the emperor. Since then, Guo Xi became the favorite painter among many imperial painters, the screens he painted were used in such places in the palace as the Huacheng Hall, Qinning Hall, Ruisi Hall, Yaojin Pavilion and Da'annian, all the screen walls of various halls in the Department of State Affairs, the Central Secretariat and the Scholars' Academy were his works. Among these works, the Landscape of Spring Mountains looked tranquil and pleasing, which was praised by Su Dongpo with a poem: "The spring day in a jade hall was such a leisure, with painting of spring mountains by Guo Xi. The young swallows look like they have just waken, and the white waters and green mountains look as if they are not earthly landscapes". Emperor Shenzong loved Guo Xi's paintings and didn't treat him as an ordinary craftsman. Besides being used to decorate the imperial palace, Guo Xi's paintings were all used as royal gifts, "the Painting of Spring Snow in the Mountains was given to Qi Wang, and Autumn Views and Mists were given to Korea as state gifts."<sup>5</sup> Emperor

Shenzong ascended the throne in the first year of Xining (1068) and died in the eighth year of Yuanfeng (1085), which was also the peak of art creation in Guo Xi's career. The years of painting were marked on the *Painting of Early Spring*, the *Painting of Spring Snow in the Mountains* and the *Painting of Nest and Stones*, the existing paintings of Guo Xi, showing that the first two paintings were painted in the fifth year of Xining (1072), and the third was painted in the first year of Yuanfeng (1078), all painted in the peak period of his art career.

3) *The end of Guo Xi's art creation*: In his nearly twenty years of practice during the reign of Emperor Shenzong, Guo Xi's painting style was popular among the imperial court and the commonalty. However, Emperor Zhezong who ascended the throne later was not very interested in his paintings, and ordered to put all his paintings in the palace back to the storage, and replace them with ancient paintings. Throughout the history of landscape painting in China, it's easy to see that although Guo Xi received totally different treatments in the imperial court, he did not disappear after he lost the support of the emperor, as many imperial painters did. On the contrary, he continued to have a very high reputation in the society. In his late years, Guo Xi was greatly praised by a lot of literati: Huang Tingjian said that "Guo Xi is the only painter who can still paint landscapes as a Grey-head" and "Guo Xi can still express the feeling of landscapes, and his sight remains sharp although he is already an old man"; Su Zhe wrote the following sentence in his poem: "all said that ancient people are no longer seen, yet they haven't seen the white-headed man waiting for imperial order in the north gate". The appraisals of the scholar-officials became more and more influential, and the choice of the court could no longer affect people's attitude towards his works.

### III. A STUDY ON GUO XI'S LANDSCAPE PAINTING CREATION FROM THE PERSPECTIVE OF LINQUAN GAOZHI

According to the *Abstract of the Contents of Complete Library in the Four Branches of Literature*, the first four essays in *Linquan Gaozhi*, namely Words about Landscapes, Spirit of Painting, Secrets of Painting and Discussions about Painting were written by Guo Xi and compiled by Guo Si, his son; while the prologue and the last two essays, namely

<sup>4</sup> Xu Jianrong. *Appreciation of Famous Paintings in the Song Dynasty*. Shanghai Bookstore Publishing House. 1999:p.168, p.220.

<sup>5</sup> Guo Si. *Records of Painting*, in which it was recorded that Guo Xi was ordered by the emperor to finish two paintings, respectively about autumn rain and winter snow, which were given to

Qi Wang... another two paintings about mists, which were given to Korean... the inscription on the *Painting of Snow in Spring Mountains* was: *Painting of snow in spring mountains painted according to the order of the emperor*. Therefore, this painting was probably painted for Qi Wang.

*Complementary Discussion about the Rules of Painting and Record of Painting* were written by Guo Si, followed by the postscript by Xu Guangning. This book is a very important reference for us to know the creation and thoughts of Guo Xi.

First, Guo Xi insisted that painters must have the heart of forests and springs.

In Guo Xi's opinion, whoever paint landscape painting must go deep into the nature to observe and experience it deeply, that they should visit attractions of different places so that they could have landscapes in this mind, thus achieving the state of "painting smoothly out of rich storage of landscapes in the mind". Guo Xi attached particular importance to the observation of natural landscapes, requiring that painters must have "the heart of forests and springs" so that they could gain. In his opinion, in painters' observation of landscapes, two issues were involved: the issue of method and the issue of attitude. He once said: "There are rules in observing landscapes: the value is high if painters copy with the heart of forests and springs, while the value is low if they copy from the perspective of pride."<sup>6</sup>, which fully demonstrated the necessity of mastery through comprehensive studies, experiencing through the heart and remaining sincere and modest, and it also demonstrated his attitude of abandoning utility, treating things with a tranquil heart, cultivation of morality and staying natural.

Secondly, Guo Xi held that painters should be all-embracing instead of being limited to their own theories.

In *Linquan Gaozhi*, Guo Xi clearly put forward that painters should be "all-embracing" instead of being limited to their own theories, which was coherent to his theories of "breadth of mind" and "state". In *Words about Landscapes in Linquan Gaozhi Ji*, Guo Xi comprehensively expressed his thoughts and experience in the creation of landscape paintings. He held that when studying from tradition, one should not be "limited to one theory", but should absorb theories from different aspects, thus "developing our own theories", which reflected what he gained from his own experience.

Guo Xi emphasized the method of combining looking far and looking close in observation.

In terms of landscape painting creation, Guo Xi developed the theory of "being brilliant in manners and quality" put forward by Jing Hao from the Five Dynasties in his *Records of Brush Techniques*. Guo Xi expressed that "in painting of realistic mountains and

waters, painters should look far to get the manners, and look close to get the quality." In other words, to realize the state of "brilliance in manners and quality", painters needed to combine the method of looking far and the method of looking close.

When summarizing the methods of observing mountains, Guo Xi said that "people must observe the mountains from a distance, so that they can get the overall manners of them." from the perspective of a landscape painter, Guo Xi summarized the different effects people could gain by "looking far", and came up with the theory of "three distant effects of mountains" which had a far-reaching influence:

"Three effects can be gained by observing mountains from a distance: the effect gained through looking up is called vertical distance; the effect gained through looking from the mountains in the front to those behind is called deep distance; the effect gained through looking from mountains close to distant mountains is called horizontal distance. The colors of vertical distance are clear, the colors of deep distance are vague, and the colors of horizontal distance are a combination of clarity and vagueness. In vertical distance, the mountains tower, in deep distance, the mountains are in layers, and in horizontal distance, the mountains are mixed and dimly discernible. When people are placed in these three distances, they look bright in the vertical distance, small in the deep distance and vague in the horizontal distance. The bright ones are not short, the small ones are not long and the vague ones are not big. This is called the 'three distances'".<sup>7</sup>

Not only did the theory of "three distances" make higher requirements for the creation of landscape painting, it's also combined with the theory of multi-point perspective in Chinese painting put forward before, thus pushing the aesthetic boundaries of landscape painting.

#### IV. THE REFLECTION OF THE CHARACTERISTICS OF GUO XI IN HIS LANDSCAPE PAINTINGS

Completely preserved works of Guo Xi include *Early Spring* in Museum of Taiwan, *Painting of Serene Valley* and *Painting of Mountain Villages* in Shanghai Museum and *Painting of Nest and Stones* in the Palace Museum.

<sup>6</sup> Guo Xi. *Linquan Gaozhi*, Compilation of Ancient Painting Theories in China (1) [M]. Beijing: People's Fine Arts Publishing House, 2000:640-632.

<sup>7</sup> Guo Xi, Guo Si (Song Dynasty): *Linquan Gaozhi*: Words about Landscape Painting.

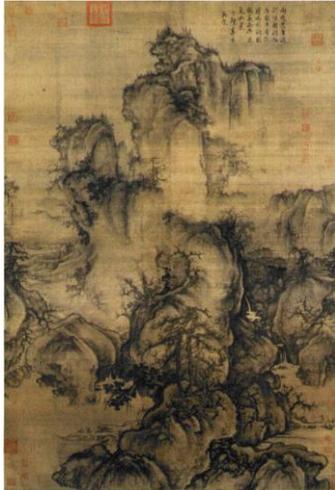


Fig. 1. Early Spring — Guo Xi (Northern Song Dynasty).

Take a look at Early Spring ("Fig. 1"). This is a large vertical-scroll painting. In the Northern Song Dynasty, the technology was not advanced enough to produce silk pieces that large, so this painting was painted on two pieces of silk bonded together. In this painting, Guo Xi elaborately arranged layers of mountains, brooks, decorated with aged and young trees, people and houses. The mountains were surrounded by flowing mists in the waist, which looks clear and vague, full of changes. It's obvious that Guo Xi was willing to show his outstanding painting techniques and skills of organization. As we can see, each stone and each tree in this painting looked realistic, with vivid details. Not only did Early Spring adopt a complicated structure, it's also with a lot of layers. In the field of large landscape paintings, the pattern of Fan Kuan was the example, which emphasized "being thick in all four sides". Different from that, Early Spring set a new fashion of elegance and flexibility. There were pedestrians, fishermen, towers, pavilions and bridges, yet they didn't make people feel the tiredness of travels, but rather made people have the feeling that they could walk, view, dwell and travel inside, thus making people forget earthly concerns and reaching the state of cleanness with a heart of forests and springs. This feeling constructed in the painting was what Guo Xi pursued hard. Through carefully appreciating Early Spring, we can see that not only was the composition of mountains, stones, water, people, boats and houses unique, the specific locations of the towers and pavilions were also well-conceived. A towering mountain stands in the front, surrounded by serene waterfalls, and the suddenly entering fishing boat naturally creates a feeling of movement, and the proudly standing pine looks as if it's telling the viewers how strong and solemn it is. Some of the pavilions were painted with exquisite brushwork, which is enriched by the contrast with the layered

mountains. His use of ink was also skillful, in this painting, the ink looked light yet didn't lack the feeling of thickness; it was used freely and vividly. Even when we appreciate the painting today, we can still taste the richness inside.

Wang Gai in Qing Dynasty described Guo Xi in the following way: "In early years, he painted elegantly; as he got old, his use of brush became stronger and stronger, the mountain tops in his paintings often had the shape of clouds, which created a magnificent feeling". In other words, when painting mountains, Guo Xi would use methods similar to how clouds were painted, reflecting the metaphor of "peculiar peaks are often seen in summer clouds", which is why this method was referred to by later generations as "cloud stroke" (also known as rolling-cloud stroke). In fact, this method of painting mountains was a realistic expression of igneous rock mountains that often look round and towering. This characteristic method can be seen in *Early Spring* and *Painting of Nest and Stones*. In these paintings, his use of the brush looks powerful, without much use of sharp brush; instead, the medium part of the brush was more used, thus obtaining the magnificent manner in each wielding of the brush; at the same time, few strokes were used on the internal side of the stones, thus vividly showing the special shape of mountains with igneous rocks. When commenting on Li Cheng's painting method, Zhang Geng said that "he didn't use many strokes yet created rich layers, side strokes were not much used yet the landscapes naturally looked strong", which was also the characteristics of strokes of Guo Xi. In the *Painting of Serene Valley*, he expressed the freezing atmosphere of the snow at the mountaintop. His vivid expression was on the basis of the observation of laminated rocks. The rocks were painted through layered strokes, showing that his use of techniques followed the changes of the real structure of rocks.

In his landscape paintings, Guo Xi absorbed the typical characteristic of "capturing the flowing of mists and the layers of mountains" in Li Cheng's paintings. Generally speaking, Guo Xi absorbed the northern composition of lofty mountains and floating clouds and waters in his expression of widely stretching mountains. When we appreciate carefully, Guo Xi's works seem to have reached the acme of perfection, yet they were never soft. On the contrary, Guo Xi was capable of expressing powerful mountains and stones with sharp and thin brushwork. Therefore, through the analysis of Guo Xi's landscape paintings, it can be seen that he had absorbed both the southern and the northern styles in their spirits and artistic conceptions.

## V. THE INFLUENCE OF GUO XI'S LANDSCAPE PAINTINGS

During the reign of Emperor Shenzong, Guo Xi's painting style gradually became the mainstream in the painting academy. On the one hand, it's because of the preference and support of the emperor; on the other hand, it's because Guo Xi's painting skills were indeed outstanding. Later on, the emperor even entrusted him to "evaluate painters all over the country", which further promoted the social influence and status of Guo Xi's style. For that reason, most painters in that age learned his styles. In the Northern Song Dynasty, the creation of landscape paintings was greatly influenced by Guo Xi, and the rapid progress and comprehensive development of landscape paintings could not have been achieved without the achievements made by Guo Xi. In the history of Chinese landscape painting, Guo Xi, Li Cheng and Fan Kuan represented the highest achievements made in the Northern Song Dynasty. Among the early successors of Li Cheng, Xu Daoning was the most outstanding, who kept the essential part of Li Cheng's painting. However, throughout the history of landscape painting, the achievements made by Xu Daoning could not be compared with those made by Li Cheng. The appearance of Guo Xi, had finally led to a brilliant development of landscape painting in the Northern Song Dynasty.

Guo Xi observed the changes of the nature in different seasons in a highly detailed way. When observing the nature, Guo Xi held that observe from different directions, angles, distances and times, thus observing the changes in spring, summer, autumn and winter, that the painters should put themselves in time and space to feel the splendid views, thus enabling people to fully express the nature and get close to the nature. Guo Xi "learned the theories of the Taoism when he was young" and "travelled to remote places". He liked travelling, which was one of the fundamental requirements of painters. Guo Xi viewed the nature from the essence of "human feelings", "limitations of earthly things are always against human feelings", while "unearthly mists are what human feelings have always longed for yet could not see". Human feelings refer to human nature, and in the nature, all humans hate earthly lives and long for tranquil and pleasant places. Therefore, the behavior of "virtuous people" to escape the official career and lively quietly in remote places was a behavior of abandoning the earthly shackles, "the ambition of forests and springs, and the companionship of the mists are what we have seen in dreams". In *Linquan Gaozhi*, he described the images of natural landscapes in the following way: "mountains looks delightful like smiles in spring, verdant like a drop in summer, clear as if with make-ups in autumn, and gloomy as if sleeping in winter". Such a wonderful summary makes us deeply feel how much Guo Xi loved the nature. He required painters to involve themselves

in the nature, thus expressing their feelings through nature. Guo Xi showed us in a vivid way that "art comes from life yet goes beyond life". Each of Guo Xi's paintings has been an expression of such experience, which would naturally be transformed into a "fusion of feelings and natural settings". These theories that he developed in the process of painting are still of great significance of guidance in the 21<sup>st</sup> century.

## VI. CONCLUSION

In a word, Guo Xi expressed the "fusion of feelings and natural settings" through his powerful brushwork, and such techniques as withered trees, crab-claw branches, rolling-cloud strokes and towering cliffs have influenced generation after generation of landscape painters. In addition, he had made a great contribution to the expression of early spring landscapes and cold forests, two typical themes in Chinese landscape painting.

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# "Aurora Festival" Water Fairy Play (1967): Structure and System of Images

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## ABSTRACT

This paper is focused on the analysis of the system of images and structure of the major "Aurora Festival" water performance timed to the fiftieth anniversary of the October Revolution and shown in the Neva waters in November 1967 in Leningrad. The artistic concept of the festival was prepared and introduced by the artists of "Dvizhenie" ("Movement") group under the leadership of V. Petrov and the director S. Yakobson. Image and plot reminiscences to V. Mayakovsky's "Mystery-Bouffe" play may be revealed in S. Yakobson's aesthetics concerned. The performance presented the synthetic allegoric water performance, in which the concepts of theatrical futurism, avant-gard and ideas of new synthetism having influenced on the monumental language of the mass Soviet performances of the 1970s were reflected. By representing the main ideologemes and inconsistencies of the time through the texture of water, light and fire, the performance has determined the artistic and aesthetic guidelines of future festival of school leavers: "The Scarlet Sails". The author refers to the method of historical reconstruction and description of the theatrical performance of Gvozdev's (Leningrad) theatre school. This paper is aimed at reconstructing "Aurora Festival" water performance and analyzing its artistic structure.

This paper is based on archival documents of laboratory of mass festivals, documentary photographs, and literature of art criticism.

*Keywords: theatrical water performances, Soviet mass performances, the Scarlet Sails, performance culture of the USSR, water performances, Soviet festivals*

"Water is the image of time, and every New Year's Eve,  
 in somewhat pagan fashion, I try to find myself near water,  
 preferably near a sea or an ocean,  
 to watch the emergence of a new helping,  
 a new cupful of time from it"  
 J. Brodsky "Watermark".

## I. INTRODUCTION

The ontological status of water is inseparably linked with the motive of time origination and movement. The dramatic contradiction between fluidity and spontaneity, variability and order consisting in the water was reflected in many ritual and performance practices dedicated to the reception of time and path. According to Brodsky's fair point, being the agent of time movement, the water is able not only to "unsettle the principle of horizontally" [1], transferring the events of the historical time to the space of the mythological time, but also to visually incarnate these events. Gaston

Bachelard related the artistic opportunities of water to its direct nature. Designating water as the "material element" [2], he considers the water as the space allowing imagination to "create symbolic values with ease" [3]. However, "dynamogenic" [4] essence of water is insufficient for visual representation of time. Water in performance practice always establishes dialogic connections between the river and the topos, where it flows, rather than exists per se. Thus, if water acts as an aesthetic matter, the river sets the nature of this matter's flow by the river's direction and borders (determines the geometry of the performance). And adding the historical and cultural context of the place

(or city) to the mythical and poetical image of time, the place (or city) constructs the substantial level of performance, becoming the plot or material for reflection of time and memory.

The scope of research dedicated to the aesthetics of water performances is represented by several groups of sources. Firstly, aesthetic and culturological works dedicated to the cultural and ontological status of water matter and various forms of its existence in culture. A prominent role here belongs to the works of G. Bachelard, Y. Sepanmaa, J. Gibson.<sup>1</sup> Historical and theatrical complex of research works is represented by the works of A. Bloch, A. Gvozdev, K. Clark, G. Maksimova, O. Nemiro,<sup>2</sup> considering the interaction between various performative practices and water. The third group of sources represents the complex of methodological works of directors describing the practical knowledge of creating water performances, among which the works of A. Piotrovsky, S. Radlov, V. Khodasevich, etc. should be distinguished.<sup>3</sup>

The attempt to place the festival of revolution to the space of water has appeared as early as the first anniversary of the October events. In his "Mystery-Bouffe" written in 1918 to the first anniversary of the October Revolution, V. Mayakovsky places not only the revolutionary events and people to the model of mystery water journey, but he also quite definitely presents Petersburg. Later on, the play has markedly influenced the aesthetics of future anniversary revolutionary water fairy plays, and the desire to follow Mayakovsky's aesthetics was expressed by the very organizers of "Aurora Festival". In 1920, "The Blockade of Russia" water performance was staged in Krestovsky Island (directed by S. Radlov), and as early as in 1927 the major "Ten Years" theatrical performance was played in the Neva waters to the anniversary of the Revolution (directed by S. Radlov, A. Piotrovsky, N. Petrov, designed by V. Khodasevich),

<sup>1</sup> See.: G. Bachelard, "The Poetics of Space" / Transl. from Fr., Moscow, Russian Political Encyclopedia (ROSSPEN), 2004, p. 376; G. Bachelard, "Water and Dreams: An Essay on the Imagination of Matter", Moscow, Gumanit. met. Publ., 1998, p. 268; Y. Sepanmaa, "The Beauty of Environment. A General Model for Environmental Aesthetics", Helsinki, 1981, p. 31; J. Gibson, "The Ecological Approach to Visual Perception", Moscow, Progress, 1988, p. 464.

<sup>2</sup> See.: A. Bloch, "Spectacles d'eau" / Magellan&Cie. Paris, 2001., p. 141; A. Gvozdev, "Mass festival on the Neva" / Life of Art. No. 47 (November 22), 1927; K. Clark, "Petersburg. Crucible of Cultural Revolution". Harvard University Press, 1996, p. 377; G. Maksimova, "Water entertainments in gardens and parks" / Culture and Arts Herald, No. 4 (52), 2017, pp. 173–181; O. Nemiro "Festival has reached the city: From the history of decorating the Soviet mass festivals", Leningrad, Aurora, 1973, p. 112.

<sup>3</sup> See: A. Piotrovsky, "The Triumph of the Folks" / The Red Newspaper. No. 124 (May 28), 1930, pp. 4; S. Radlov "The October stage versions on the Neva" / Life of Art. No. 42 (October 18), 1927, pp. 5; V. Khodasevich "The portraits in words: Sketches.", Moscow, Boslem, 2009, p. 368.

which had a number of plot and composition, image and character reminiscences to Mayakovsky's play.

## II. THE LABORATORY OF MASS FESTIVALS

Preparation for celebrating the 50<sup>th</sup> anniversary of the October Revolution required the search for the new forms in monumental theatrical performances. In view of significant historic agenda, on March 21, 1967 two-day All-Union laboratory of mass performances was opened, which had to outline the artistic forms of future anniversary performances. One of the main initiators of the Laboratory of mass performances was Evgeniy Gershuni (1899-1970), whose creative development started from "The Free Theatre" arranged by already mentioned figures of Petrograd avant-gard in 1920: N.N. Petrov, N.V. Evreinov, Yu.P. Annenkov, K.A. Mardzhanov. It is quite reasonable that Gershuni suggested the experience of theatrical performances of Petrograd in 1920s as an aesthetic platform for Soviet direction of mass forms. Explaining the turn to avant-gard, Gershuni proceeds from those structural features of people's theatre, from which A. Gvozdev and A. Piotrovsky proceeded, namely from urban space, which determines contents and form of mass performances [5]. Along with the suggested expansion of bounds of the artistic functionality of the festival, the very view of its space arrangement expanded. It was suggested to revolutionarily expand the topography of celebration for the anniversary and transfer the festival from land to water, to the Neva waters. Except the transfer of the festival to the space of waters and its transformation to the stage, the very facilities decorating the city were also suggested to be placed on the water. This adventurous project was suggested by the art director, Vasily Petrov (1916-1992).<sup>4</sup> He has put forward the concept of "complex city decorating as the living organism" [6]. The project was entrusted to the "Dvizhenie" working group of artists (Lev Nussberg, G. Bitt, V. Borodin, F. Infante and V. Buturlin), who have centrally developed and presented 14 sketches and 120 models of streets for celebrating the 50<sup>th</sup> anniversary of the October Revolution to the Laboratory [7]. While decorating of waters was entrusted to Petrov's group, Sergey Yakobson (1905-1970) was chosen as the director and scriptwriter of water performance on the Neva, who has already had broad experience of staging performances at the sports stadiums and squares behind himself. He has been entrusted to arrange the mass festivals in the Central Park of Culture and Recreation since 1936. And as early as in 1940 his merits of arranging mass celebrations involving more than two hundred thousand people were distinguished at All-Union Conference [8]. His script under the name of

<sup>4</sup> The graduate of Institute of Painting, Sculpture and Architecture, professor sculptor, co-creator of the monument to A. Pushkin in Arts Square in Leningrad (sculp. M.K. Anikushin), in 1967 held the position of Leningrad art director.

"Aurora Festival" was chosen from the numerous of works received for the competitive selection. According to the numerous acknowledgements of the experts, Yakobson's director's idea met the requirements of new synthetism and correlated with the suggested decorating of waters, which was the advantage of his artistic concept. According to Gershuni, the indispensable virtue of the script represented for the competition was the fact that therein the director managed to subordinate the literary basis to the space nature of the theatre arts. Without neglecting the "light, pyrotechnic, and radio effects" [9], Yakobson proceeded from the qualities and opportunities of the space. In other words, the virtues of Yakobson's script, on the one hand, consisted in the fact that he referred to the aesthetics of mass avant-guard performances of Petrograd, the importance of connection with which was emphasized by Gershuni, and, on the other hand, that the artistic aim at creating "true synthetic art" [10], where, synchronizing, light and sound could merge with the act on water, was traced in the script. In this case, according to Gershuni, Alfred Radok's "Laterna magika" synthetic performance staged in 1958 and watched by Gershuni served as the model for him [11].

### **III. SYSTEM OF IMAGES AND COMPOSITION OF THE FESTIVAL**

The image of revolution ship decorated with masts and scarlet sails was suggested for the first time in "Aurora Festival". It should be noted that coloristic, plot and composition elements of scarlet ark of revolution presented by Yakobson appeared as far back as before the festival of school leavers: "The Scarlet Sails" (1968). Fastened together by fire and water, Mayakovsky's characters have also departed from Petrograd striving for "crawling up to Mount Ararat" [12] on the revolutionary Ark. Therefore, the influence of Mayakovsky's poster, monumental, and agitation aesthetics, the first mass theatrical performances of Petrograd and "Aurora Festival" on the aesthetics of "The Scarlet Sails" seems to be more obvious rather than Grin's narrative.

According to the artists and director's idea, the main dominant was the floating flower ship constituted of three tower portal cranes appearing from the Neva waters like Mount Ararat. Being situated at different heights, the cranes seemed to be both the bouquet, and the scarlet ship masts decorated with the ropes. The Scarlet Sails tensioned on the masts of the festive ship were set in motion by "the very construction of the cranes and decorative elements thereon" [13]. According to the idea, both the construction, and the décor should have moved. "The reliance on dynamic and poster language of ROSTA windows" [14] and Mayakovsky's aesthetics was emphasized in the solution suggested by the artists. As in "Ten Years"

water performance (1927), the director aimed at making the palette of machine characters performing on the water stage. The resemblance to the stage experiments of the Italian futurists may be traced, who strived not only for extirpating any lifelikeness, but also for substituting the live actor, an action-performing subject, for not lifelike matter, concealing him/her at one moment by the geometrical figures, at another by the pictures or even turning him/her into the mechanisms descending from the gridiron. Having deprived the action-performing subject of lifelikeness, the futurists strived for saving him/her only as a kinetic unit of space. And these industrial characters had to act in the Neva waters on November 7, 1967. The stage with scarlet sails located on the water has become an allegory of the main character of the festival, Lenin. And its three masts became similar to three images of his personality: "the person", "the philosopher", and "the leader" [15]. According to the artists' idea, for the duration of the festival the floating main character should have become an architectural dominant and entered into dramatic relations with the city objects having fitted into its landscape. The striving for the resemblance to the city was emphasized and it was supposed that "wearing the red clothes" [16] allegoric Lenin character would become equal to the height of St. Isaac's Cathedral [17].

The horizontal line of the festival ran between two closing points in the waters: Lenin Ship on one side, and "Aurora" opening the festival with salvos on the other side. According to Yakobson's idea, the movement of figures in the waters with the stream of the river between these two points should have become the allegory of the historical path of the October Revolution. Two main figures: Lenin and Aurora were presented in the exposition of the festival. It is the horizontal axis presetting the limits of artistic space on the water stage, and, at the same time, the visual composition of the festival showing the very movement of the revolutionary concept: from the living idea of revolution expressed in Aurora's shot to the stark, portrayed, decked out in gold myth of revolution, which has become an icon. Considering the waters as a single stage space, the artists strived for embracing the city with the ships and floating constructions located along the river. "Braided with the lace of ropes" [18] four seventy metres long floating cranes, where "living Lenin" in newsreel shots emerged by means of projection screens, were situated between Kirovsky Bridge and Liteyny Bridge. Drawing up the objects in accordance with the stage composition, Petrov determined the function of these floating figures as the balancing one [19]. It was supposed that living and dynamic image of Lenin would not only synchronize with the same living and effective Aurora's shot, but "would" also "combine with the main subject" of Lenin in gold [20]. In this case we can see the striving for

drawing up an ensemble polyphony of figures in the waters. However, at the same time, the dialogic connection between living and dynamic Lenin and iconic and static Lenin combined by the river line was becoming a stage metaphor revealing the deep inconsistencies hiding behind the festive anniversary theatrical reality. The river of History combining these two polar images has visually demonstrated the metamorphosis of the main hero of revolution, which has occurred during the last fifty years. Two Lenins combined by the river were becoming the eloquent illustrative example of dematerialization of the living. From a particular man captured in newsreel to his conversion to the gold image of Lenin the Leader religiously presented in his discrete ternary nature, remote from reality, and abstract as the very idea of revolution of the stagnation time.

Following the "Mystery-Bouffe" and mass festivals of Petrograd of 20s, almost religious appeal in the manner of *Urbi et orbi* calling the entire World to be the witnesses served as the overture to "Aurora Festival". Following the Aurora's call, like the Magi, the small motor boats flowed together to Aurora to ceremonially present their "gifts" to it: the flags of the Union Republics. In the first scene of the fairy play, the acting figures were combined by the coloristic leitmotif. Everything was in scarlet. Scarlet Lenin, "as scarlet Aurora as dawn" launching "the scarlet missiles", "the scarlet firework of stars" [21]. According to the director's idea, in this case the colour became the means of artistic structuration of water space. The waters turned into the stage space. As it should be in accordance with the laws of allegoric performance, when the waters have been removed from the natural city lighting by the scarlet light and transferred to the mythological space of revolution, all the objects therein started to interact as the subjects of the stage acts. The festival started the historical shot of "Aurora" against the background of "OCTOBER large letters". Having settled themselves at the terminal point of the horizontal axis of the waters stage, "as scarlet" Aurora "as dawn" [22] and "October" started narration. Like a protagonist, the Aurora's shot was becoming the starting point and was linked up with another image of Lenin "dressed in red and gold" [23] by means of light on the other side of horizontal line. The action was set in the direction of the course of the river becoming the allegory of inexorable course of historical time. The first Aurora's cue set other participants on the stage in action. In the "Mystery-Bouffe" the action started with the "cannon roar" [24], and in Yakobson's performance Aurora called the witnesses thereto by the shot. The Peter and Paul fortress responded to the cue launched from water by the return salvo. Thereupon, like the heroes of revolutionary events, the "shot ahead" [25] motor torpedo-boats filled the water surface with the loose of fires vivifying it. According to V. Petrov's idea, "the

scarlet firework of stars, with 20 thousand stars from each motor boat" [26] should have filled the waters, turning it into the sky of stars reflected in the water. In such a way the world turned over in a faerie manner. The upper part (sky) was becoming the stage reality of the fairy play materializing on the water surface. Gradually, the fire of revolution was symbolically wresting Leningrad from the darkness, and the city born by revolution emerged in the gleams of fire. The waterside slopes were revived by the salvo of coloured rockets, the Peter and Paul fortress entered into action after them, along which fifty torches alight "would draw" the silhouette of the fortress "by its flickering tongue" [27] (by means of gas burners). Consecutive kinetic light solution became the independent hero. The fire moved headily like a cue launched by the Aurora's shot. The light pulse was rushing along the lines of historical waters and changed the city heroes' clothes like a theatre light. The optical shadow game, flares on the walls and water surface destroyed the rigorous properties of the fortress's form and material turning it into unsteady, moving, metaphysical Fortress reflected in the water, which, according to the plot, was designed to become a refuge for the martyrs of the revolution [28]. After that the fire introduced the next hero of the Soviet fairy play to the artistic space. The light also revived the Rostral columns behind the Fortress transformed. The artists and director have emphasized the dialogic and effective function of the fire. It was designed to act as the agent hero consecutively involving the city objects surrounding in the common theatrical performance. Each new object enveloped in fire continuously extended and "maintained the previous one" [29]. The narration by light was moving forward to the centre. Following the motor boats dissipating the flame, the light ran along the coastline and the curves of the buildings. And then it rocketed up and "maintained the torches on the Rostral columns" [30]. Thus, the horizontal and the vertical lines were combined by the fire discharged from Aurora. However, both the horizontal and the vertical lines had to be combined by the force of revolutionary fire, and the land and water should have met each other. Not only such binary oppositions as up-down, land-water should have appeared before the audience, but also the following elements: fire, water, earth, and air should have appeared to make the faerie picture complete. As in Mayakovsky's play, the elements met each other and the "light show" turned into the flood [31]. The vertical line revived by the fire (the Rostral columns) set the water surface in motion. The submarine being in the fairway was directing the thirty metres water up towards the fire of the Rostral columns [32]. In this dynamic movement (gesture) the meeting of two elements (fire and water) and two city spaces: the metaphysical city of three revolutions allegorically represented in the water and the modern city with the audience watching what is going on from the coast has

visually taken place. Air was also materialized by the director and came into play as the poured out scarlet sky falling to the water surface by means of red lights hung on the parachutes. The mythological and real time combined and actualized the revolution through the dialogic connection between two allegoric images, two ship heroes: Aurora as the hero from the past and the submarine as the hero from the present. Moreover, the axis of development of revolution concept, its past – present – future, visually appeared on the Neva before the audience. From archaic but effective Aurora through the militarist image of the modern present represented by the submarine to the image of the tranquil future, floating Lenin in gold, the quiet image of future, which they only had to build. Three arks are three stage metaphors of time.

The performance was not only allegoric combination of land and water, it was the union of revolution, which came from the water (together with the shot) and the city, which were symbolically combined by dynamic elements, fire and water, into the united ensemble. The light score of the water fairy play was the reflection of its plot movement. The performance started from the darkness with the searchlights wandering therein. Then colouristics and light zones were expanding through the waters filled in with scarlet light of revolution, and they led the waters to the triumph of light becoming more dynamic. The colour and light world of Mayakovsky's play reflects the plot movement. The Ark departed from the darkness of St. Petersburg and reached the paradisiacal city with the gardens, factories and the Sun illuminated it. The play has ended with the hymn to the Sun. And following the passage of the fleet along the waters, "Aurora Festival" also ended with the flashing pyrotechnic Sun on the floating platform and with A. Ostrovsky's song on L. Oshanin's lyrics, "May There Always Be Sunshine". At this moment, the image of Lenin was presented to the residents of Leningrad on the aerostat as the supreme Sun. Leningrad and Lenin, the city and its myth, were shown to each other at the climax of the performance.

The conversation on symbolic dialogism between the mythological narrative of "The Day of Aurora" in the waters and the space of Leningrad of 1967 deserves special attention. According to the artists' idea, this connection was also fulfilled through the system of light and kinetic methods combining the space of water and land. The ships moored on Krasny Flot Embankment were combined with the city buildings through the consonant elements of decoration. Thus, at nighttime the lamp decoration of the ships, and their twinkling lights have synchronized with the same light compositions on the buildings of the Senate up to "Sudomech" factory. The horizontal line of light elements having run along the ground floor of the buildings on the embankment was visually overlaid to

the light elements of the ships. Thus, it managed to organically merge the space of water and land through the light solution. The synchrony of twinkling of the lights on the land and water should have turned the city objects into the boundless mirage city of the ships. The city lights were becoming the continued decoration to the performance in the waters, and Leningrad of 1967 was becoming the symbolic twinkling continuation of the lights born by Aurora. According to Petrov's idea, "the impression" should have been "given that the entire Baltic fleet lies in the Neva" [33]. In the daytime the flags and the scarlet pendants were the means combining two spaces. The masts with the fixed scarlet and blue sails were situated between two pavilions of the Admiralty and in front of the buildings. In this case the dialogism of two topoi, the mythological one and real one, are visually represented. As Petrov believed, the moment of meeting was fixed in this meeting, when "the Peter's fleet was ready to swim out from the Admiralty and greet the modern fleet lying in the Neva" [34].

#### IV. CONCLUSION

The water performances have a long tradition and have firmly entrenched in theatre arts. The Soviet government gravitating towards the total staging of its imperial nature often appealed to the practice of water performances. As early as the first Mayakovsky's revolutionary mystery and mass performances the strivings for combining two narratives: the revolution and water journey to the best of possible worlds may be revealed. The discussion between the directors of mass performances, artists, and playwrights arisen in 1967 demonstrates the strong connection between the aesthetics of mass water performances of the late 60s and the artistic search of the first quarter of the XX century in Petrograd-Leningrad. "Aurora Festival" water fairy play has become an example of new understanding of synthetism ideas in mass theatrical performance. The performance was based on the combination of visual, acoustic and kinetic lines. It was supposed that two first groups of elements should not only have been in dynamics (the movement of light, fire, water, figures of waters), but they should also have been consonant with the acoustic line. The acoustic narrative (music and voice score) of "Aurora Festival" often had its visual equivalent solved in allegoric and kinetic form. Moreover, plot and composition, character and image connections between the water fairy play and the first Soviet performances and "Mystery-Bouffe" may be traced. The plot of fairy play is a model of initiatory path along the waters consisted of three composition parts: call to journey (appeal to the World, shot), departure and journey along the waters being accompanied by progressive movement of light and fire wresting the city from the darkness, and finding the land (the city) and end of the path represented by unity

of the City and the Revolution. The character level is remarkable for its tendency towards monumental poster forms, allegorism and techno-morphism (floating constructions, hero ships, cranes). The colour and light space arrangement structures the festival. Having united with the anniversary image of the ship, which has determined the idea of revolution reflected in scarlet, this idea has coloured the sails, masts, ropes, and all waters in the colour of Grin's story, with having fixed the power of this colour dominant in the Neva for a long time. The motive of saving scarlet ship of revolution granting the festival to the city and releasing it from the darkness by lights of its shots and lights was set by Sergey Yakobson, who has in many ways become the pioneer of major synthetic water performances in the USSR.

- [31] Ibid. L. 33
- [32] V. Mayakovsky, "Mystery-Bouffe". Ibid.
- [33] TsGALI. F-381. Op. 1. D. 522. L. 32
- [34] TsGALI. F-381. Op. 1. D. 522. L. 34
- [35] Ibid.

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- [3] Ibid. pp. 18
- [4] Ibid. pp. 17
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- [10] TsGALI. F-381. Op. 1. D. 522. L. 30
- [11] TsGALI. F-381. Op. 1. D. 522. L. 40
- [12] TsGALI. F-381. Op. 1. D. 522. L. 40
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- [15] TsGALI. F-381. Op. 1. D. 522. L. 31
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- [18] TsGALI. F-381. Op. 1. D. 522. L. 30
- [19] TsGALI. F-381. Op. 1. D. 522. L. 32
- [20] Ibid. L. 33
- [21] Ibid.
- [22] Ibid.
- [23] Ibid. L. 32
- [24] Ibid.
- [25] V. Mayakovsky, "Mystery-Bouffe". Ibid.
- [26] TsGALI. F-381. Op. 1. D. 522. L. 32
- [27] Ibid.
- [28] Ibid. L. 33
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- [30] Ibid.

# Transfer from the Church to the Street

## Discussion on the Secularization of European Medieval Religious Dramas

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### ABSTRACT

**In the Middle Ages of Europe, a new kind of drama, the religious drama, was developed. It evolved from the *Redundancy of Words* of church worship, and then evolved into mystery, miracle and moral drama. In the late Middle Ages, secular factors continued to permeate the performances of religious dramas, promoting its secularization in five aspects: performance venues, theatrical themes and content, the form of performance, the increase of harlequins, the secularization of church music and the birth of urban drama, ultimately leading to the arrival of the Shakespeare literati era.**

**Keywords:** *religious dramas, Redundancy of Words, secularization, urban drama*

### I. INTRODUCTION

Religion and drama have always been closely linked. The ancient Greek tragedy was born from the sacrificial offering of Dionysian gods. Wang Guowei also believed that the source of Chinese opera was witchcraft performances. Theatrical performances have the function of "entertaining God" to communicate people and deities, a way for people to express their devotion to gods. "For people before the Renaissance, drama has not lost its connection with religious rituals, it has to do with the change of the seasons of growth and death, and it has to do with the universal need for worship, celebration and rejuvenation. Therefore, at this time, the whole group (both performers and spectators) is involved."<sup>1</sup>

However, starting from the 4th century AD, as Christianity developed and expanded in continental Europe, theatrical performances were repeatedly banned and destroyed by the church due to its distinctive entertainment, and Roman comedies were expelled from the church for its "devious playfulness and comic parody". The tragedy and comedy traditions of ancient Greece and ancient Rome were severed, and the history of European theater entered a blank period of about six centuries. Paradoxically, in the 10th century, with its tenacious vitality, a new breed was born in a well-regulated church. This is the medieval church ritual drama.

### II. THE BIRTH OF RITUAL WORSHIP DRAMA

Although the Holy See chased the drama, the drama activities in the folk celebrations were still lively. The church was helpless about the phenomenon of "forbidden and endless" drama, and then changed its mindset to support the theater to serve the teaching of doctrine. Theatrical performances are held in various festivals.

Medieval religious dramas were born from the Christian Mass and the Eucharist rituals. The Eucharist rituals are often considered to have a strong theatrical color. "When Mass was recited with a solemn ritual, it immediately became the simplest and noblest drama."<sup>2</sup> And the opening speech, the epilogue, or the closing phrase added in the mass ceremony, that is, "Derivatives", laid the foundation for the birth of religious drama. "Anthem" or "sutra" is the earliest form of "Derivatives". "Derivatives" was originally a group of priests taking turns singing duet after singing, but later developed into a "liturgical drama" with action and dialogue. The earliest and more complete literature on religious drama in medieval Europe is a version of the 10th-century St. Martin Abbey's "Visit the Holy Sepulchre". This drama belongs to the Easter drama in religious drama. The play mainly introduces three women named Maria who came to Jesus' grave and were inspired by the angels about Jesus' resurrection:

*Angel: Followers of Jesus, who are you looking for in the Holy Sepulchre?*

<sup>1</sup> William Tydeman. *The Theatre in the Middle Ages*[M]. Beijing: Cambridge, 1978.

<sup>2</sup> Yang Huilin. *Christianity Background and Cultural Extension* [M]. Harbin: Heilongjiang People's Publishing House, 2002, p. 214.

*Three women: Angels, we are looking for the crucifixion Jesus, the Jesus of Nazareth.*

*Angel: He is not here. As the prophecy says, he has risen to heaven. Go and declare to the people: Jesus has ascended into heaven from the holy tomb.*

The angel and the three shepherds are played by male priests. The dialogue takes place in the form of hymns, usually performed in churches. Later, the church had specific requirements for "Derivatives" performances. "Derivatives" in this ritual led to the birth of religious drama. In the 10th century, this "derivation" became increasingly complex, with dramatic factors such as plots, costumes, and scenery being strengthened. For example, three Marys were added to sell spices in small shops, and you met Mehan and Peter. The resurrection appears. This "ritual play" has continued to grow and prosper during Christian Mass, such as Easter, Christmas, Good Friday, and so on.

In addition to "In Search of the Holy Sepulchre", there is also a famous Easter drama "Travel". "Travel" begins with the resurrection of Jesus and catches up with the two disciples on their way out, but is not recognized. A narration performed by a choir or a choir describes their arrival in a village at night. The disciples convinced Jesus not to hurry and go with them to rest. What followed was a pantomime where Jesus sat at the table, sharing bread with the two disciples, and suddenly disappeared. The disciples were astounded and regretted for their laziness and for not recognizing Jesus who appeared to themselves. At this time Jesus appeared again, and the disciples sang a revolving song in praise of the resurrection, and the performance ended in prayer. The significance of this play is that its plot does not fully comply with the Bible, and the lines have polished the words of the Bible, helping the religious drama shift from ritual to drama.

Religious drama entered a period of all-round development in the second stage of medieval civilization (1050-1300). The rise of the church helped the development of the entire ritual play. After the church was built, the religious drama was changed from the monastery to the church. The spacious main hall becomes a place for performing and watching.

### **III. THE SECULARIZATION OF RELIGIOUS DRAMA**

Church ritual dramas have continued to develop, and plots, content, and performance methods have also been enriched. Churches with limited space cannot accommodate the scale of theater performances, and the vulgar content of ceremonial dramas has caused the theater to move from the church to the outer square. After the 12th century, religious dramas no longer took the church as the background, but performed on squares

and streets. Therefore, a new type of theater religious drama matured, and the mystery drama was born first.

Medieval religious plays were divided into several types, early Mystery Plays, mid-term Miracle Plays, and late Morality Plays. Mystery plays can be subdivided into Plays of the Easter Season, The Passion Plays, Nativity Plays and other forms. The mystery drama is based on the Bible and shows the birth, suffering, and resurrection of Christ. The miracle tells the miracles of the Virgin Mary and the saints. Most of them are related to Mary. The plots are similar. The structure is sinners who sin. They sell their souls to the devil. Moral drama is relatively late, it is a more realistic and secular drama. It takes human good and evil as the theme and promotes Christian ethics by anthropomorphizing various qualities such as good, evil, friendship, and honesty.

#### *A. Transfer of performance venues — from the church to the street*

Once the drama was removed from the church, its interaction with the citizens strengthened, and the religious drama moved outside the church to perform, gradually forming a dual control of the church and non-religious groups.<sup>3</sup> The church contributed its praise and encouragement, while secular groups contributed money and manpower. The form of open-air performances gave more secular audiences the opportunity to feedback secular acceptance habits and standards of appreciation to religious dramas. Various chambers of commerce and guilds at the time Non-religious organizations, such as the Fan Club, have also participated in the sponsorship and performance of theatrical performances. They are responsible for a repertoire in the serials, such as the wood union is responsible for the "Noah" drama; the hospital is responsible for the "Jesus Redemption" drama and so on. This series is performed on a mobile double-floor float. The upper part of the float is the performance stage, and the lower part is the place where the actors make up and change clothes. Each car plays its own plot at the same time, so that the masses can start from scratch. We watch the whole show in the end. This series can be performed for several days. For example, in 1498, the street crucifixion in Frankfurt was performed for 4 days. Another drama about saints lasted 61908 lines, and it is said that in 1536 Performed for 40 days. In addition to this float-like performance, there is also a fixed surround theater, similar to the Roman amphitheater. The picture of *The Martyrdom St. Apollonia* shows us the form of performance at that time.

<sup>3</sup> (United States) Brockett (O.G.). *History of World Drama* [M]. Translated by Hu Yaoheng. Beijing: China Drama Press, 1987, p. 115.

The religious drama gradually formed a scale, and the participants gradually expanded from the pastor to the local officials, lawyers, and the people and businessmen in the city. There are grand performances at religious festivals, the reign of the King, or disaster relief. The stage also extends from the church to the outside of the church, from a fixed location to a mobile performance, from the construction of a temporary viewing tent to the construction of a theater.

In the 14th and 15th centuries, in addition to street theater, city halls around Europe and the auditoriums of universities or other types of schools also became venues for theater performances. The so-called "serial drama" is often performed for a few days or dozens of days. The serials of the city parade later pursued one-sided pursuit of secondary roles and low-level tastes in external form, and even used physiological and pathological defects to make jokes. As the negative character in the play, the devil is ugly and seductive, which can not only promote the progress of the plot, but also relax the tension of the audience.

*B. Changes in the theme and content of the performance — from the Bible to the life in the city*

The later the Middle Ages, the more the subject matter of religious dramas escaped the content of the Bible, not only adding to the folk legends and legends of the saints, such as the miracle drama "Saint Nicholas", more from folklore, but It has added a lot of the content of life in the city. Through detailed descriptions, it has continuously enriched the plot of religious dramas, especially the later moral dramas. It has become more distinct. Its appeal to the masses is more and more manifested in those that reflect the customs of the world Plot and content. For example, "Second Shepherd's Play" is a representative work of British religious drama. It is based on chapters 2 to 8 of "Gospel of Luke". The basic plot is about Christmas Eve. In front of the shepherds, he proclaimed the birth of Jesus Christ and led them to the manger in Bethlehem's inn to worship the infant Jesus. There are 754 lines in the whole play, of which 628 lines are about the conflict between the shepherd and the horse thief Mike. The sheep stealer Mike cheated the trust of three poor shepherds and stole a sheep in the middle of the night. When the shepherd found his house, Mike's wife pretended to have just given birth and put the lamb in the cradle. It was covered by a white cloth. The shepherd had just cleared his doubts and wanted to leave. Suddenly he hadn't given the child a gift. When he opened the cloth, he found a sheep's nose. At first, they heard Mike said that the child was disabled. It was quite funny and stupid. This first half of the description uses the living conditions of the three shepherds to expose the brutal exploitation of slaves by medieval churches and nobles, and their conflict with Mike is more similar to Greco-Roman comics, both propaganda

of religious doctrines and Meet the public's interest in watching drama. "Secularization includes two completely different aspects at the same time. One is that the theological thinkers are trying to use secular theory to completely change the stale rhetoric and stereotypes that have been popular for a long time, and to rebuild the spiritual system of the Christian faith; the other is people's secular taste and The world winds are coming to an instant, so the entertainment, comedy and irony in urban literature has become an irresistible trend."<sup>4</sup>

In addition, we see the play of the Virgin Mary, which is also full of worldly interest. Originally, Mary was only the mother of Christ in the Bible, and she was conceived by the Holy Spirit as a virgin. She did not write more about her, but the Catholic Church deified Mary first. In the miracle drama, Maria has the power to save the world. Magical power, and then in topics such as "Mary's Marriage" and "Assumption of the Virgin", Maria was secularized and became an ordinary woman. When she was about to die, she asked her disciples to take care of her body. Because it is said that the whole body is the residence of the soul after the resurrection, and she repeatedly said in her last words that she should not "see the face of the devil", which is exactly the same as that of an ordinary old man before his death. And Mary's husband, Joseph, also behaved like a market man.

In addition, the change of this theme is also reflected in the design of some plots, such as the theft plot and deception. These two behaviors were the most well-known behaviors of the poor people at the bottom of the Middle Ages, so they were repeatedly used in theatrical creation. For example, in "The Second Shepherd's Play", Mike stole the sheep of the shepherd, "Three priests" who showed the miracles of Saint Nicholas were stolen by the gangster, and the hero in "Portrait of Saint Nicholas" Portraits are stolen, etc. These theft plots and the funny elements they carry can easily remind us of comedy works of ancient Rome Plautus and Terrence. The decoy behavior can be seen in the drama of Adam in which Satan tempts Eve to eat the fruits of the tree of knowledge of good and evil, the stolen Mike steals the trust of the shepherd, etc. These concealment and deception behaviors were funny in ancient Greece and Rome. The play is also well known to us.

These are full of illustrations that religious dramas in the late Middle Ages continued to break through the limitations of the Bible story in terms of subject matter and content, and became more colorful.

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<sup>4</sup> Yang Huilin. Christianity Background and Cultural Extension [M]. Harbin: Heilongjiang People's Publishing House, 2002, p.249

*C. Changes in performance techniques — the use of comedy techniques and the increase of Harlequins*

As mentioned above, the first half of *The Play of the Second Shepherd* is very similar to Greek and Roman comic comedies. It uses misunderstanding, exaggeration, satire and puns to create a series of comedic situations, such as Jill Maternity, put a stolen sheep in the cradle as a newborn baby, and when the shepherd found that the baby in the cradle had a sheep nose, he thought the baby was "malformed" and heard Mike said that it was ridiculous. In the play, a lot of puns are also used. For example, Mike swears to the shepherd that if he lies, "this (the child in the cradle) is the first meal I have today," an informed audience can catch a smile.

The increasing number of comedy elements in religious dramas is not only manifested in the application of comedy techniques, but also includes the increase of comedic roles such as harlequins and its various laughter episodes that lead to various gags. Harlequins such as Satan, businessmen, sheep stokers, Noah's wife, artisans, and Herod became more and more harlequinized. In the drama of "Mary's Match", Maria's husband Joseph is a harlequin figure, similar to the kind of cuckold man in the vulgar and funny story that the citizens liked at the time. He is kind and is an elderly man. The bishop obeyed the angel's order to choose a husband for Mary among the unmarried men of the David family. Joseph realized that he had been selected. He was terrified and decided to shirk: "What, should I get married? No! I am old and God helps me, and now it is not good to have a wife and live in fear and fright. The old man is worthy of his young wife. There is no end to it. "After marrying Maria, he went out to work and earn money. When he returned home, he found that Maria was pregnant, so he said, "I'm afraid you betrayed me. After I leave you have someone else." His emotions plummeted and he turned to the audience and said loudly, "Old man, listen to me. If you listen to me, you won't marry a young wife anyway. Oops, oops, I've got a reputation! Everyone can despise it! I said, 'Old man in the green hat, your bow has been pulled open with a French head.'" And when the angel explained it, Joseph immediately seemed to have good luck, and said to Mary excitedly, "Oh, I The magnanimous wife, I said the wrong thing, and show mercy! All my words are taken back." And kiss Mary's feet. This religious drama looks exactly like a light comedy. This plot is a bit similar to Platos's "Mother-in-law". It is also about a woman who is pregnant with her husband on her back, which leads to a series of interesting plots such as concealment and discovery. The seriousness of pagan drama is being weakened and replaced by game-like hilarity. These harlequins are characters extracted from secular life. With the development of medieval European cities and the prosperity of the capitalist economy, secular themes

including love dramas, marriage dramas, and crime dramas have gradually penetrated into religious dramas, and become important parts of it. The play of the first survivor in the Middle Ages, *Rose Visa*, basically belongs to the category of comedy or has many comedic factors.

*D. Secularization of religious music*

Religious music is organized around religious rituals. It includes chanting music, saint music, and funeral music. The *System of Music* by Poesius (ca. 480-524) fully expresses the essence of Christian music-righteousness, emphasizing the moral influence and educational role of music. Music is mainly regarded as a rational activity that recognizes laws, rules, and principles, rather than emotional expression in emotional life. Music should not focus on auditory pleasure, but it is the harmony of the soul. The church uses music as a means to cultivate the faith of the faith and propagate the doctrines. Church ritual dramas first came from the "songs" or "continuations" derived from the "hallelujah" singing at the end of the mass. The entertainment of music itself is actually reduced and controlled by the church's efforts. However, such control is limited. Soon the music of religious rituals will begin to secularize. On the one hand, is the religious music composers' constantly retouching, on the other hand, is the penetration of secular music into church music.

As mentioned above, religious dramas are derived from the "Derivatives" in the mass ritual. "Derivatives" is a "continuation" of church music. It is music with elaborate lyrics of prose poems, so it is easy to pop. Soon, this monophonic "continuation" developed into polyphonic music. After the 13th century, polyphonic singing such as "Clausula" and scripture songs with fixed songs as the melody rose. The back lyrics have also been added to the scripture songs, and the content of the lyrics has gradually become secular, even including the content of love and amusement. The "Art Nouveau" was born in France, and composers used music as a way of expressing emotions. This entertaining tone was suppressed by the church. After the Reformation, secular tunes have increasingly entered into religious music.

*E. The completion of secularization — the formation of urban drama*

By the late Middle Ages, the emergence of moral dramas had shown the beginning of religion. From faith to morality, it was a shift from attention to God to people.<sup>5</sup> "(Ethical dramas) are often written for court or principals for their students," with the aim of giving religious morals. This type of drama is characterized by

<sup>5</sup> Edited by Liu Jianjun. *Foreign Literature* [M]. Beijing: Higher Education Press, 2008, p. 20.

the use of signs and allegorical characters in the play, showing the struggle between good and evil in order to win human souls. Emblem is the use of specific signs or objects to express the concept of pumping, for example, Wang Zhan represents kingship, heart represents love, dove represents peace, and so on. The characters in the allegorical drama begin with anthropomorphic techniques. The so-called anthropomorphism is to use a specific person to represent an abstract nature (such as justice, mercy), institutions (such as the church), or moral types (such as sinners, rich people).

Moral plays are represented by *The Fortress of Endurance and Everyone*. "Fortress" in the title of the "Fortress" represents the soul. The whole show shows the various temptations and attacks suffered by the human soul, and its final salvation comes from the mercy of God. "Everyone" shows that at the end of life, people realize what they can do to save his soul. "Everyone" finds "friends", "relatives", "wealth" and other colleagues are rejected. "Good deeds" accompany him to the end. Moral drama anthropomorphizes various characteristics of human nature to show the battle between goodness and viciousness. People have retreated from spiritual battles and defended morality within a narrow worldly scope. This was the need for moral control under the increasingly dark, corrupt and chaotic church rule and social order in the late Middle Ages. The church "top-down arrogance and immorality and non-cultivation have rendered the so-called religious beliefs useless, so that the attachment and indulgence of worldly desires has become a universal atmosphere of both the religious and the cultural world."<sup>6</sup> Moral drama can be said to be a transitional form of the transformation of religious drama to secular drama. Later urban drama was born.

After the 13th century, the church's actual control over people became increasingly limited. In the 12th century, religious plays in English and French appeared, in addition to English "folk drama" and French "non-religious drama", that is, "urban drama" and "secular drama", such as the British St. George's drama and Robin Han opera. Ancient Roman and French comedy traditions are inherited in English and French secular dramas. Even in the early days of the Roman Empire, the colors of Farce and Pantomime had penetrated deeply into the form of drama. The farce at the time followed from the Greek comic mime that originated in Sicily. Ethnic dramas have continued to develop, and the expressions of religious dramas have been developed both in music and dance. After the fourteenth and fifteenth centuries, religious dramas were mostly performed in local dialects, rather than Latin. The number of actors in the actor has increased.

<sup>6</sup> Yang Huilin. *Christianity Background and Cultural Extension* [M]. Harbin: Heilongjiang People's Publishing House, 2002, p.248.

Mime and fool drama can be included in the scope of secular drama, but it is interesting that mimes are often performed on the same stage with serious religious dramas, becoming an interlude of lengthy religious dramas to relieve tension, and fool dramas are born April Fool's Day, it also has a great impact on the development of comedy.

With the development of urban drama, the church's indoor drama is also being staged, but it is more focused on stage technology, and the "flying car" pulled by rope is one of the achievements of this technological development. By the 15th century, professional theater troupes were born, and literati dramas with talented college students also gradually developed.

#### IV. CONCLUSION

Religious drama of the Middle Ages flourished for 6 centuries. It laid a different tradition for Renaissance drama than tragic comedy in ancient Greece and Rome, which had not been realized in the past. Shakespeare's historical dramas and tragedies are good at drawing nutrients from religious dramas. For example, *King Lear* has adaptations of Saint Nicholas and *Dowry of Three Daughters*, and Henry Foster's *Foster Star*. The "husband" image is a reference to Mike in "The Second Shepherd Play". The secularization of religious drama is the inevitable development of urban economy and the demand for entertainment of the drama itself. The rise of European national drama hastened the process of this secularization, and finally ushered in the era of Renaissance literati drama.

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# Xilankapu Art in the Context of Modern Markets

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## ABSTRACT

Among the ethnic minorities in China, most Chinese Tujia people live in the Wuling Mountain area adjacent to Hunan, Hubei, Chongqing and Guizhou, and claim to be "Bizka". In the Bachu civilization, Tujia culture emerged at the right moment, forming a unique Tujia civilization and Tujia craftsmanship. Wherein, the Xilankapu folk art as an art form in Tujia culture, reflects the life style and customs, folklore, folk art style and character of Tujia people, and represents the crystallization of the wisdom and manual skills of Tujia women.

**Keywords:** Tujia brocade, traditional patterns, five normal colors

## I. INTRODUCTION

Tujia brocade has a very long history. It can be traced back to the period of Ba state in the Xia and Shang dynasties in China the earliest. From the Xia and Shang dynasties more than 4,000 years ago to now, the name of the Tujia brocade varies in each period. In the period of Ba state, Tujia brocade was called "Yubo (玉帛)"; in the Qin and Han dynasties, it was called "Congbu (糞布)"; In the Wei, Jin, and Northern and Southern Dynasties, it was called "Tujin (土锦)"; in the Tang and Song dynasties, it was called "Xibu (溪布)"; in the Yuan, Ming and Qing dynasties, it was called "Tujin (土锦)" or "Banbu (斑布)". These titles from ancient times to today also represent the history of Tujia brocade. Tujia brocade is not called Xilankapu (西兰卡普) until this day.

Among Tujia people, there is always a legend going around about Xilankapu that in Tujia there is a woman called Xilan is very good at weaving Xilankapu. She embroidered all kinds of beautiful flowers on Xilankapu. Someone told her that she embroidered so many beautiful flowers, but only ginkgo flower that bloomed at midnight were absent. Hearing this, the girl climbed on the ginkgo tree to observe at midnight in order to be able to embroider beautiful ginkgo flowers. But unexpectedly, she was found by her bad-hearted sister-in-law<sup>1</sup> who secretly told her father that Xilan misbehaved and went to the mountain to meet lover every midnight. Her father believed in the slanderous talk and ran to the mountain at midnight to see if it was true. As he knew, Xilan was really there. In anger, he cut the ginkgo tree with an axe, and Xilan fell off the tree and died. After that, to commemorate the girl, Tujia

people made and covered quilt made of the figured cloth woven by Xilan to indicate that they are together with Xilan<sup>2</sup>. This practice also expresses Tujia people's missing of the girl Xilan.

## II. SUBJECTS ON TUJIA BROCADE

Xilankapu patterns are simple and shaped with straight lines. Each pattern has its specific connotation. In ancient times, Tujia people used to express thinking, ideas and emotions by pictures. They would wove graphics on cloth, truly reflecting the customary life and ideological value orientation of Tujia people by virtue of Tujia brocade. The patterns of Xilankapu are simple and concise, abstracted from things in life into geometric patterns, arranged orderly in symmetrical arrangement method, forming into a two-square continuous stripe pattern, or the patterns are extended in an organized way, forming a square continuous pattern.

The patterns of Xilankapu vary. According to statistics, there are about 120 types of traditional Xilankapu patterns. In addition to modern innovative patterns, there are totally more than 200 kinds of Xilankapu patterns. Wherein, the patterns are generally divided into plants, flowers and animals, birds and beasts, natural horoscopes, folk customs, auspicious characters, production and life, historical myths.<sup>3</sup> From these traditional patterns, we can deeply feel the customs of Tujia people.

<sup>1</sup> Zhangjiajie Legend Series 47 [OL].

<sup>2</sup> Yu Zhenrong. Study on the Artistic Symbols of Shui Ethnic Horsetail Embroidery [D]. Master's Thesis of Hubei Minzu University, 2019.

<sup>3</sup> Pan Huaqing. Cultural connotation and modern value of auspicious patterns in furniture [D]. Master's thesis of Hubei University of Technology, 2011.

*A. Taking plants and animals as the subject*

Most of the Tujia people live in the Wuling Mountain area, and their lives have been accompanied by mountains for a long time. Therefore, flowers and plants are an important subject in their creations. For example, patterns such as large and small white plums, peony, lotus, rattan flowers, and rock wall and the like patterns that are common in life are used as the pattern material in their brocades, typically the rock wall pattern. Tujia people get stilted building constructed by mountains. Therefore, masonry wall is the expert work of Tujia people. In the process of building the rock wall, various patterns are incorporated into it. Tujia women was inspired by this practice and applied this pattern to the traditional Tujia brocade, created beautiful shape, just like a beautiful flower blossoming on the rock wall. ("Fig. 1")

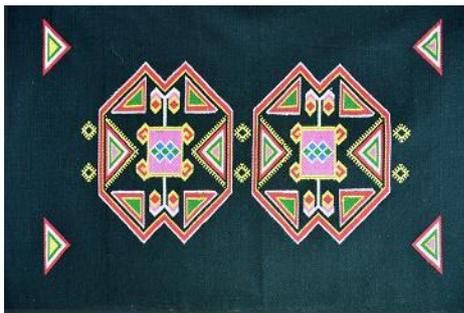


Fig. 1. Xilankapu with rock wall pattern.

Tujia ancestors with a long history have close contact with the nature. The primitive way of life made Tujia ancestors closely related to animals. They depicted the most typical forms of animals in life, and abstracted the form of animals into Xilankapu by refining, exaggeration and deformation methods. For example, little beast, cuckoo ("Fig. 2"), snake, pheasant, crab, monkey hand, tiger skin, monkey face and the like patterns are also used as Tujia brocade's

pattern material. Among them, the monkey hand pattern is most commonly used in Tujia brocade. Because of the mountainous region factor, monkey has a close relationship with the ancestors of Tujia people. People have integrated the image of monkey into Xilankapu, and monkey hand patterns are woven at the edge of Xilankapu for trimming in two-side continuing method.



Fig. 2. Xilankapu in cuckoo patterns.

*B. Taking folk customs as the subject*

The special folk customs is the most prominent feature of Tujia people. Based on the social conditions at the time and developed in accordance with the requirements of the times, Tujia people still retain some folk customs, such as dancing and waving hands, catching up with blind dates, traditional Tujia Girls' Festival, drinking sasanqua, eating community meals and other folk customs. Among them, the waving hand dance ("Fig. 3") is the oldest and most important way of celebration in the traditional culture of Tujia people. In every event of traditional festival or major sacrifice ceremony, Tujia people will perform a waving hand dance to celebrate before starting the activity. Brocade artists incorporated these folklore activities into the crafts of Xilankapu, showing Tujia people's objective and positive attitude.



Fig. 3. Xilankapu with waving hand dance pattern.

C. Taking auspicious patterns as the subject

The characteristics of Tujia brocade are also the characteristics of auspicious meaning. People look for inspiration of auspicious meaning from the natural world. In the traditional patterns, the auspicious pattern contains people's longing for a better life and gives people a beautiful blessing and special meaning. Common auspicious patterns include fish dance, golden phoenix wearing peony, dragon and phoenix, and auspicious clouds and dragon, such as the common Xilankapu pattern "dragon and phoenix" ("Fig. 4")<sup>4</sup>. The pattern shape is still abstracted plane-geometric figures collected symmetrically, forming into several groups of different patterns. For example, two opposite dragons are shaped into one group of pattern and two opposite birds are shaped into one group of pattern, surrounded by symmetrical trees and flower vines, showing an auspicious and peaceful scene.

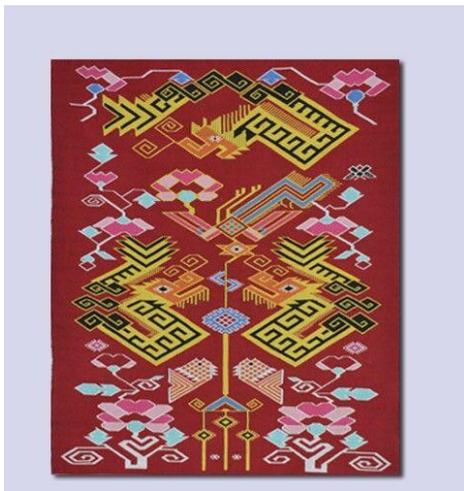


Fig. 4. Xilankapu with phoenix and dragon pattern.

D. Traditional patterns taking daily life as the subject

The ancestors of Tujia people were also full of interest in creation of various utensils in life. Tables, chairs, and weaving shelves in daily life are the source of inspiration for Tujia people's creations, which also highlights the mountainous flavor of Xilankapu. Among the patterns taking daily life as the subject, the common traditional patterns include flowers, tofu shelf, and the like patterns. Among them, the table pattern looks for being symmetrical and balanced in layout, and the pattern repeats continuously, forming a band.



Fig. 5. Xilankapu with table patterns.

E. Taking historical myths as the subject

In the development history of various nationalities, there are historical stories and myths of various periods. Tujia people gets the scene of those stories presented on the brocade, vividly demonstrates the historical histories and also records the development history of Tujia culture. For example, the common pattern materials include "Legend of Ginkgo Flower", "Mouse's Wedding", and "Picture of Marriage" ("Fig. 6"). The pattern of "Legend of Ginkgo Flower" depicts a legendary story of the girl Xilan who sacrificed herself in seeking embroidery of Ginkgo flower, and reflects the Tujia people's remembrance and admiration of the brocade goddess; the pattern of "Mouse's Wedding" ("Fig. 7") shows a lively and grand scene of mouse's wedding in a tiled and abstract way.



Fig. 6. Xilankapu with the pattern of marriage.

<sup>4</sup> Shi Hongling. Research on Xilankapu's Multiple Value Evaluation and Protection & Inheritance [D]. Doctoral Dissertation of Central China Normal University, 2017.

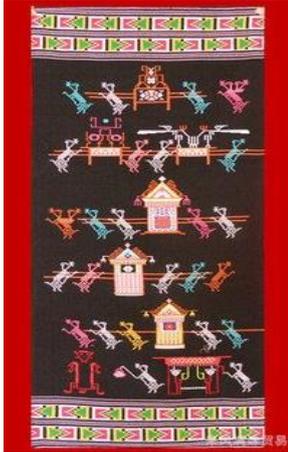


Fig. 7. Rats married couple pattern Xilankapu with the pattern of Mouse's Wedding.

### III. RESEARCH ON THE COLORS OF XILANKAPU

Xilankapu uses bright colors. For example, according to the General History of Longshan County", "土锦绩五色为之,文采斑斓可爱,俗用以为被,或作裙,或作巾 (meaning: Tujia brocade is made of five colors, with colorful and aute style; it is commonly used for making quilt surface or skirt or towel).<sup>5</sup> This color matching is Tujia people's subjective recombination and matching of the surrounding natural colors.

#### A. Color usage habit: avoiding white and advocating black and red

Tujia people have a habit of avoiding black and advocating black. This custom has been lasted for a long time. They think that white is an unlucky color. In Chinese tradition, white is mostly used in funeral ceremonies. They maintain that white represents disaster and death. Moreover, they always maintained an awe-inspiring attitude towards white tiger, as a popular saying "when you see a white tiger pass by your house, either disaster or misfortune will happen". White is rarely used in Xilankapu and will never be used as the base color of the brocade or be used in blocks in the pattern.

In opposite to this customs, Tujia people advocate black. They adore black because black is the color of integrity. For example, the traditional clothing of Tujia men is dominated by black from head to toe, and that of Tujia women is dominated by red and black or blue and black from head to toe.

<sup>5</sup> Chen He. Research on the Traditional Xilankapu Patterns in Western Hunan and Its Application in Modern Fashion Design [D]. Master's Thesis of Guangxi Arts University, 2014.

In addition to advocating black, Tujia ancestors also admired red. They think that red represents life, and they have an awe-inspiring mentality toward life; and some Tujia people think that red represents the sun, a symbol of hope and vitality, and conveying the people's mood of victory and joy.

#### B. Usual usage of five normal colors and secondary colors

In the production process of Xilankapu, the use of five normal colors and secondary colors covers most of Xilankapu's color usage habits. The five normal colors refer to red, black, yellow, cyan and white; secondary colors refer to orange, purple, and brown. Among Tujia people, there is an oral rules going around about the color combinations in Tujia brocade: black with white, red with green, and blue with yellow. Based on this color combination method, the produced Xilankapu has bright colors. In the production of Tujia brocade, most of the colors are filled with flat colors while using contrasting colors and complementary colors. This color combination forms a strong visual impact and rich contrast in the picture color, has high purity and brightness in color usage, forming a huge difference between colors.

### IV. THE APPLICATION OF XILANKAPU

The spread of culture lies in the innovation and development of culture. But due to topographical reasons and traffic blockages, Tujia brocade can only be used more in relatively remote areas; because the production process of Xilankapu is complicated, primitive Xilankapu cultural relics were destroyed over time, and the craftsmen who can make Xilankapu gradually passed away. So the protection and inheritance of Xilankapu becomes particularly important.

#### A. Application of Xilankapu in clothing accessories

In traditional Tujia culture, Xilankapu is an important representative of the traditional culture. It is a crystallization of special terrain, special aesthetics, and traditional customs. Xilankapu contains the wisdom of Tujia people. Xilankapu's aesthetic value is in traditional clothing and is derived and developed by taking accessories as the carrier. At the same time, many traditional ethnic elements have been added to modern clothing accessories.

In modern clothing accessories, most of them adopt simple design and emphasizes the functionality of the product. Therefore, the selection and use of materials is particularly critical in accessories. For example, in the design of accessories such as bags and hats, the parts of the bag surface ("Fig. 8"), the brim of hat, and the handle, etc., use Xilankapu design element, combine modern accessories with traditional ethnic elements.

This way not only adds the unique nature of the product but also carries forward Chinese traditional craftsmanship.



Fig. 8. Bag decorated with Xilankapu pattern.

### B. Application of Xilankapu in modern clothing styles and patterns

Incorporating Xilankapu's art elements into people's daily modern clothing can meet the consumer's demand for simple life. Xilankapu's long history and culture, and its beautiful implied meaning, have gradually been loved by consumers in urban area. This kind of clothing design not only spreads the traditional culture of China, but also gives the design a cultural attribute and value significance. For example, Zhang Huimei used the tippet produced by Xilankapu as a decoration in the concert ("Fig. 9"), which combined modern stage clothing with national traditions. This design not only increased the highlights of the clothing, but also reflected the fashion and national character.



Fig. 9. Tippet made of Xilankapu.

## V. CONCLUSION

Under the impact of modernization, the inheritance and development of traditional folk handicrafts have become a universal problem. The inheritors, experts and scholars, government and other relevant parties have made efforts to pass down and spread the crafts by

family inheritance, starting a relevant business, organizing relevant employment skills training, and establishing relevant teaching and research institutions and obtained good effect. However, the impact of modernization, the loss of the soil of inheritance, and the destruction of the ecosystem are not reversible simply by taking measures such as making apprenticeship innovation and providing related employment skills training. What is lost in the short and simple inheritance form is the rich connotation and implied meaning, which will eventually obscure the true flavor of Xilankapu and other crafts. In such circumstances, all parties concerned should take the initiative to further improve productive protection strategies, innovate technologies, and gradually cultivate market brands in order to attract more people to participate in the inheritance. Attention should be paid to the protection of the inheritors, actively exploring new forms of protection, and trying to maintain the unique functions of the inheritors in a natural state.

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# Study on the Cultural Connotation of Tibetan Music

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## ABSTRACT

**Amid the traditional Chinese culture, a major component is the music culture, which occupies a very important position. And amid the Chinese music culture, Tibetan music culture forms a main composition. This paper summarizes the classification of Tibetan music, makes an analysis and expounds on the cultural characteristics and cultural connotation of Tibetan music. It also puts forward some suggestions on how to develop Tibetan cultural resources and the creation of modern Tibetan music.**

*Keywords: Tibetan music culture, traditional culture, cultural deposits*

## I. INTRODUCTION

China has many different ethnic groups with their different cultural characteristics, which can be reflected in the costumes, languages, customs and other aspects. The Tibetan region has its own unique traditional music culture, and folk music is the main component of Tibetan music. In the Tibetan music, the living atmosphere of this ethnic group can be displayed, and the connotation of music with a mysterious ethnic color can be reflected.

## II. THE CLASSIFICATION OF TIBETAN MUSIC

In China, the Tibetans are a minority nationality with a long history of development. Due to the unique geographical location and environment, the Tibetan nationality has a very obvious regionalism. Moreover, this ethnic group has its own unique cultural content, which is closely related to the daily life of the Tibetan people. The music content shows People's Daily life and emotions.

### A. Tibetan folk music

The Tibetan people have a great deal of folk music, with a wide variety of musical forms and contents. In the daily life of Tibetan people, Tibetan music culture is embodied in various aspects, such as ethnic music, music for learning and folk songs. As a kind of folk music often sang by Tibetan people, the folk song has a wide vocal range and a large singing space. Its rhythm is relatively cheerful and the tone is high and low, which makes one excited and stimulated in the process of singing. In their life, the Tibetan people always do some farm work, in which process they express their passion for work by singing. Tibetan people would sing aloud when grazing, usually in the organic combination of labor activities and music rhythm they constantly

improve their efficiency of labor. This type of music is relatively cheerful, with a distinct rhythm and pulse. When expressing their feelings to the people they love, the Tibetan people also use music to express their feelings. This kind of song has a lot of emotion, relatively free content, with different rhythms.

Tibetan music, as an artistic culture, deeply shows people's daily life and local customs, and is of very high value of art appreciation. Seen from the geographical location, the Tibetan area has a relatively harsh living environment. Not afraid of difficulties and obstacles, the Tibetan people growing up here have created a nomadic culture which is prosperous and lead a free life. This culture contributes to high achievements of the nationality. In the Tibetan music culture, the creators can integrate people's daily life, their imagination and the scenery in their music. Whether it is the vast grassland or the cattle and sheep of the tribe, it can be expressed in the music. It can be said that the Tibetan folk music has been integrated into the daily life of the people, closely connecting the two. Each piece of music shows the rich daily life of the local people, expresses the feelings of the Tibetan people, enriches their spiritual world, and reflects the life attitude and work culture of them.

### B. The Tibetan religious music

The music culture in the Tibetan area was closely connected with the religious culture at the very beginning. Since Buddhism was introduced into the region in the seventh century, the culture of Tibet has become inseparable from Buddhism, and religious and cultural beliefs with Tibetan national characteristics emerged. Many legends of Tibet show that the local people have rich romantic feelings and rich spiritual world. Tibetan Buddhism has influenced people's thoughts, behaviors and life orientation to some extent. Humanistic care is fully conveyed in the lyrics, which

expresses the coordination of people's natural life and shows the optimistic attitude of the people in Tibet. With the continuous development of the society and the constant changes of the times, the rhythm of people's life is becoming faster and faster. Troubled by different life trifles, people fully express their expectations for a better life in folk music, which has a profound meaning. In the process of creating Tibetan religious music, the focus is Buddhism and temples, and the characteristics of folk music are also integrated into the ethnic music. Some religious instruments, such as the suona and so on, are used in this music, and sutras are also incorporated into it, performed in some special festivals or rituals. For example, in some Tibetan monasteries, Buddhist festivals and other festivals, this musical art form is performed. Among these festivals, the performance of this musical art form occupies a very high position, which can perfectly display the ideological characteristics and values of the Tibetan people.

### **III. CULTURAL CHARACTERISTICS OF TIBETAN MUSIC**

#### *A. The influence of Tibetan folk customs on music culture*

In general, the artistic expression of ethnic minorities has a strong ethnic color, and the same is true of Tibetan music. People living in Tibetan areas, whether they are men, women or children, old or young, can sing and dance. Compared with other ethnic groups, the Tibetan music has more outstanding changes in content and rich forms, and embodies the strong national color in all aspects. This is why Tibetan music attracts people and keeps them exploring it. Besides, Tibetan music can also reflect people's daily living habits and folk customs. Young Tibetan people apply music in their expression of feelings so as to make others feel their sincerity. In some traditional Tibetan festivals, people also sing and dance to celebrate the festival and wish their family and friends well. These songs reflect the simple spiritual quality of Tibetan people and express their yearning for a better life.

#### *B. The effect of rich natural landscape on music culture*

The Tibetan area is relatively unique, with many natural wonders, including lakes, forests, river valleys and grasslands. People enjoy the natural beauty of the mountains and rivers. In many Tibetan music works, the natural landscape of these areas are depicted, showing a beautiful picture of nature to people. For example, the song "Qinghai-Tibet Plateau" presents the quiet and beautiful natural scenery of Tibet to people. The description of these scenes in the song seems to

bring people into the unique place of Tibet and let people feel the scenery and wander in the song.

#### *C. The influence of their life attitude on songs*

Due to the influence of living environment, Tibetan people have different characteristics in their attitude towards life. Many Tibetan people are hard-working, brave, hospitable and eager for a harmonious and happy family life. The banquets of the Tibetan people and their hada can reflect their psychological state of praying for a better life and the humanistic feelings of the Tibetan people contained in music. Therefore, whenever sung, the Tibetan music can express the beautiful and joyful feelings. In whatever life atmosphere, the traditional Tibetan folk music can show their sincere blessing in the song. The Tibetan people provide people with different musical feelings and accumulate a strong spiritual culture among the people, showing their profound psychology of blessing and blessing.

#### *D. Special religious festivals*

In the Tibetan festivals, there are rich and unique Tibetan song and dance types with rich music. For many local festivals, the organizers are religious institutions and involve a wide range of categories. Generally speaking, religious festivals can be divided into three categories: one is the religious festivals held by the temple in fixed days of festivals, such as the Lamp Festival, Prayers' Ceremony and Sho Dun Festival; the second is the folk spontaneous religious festivals, specific festivals such as Worship Snow Mountain in Qinghai region, etc.; the third is the festivals inherited from primitive beliefs and myths, such as the Mani Festival and the Zhachong Festival in Sichuan. Different religious festivals have their own religious music, and different music has its own important role. They can play the role of character molding and self-cultivation.

### **IV. THE CULTURAL CONNOTATION OF TIBETAN MUSIC**

Influenced by its own national characteristics, the Tibetan music highlights its own profound and unique cultural connotation. In this chapter, the cultural connotation of Tibetan music is to be analyzed.

#### *A. Simple folk customs*

The Tibetan nation has a long history of social life. With the cultural accumulation of the Tibetan nation, profound folk customs and cultural deposits also come into being. Among the profound folk customs and cultural background, the content with profound influence, characteristics and representativeness is the Tibetan dance and song. In the vast Tibetan territory, songs of wine, nursery rhymes and folk songs are

indispensable to the daily life of the Tibetan people. Tibetans of all kinds are generally good at singing and dancing. From the above facts, it can be seen that Tibetan music is profound and of primitive simplicity. Compared with other ethnic songs and dances, Tibetan songs and dances have unique and outstanding characteristics, such as their own rhythm and melody, and there are featured dances such as string dance and tap dance. In the process of the emergence and continuous development of Tibetan music, it has also formed its own profound charm and advantages, which are just welcomed by people in other regions. In the Tibetan cultural traditions such as marriage custom, lodging, etc., the connotation of Tibetan music is also reflected to some extent. For example, in the traditional festival of Tibetan New Year and Sho Dun Festival, people often gather to sing and dance. Tibetan young women meet and fall in love with each other in the youth song festival, which cannot do without songs, dances and other music forms. Therefore, it can be seen that Tibetan music is an important part of the Tibetan people and an indispensable part of their daily life, playing an important role in different aspects. In the process of actual development of Tibetan music, the relevant creators also need to combine with the characteristics of the times and specific conditions to effectively make innovations in different aspects of Tibetan music.

#### *B. Rich natural landscape*

Tibetan music is also full of praise for the natural scenery, such as the songs "Qinghai-Tibet Plateau", "Magic of Jiuzhaigou", etc., which contain the Tibetan people's reverence for the natural landscape and love for the great rivers and mountains. Tibetan people's love for mountains and rivers is related to the regional environment they are in. As is known to all, the Tibetan region has a very wide geographical area, as well as the rich and diverse, unique natural landforms and landscapes, which contain a variety of landscape types, such as lakes, valleys, rivers, plateaus, forests and grasslands. The magnificent landscape also makes people feel sacred, so there are songs about natural landscape in Tibetan music. Through these rich songs of natural landscape, people can feel the magnificent beauty of great rivers and mountains, and feel the boundary of blending human and natural landscape. In addition, combined with the natural voice of Tibetan people, Tibetan music is pure and shocking.

#### *C. Profound and unique historical and cultural background*

There is also a close relationship between Tibetan music and the politics, culture and economy of the times. Living on the Qinghai-Tibet Plateau, the Tibetan people have, with their diligence and wisdom, promoted the emergence of a unique and profound

spiritual and material culture. Influenced by the unique Tibetan culture, scholars have been strengthening the research on Tibetan culture. For musicians, Tibetan music is one of their favorites. Whenever in the adaptation of folk songs, or the collection of music, one can feel the long and profound national culture behind them. More and more people are attracted by Tibetan music and experience the charm of Tibetan culture through Tibetan music to improve their spiritual experience.

#### *D. Auspicious blessings*

The production and living environment in Tibetan areas is relatively poor, so the Tibetan people living there have to make long-time struggle with nature. Under such natural conditions, the Tibetan people can still enjoy a happy life and hope for the best. Therefore, influenced by the above psychology of Tibetan people, Tibetan music also conveys auspicious blessings to a certain extent. In Tibetan culture, many things can reflect the musical charm and cultural connotation of Tibetan culture, such as wine, hada, wishes and so on. Through these beautiful things, the elements showing the simplicity of Tibetan music make people yearn for a more simple life and environment. It is because of the above factors that more and more people get to like Tibetan music. Tibetan music also infuses the vitality of the new era on the basis of traditional culture to promote its continuous development.

### **V. DEVELOPING TIBETAN CULTURAL RESOURCES**

In the development of Tibetan music cultural resources, the main contents excavated by relevant personnel is the Tibetan music art, and most of the works created are dominated by Tibetan music elements. When creating works through combining with Tibetan music, some musicians will increase the absorption of foreign advanced elements, and integrate Tibetan music to create new works. For the current development of Tibetan music, it is still based on Tibetan characteristics and still uses traditional Tibetan music melody and rhythm. On the other hand, the Tibetan culture in the new era is no longer limited to the single Tibetan language and applied different languages, which promoted the expansion of the popularity of Tibetan music.

In the process of creation, modern Tibetan music is still based on the traditional Tibetan culture, involving a large number of contents and types, and also contains its own unique religious color with a variety of songs. At the same time, as more and more people pay attention to Tibetan songs with the development of society, the interpretation of Tibetan songs is more flexible and can effectively combine the characteristics of the times and the nation. At the same time, it can also

absorb some foreign elements and add modern elements in the development process, which promotes the development of more abundant Tibetan songs. In the development of Tibetan rock songs, the creators apply new musical techniques and adapt them to new musical expression and new instruments, so as to promote a more comprehensive display of Tibetan music and enhance its spread. In the development of Tibetan music, electronic music can also be used to show the unique charm of Tibetan music, improve the musicality and artistry of Tibetan music, so that Tibetan music can be more accessible to the general public. Meanwhile, in the development of modern Tibetan music, its speed and quality are getting higher and higher. Compared with other music, Tibetan music has been developed later and faster, and the quality of Tibetan music creation is getting higher and higher. Living in a relatively vast area with a complex climate where people in different regions use different languages, the local Tibetan people gradually form their own unique Tibetan music style with the geography and human factors.

## VI. CONCLUSION

To sum up, this paper discusses the four aspects of Tibetan music. Tibetan music plays an important role in the daily life of the Tibetan people. With the development of The Times, Tibetan music has been known by more and more people and brought more people beautiful experience. In the development of modern Tibetan music, the composer should also combine with the actual situation of different aspects to improve its further development.

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# Installation as a "Featured" Form of Art

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## ABSTRACT

**Pieces created in the installation form of art demonstrate us the necessity of an immediate contact with works like these. That is why we need to have detailed descriptions of such pieces made by the eye-witness viewers. These descriptions help us to trace the installation's "life" because some of them may transform due to different factors as: adjustment to different exhibition spaces, curatorial conception and etc. The author will study these transformations and the way it affects the representation and interaction with the viewer on pieces produced by D. Prigov, T. Badanina, V. Korchagin, H. Sokol and other artists.**

*Keywords: installation art, eye-witness viewer, perception, transformation, interaction*

## I. INTRODUCTION

What does the brave new world of digital technologies give us? An ability to visit any museum without leaving our couch, or download an e-book instead of going to a local library. This process made our connection with the world of art and culture a lot easier in a way. But, in fact, there are still some forms of art that demand the viewer's presence, and installation art is one of them.

Due to its complex structure most of installations are hard to document by photo or video. It is connected with the participatory nature of some pieces or some site-specific aspects, e.g. the humidity and acoustics of the non-functioning hydroelectric generating station space. This, as Claire Bishop refers to it, "experiential" [1] and "open" [2] (Sergey Stupin's term) form of art creates a unique atmosphere that is supposed to be eye-witnessed by the viewers; and sometimes the same piece may transform a numerous amount of times due to the curatorial concept, space peculiarities, artist's decision, or any other circumstance. This way we may observe the installation's 'life' which will be the subject of this paper.

Being developed in the second half of the 20<sup>th</sup> century installation art rapidly evolved from an experimental form of art that was commonly described as a "big art object" and associated with sculpture to an independent one. Today we cannot even imagine a contemporary art biennale that would not have an installation piece in it.

But when did the first installation piece appear? Some say that petroglyphic drawings with fire and some activity that ancient people had in the cave could be referred to as installation art, others say that Christian cathedrals with their complex interior system

that develops another reality may remind of installations: "Historical precedents for Installation art can be traced at least as far back as painted triptychs in Renaissance churches as establishment of 'museums' in the West in the eighteenth century" [3]. From this we understand that installation-like features had always been present in multi-medium monumental of synthetic forms.

Russian artist Andrey Monastirsky once noted that: "...the artist who works with installation uses space as an instrument, but in fact creates something that is located in time, which appears to be an aesthetic (not only artistic) act" [4] that gives us an understanding that an installation art piece is a complex work that interacts with time and space simultaneously which means that the viewer's presence becomes important for the piece. This way we can make two categories of them — an eye-witness and a non-eye-witness. The first category name is easy to understand, but the second refers to those spectators who had no chance to be at the show but are familiar with the piece due to the fact that they have studied photo and video documentation about it. Another important matter about installation art is its performative nature. Just like a performance art piece installation exists in a particular moment, it has much less action than the performance, but, in fact, some performances now are identified as "live installations" due to the use of the montage aesthetics of installation art.

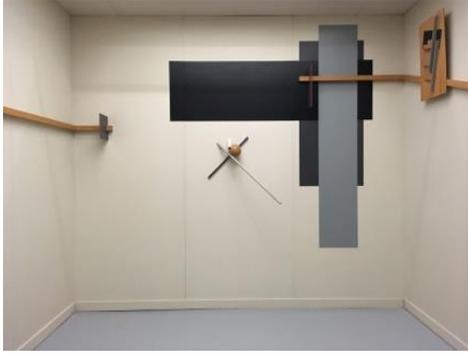


Fig. 1. E. Lissitzky "Proun Room". 1923. Picture made by A. Orlova at the Centre Pompidou in 2018.

Another important criteria that we should note about installation art is that pieces created in this form may transform their appearance during their so-called "life". These changes may occur due to the curatorial conception, artist's decision, special conditions and etc. E.g.: El Lissitzky's "Proun Room" (1923) ("Fig. 1") allowed spectators to rearrange objects in the piece, Kurt Schwitters's "Merzbau" (1937) was always growing in its size, Joseph Kosuth's "One and Three Chairs" (1965) and Nam June Paik's "TV Buddha" (1974) allow to use different inventory designs and etc. From these brief descriptions we comprehend that change is one of the most important installation art features.

Combining all these factors we see that installation art, unlike traditional forms of art, requires the presence of the viewer due to the temporal existence of the piece. But to understand more about installation artworks we need to find a proper definition of the term that will give us a full picture of what we understand installation art term is today.

## II. DEFINING INSTALLATION ART

Previous paragraph gave us a slight conception of what to expect from an installation piece, but there are also some other features which require our attention as of an eye-witness during the interaction with such artwork. But it is important to have an up to date explanation of "installation art" term. Before we do that let's make it clear on what we understand under the "work of art" term. It is important because this understanding is a bit different in the contemporary art discourse.

For many of us it is quite obvious that if we see a sculpture or a painting that it is what we should name an art work. I doubt that somebody will have any hesitation on this problem. But when a non-professional viewer sees a piece of contemporary art that does not fill the criteria which was worked out during centuries (plausible view, beauty, understandable imagery), he or she may question if they are in the right place to be.

According to this problem an understanding came that: "One of the foremost problems of aesthetics has been to provide a definition (or an analysis, or an explication, or an elucidation) of the notion of a work of art" [5] — by this statement Paul Ziff raises an important for the 20<sup>th</sup> century theory of art question.

After photography had been invented and Marcel Duchamp defunctionalized the role of the utilitarian object and demonstrated that it may transform into a piece of art, a lot of questions rose on what the work of art is today. To explain it Ziff offers an elegant model where he describes a dispute between new and old art critics, stressing up the fact that for the first ones it is important to use familiar categories, so the second ones would be able to understand them. Ziff offers an interesting solution for his time: "We must first know in what context we are to suppose the phrase 'work of art' is being used." [6] — this way it allows us to separate the secular understanding of the term from the professional one. E.g. congressman George A. Dondero of Michigan, obviously the person with no art education, once wrote that: "Modern art is communistic because it is distorted and ugly ... Art which does not beautify our country in plain simple terms that everyone can understand breeds dissatisfaction" [7] — an erratic statement for today's situation, but you may be surprised how many people still support such archaic point of view. For us it is important that: "... a certain type of work is considered a work of art, works of this type will eventually find their way into a public museum" [8]. That means that such pieces must be acknowledged by professional institutions as a "work of art". And since installation art has been recognized as an art form by the professional society we can move to the definition of what installation art is today.

Tate Guide to Modern Art Terms offers a more or less accurate explanation: "installation also described as environment, the term is used to describe mixed-media constructions or assemblages usually designed for a specific place and for a temporary period of time. Works often occupy an entire room or gallery space that the spectator invariably has to walk through in order to engage fully with the work of art. Some installations, however, are designed simply to be walked around and contemplated, or are so fragile that they can only be viewed from a doorway, or an end of a room" [9]. This explanation gives us some good points on what installation art is, but some of them are arguable. E.g.: in Russian terminology assemblage, environment and installation are three different forms of art. Assemblage is an attempt to escape the two-dimensional world of a painting — a composition that is made from different objects, but has a frame, so it can be hung on a wall. An assemblage can be included into an installation as a part of it.

Unlike assemblage environment and installation stand separately. Of course, we remember that before the term "installation art" became well known many pieces were defined as "environments" by Russian art critics, which was not always a proper definition of these artworks. So, if an environment piece is an act of an artist interacting with nature, an installation art piece is something that you usually see in a gallery and is created from multiple parts (we will not focus on some outdoors installations in this paper).

Let's see what Russian philosopher Oleg Krivtsov can offer us as a definition: "Three-dimensional expressive construction which is made from specific materials or found objects and is intended to create a special emotional and sense atmosphere of a peculiar environmental effect..."

First of all, installation art is a feeling capturing object" [10]. Here we come across a very important criteria which describes contemporary installations: atmosphere.

Atmosphere is the term of the new aesthetics which was described by Gernot Böhme in his text "Atmosphere as the Fundamental Concept of the New Aesthetics". In his paper, Böhme highlights that the term "atmosphere" was widely used in the philosophy of art discourse and seems to be one of the most important ones in contemporary aesthetics. He writes: "Atmosphere is the common reality of the perceiver and the perceived. It is the reality of the perceived as the sphere of its presence and the reality of the perceiver, insofar as in sensing the atmosphere it is bodily present in a certain way" [11]. This definition makes a lot of sense if you use it in the installation art context. In fact, we can say that the perception of a spectator who has interacted with the piece personally gains an "affected" [12] subjectivity because the eye-witness viewer had a contact not only with the piece itself, but also with the atmosphere the artist created in the space where the artwork had been installed and in some situations was a part of that piece. This is why we move to a description that Elena Tavani gives to this art form: "With ... installations there is a full affirmation of the idea of the work-cum-environment, a work that envelops the viewer. Thus, we react to these installations as though reacting to an environment into which we enter" [13]. Due to this thesis we move to another important point that defines some contemporary installation – totality.

Total installation was described by Russian artist Ilya Kabakov, he pointed out that it is a piece that: "Total installation – installation built on the idea of including the viewer inside of it and aimed on the spectator's reaction in the closed, with no 'windows' space ..." [14].

We cannot state that all installations can be defined as total, but most of them strive to create such

atmosphere. Another important point was highlighted by philosopher Boris Groys: "Installation transforms an empty, neutral public space into an individual art object and invites the visitor to perceive this space as an inner total space of a piece of art" [15], so totality of installation works may be obvious and may be hidden from the viewer, but still remains an important category.

Not only totality defines this form of art, sometimes we understand that installation art is site-specific: "Installation art is one of the most important and provocative developments in the visual arts during the last half century and has become a key focus of artists and of contemporary museums. It is also seen as particularly challenging or even disliked by many viewers, and—due to its unique in situ, immersive setting ..." [16] – a paper named "Capturing Aesthetic Experiences With Installation Art: An Empirical Assessment of Emotion, Evaluations, and Mobile Eye Tracking in Olafur Eliasson's 'Baroque, Baroque!'" written by Matthew Pelowski, Helmut Leder, Vanessa Mitschke, Eva Specker, Gernot Gerger, Pablo P. L. Tinio, Elena Vaporoova, Till Bieg and Agnes Husslein-Arco starts with these words. It reviews installation art from a psychological point of view, which gives us an interesting perspective and allows to take some material that gives an impact to our installation art definition. "Involving a monumental shift in emphasis from traditional bounded sculptures or two-dimensional images placed before a viewer, installation artworks are instead comprised of site-specific pieces that envelop an individual, often incorporating aspects of the existing environment and designed to bring about complex sensory and emotional experiences" [17] — from this piece we see that the understanding of an installation art piece is based on the viewer's interaction with it and the site it was made for.

To conclude our study of this term's criteria let's finish with Boris Groys' statement which says that: "Installation, as any other art form, allows circulating human masses experience a right here, right now feeling" [18]. Having all this information we can make several bullet-points which will help us to explain what is important for an installation art piece:

- Mixed-media
- Creation of a specific atmosphere
- Totality
- Present spectators (eye-witnesses)
- Enveloping the viewer
- Possible change
- Open art form
- Simultaneous existence in space and time

These are just some points that we will transform into a definition of the installation art term: Installation art is a synthetic mixed-media multi-object piece of art that may or may not occupy the whole exhibition space. Installation art may include: video, media, sound, objects, painting and any other medium that the artist may need to create a specific atmosphere with which the viewer will interact to gain an emotional experience. Due to the fact that installation is the so-called "open form of art" the viewer may become a part of it (the piece may envelope the viewer), so often his or her perception is affected. Detailed descriptions are important for the non-eye-witness viewers, who gain information about such pieces only through text, photo or video documentation that exist at the moment. The appearance of an installation piece may change numerous number of times, so there may be several different documentations of it.

### **III. REASONS WHY AN INSTALLATION PIECE MAY CHANGE**

After we have defined what an installation art piece is, we can now move to some specifics that it has. It has been already mentioned that even in early installation examples there is some change in its appearance due to some conditions. The first one is that the artist him / herself implied this change into the piece. We have already mentioned it in the example of El Lissitzky's "Proun Room". Félix González-Torres created an "Untitled" piece in 1990, which is a 136 kg pile of individually wrapped candy. The viewers are offered to take and eat candy from the pile during the exhibit work, this way the artist stresses the ephemeral nature of art. So, change here is something that is implied into the work as a creative gesture.

Another example is Sergei Yakunin's piece "The Futuristic Printing Press" (2010), a participatory installation, it allows viewers to try themselves as Futurist movement printers from the beginning of the 20th century. Not only the viewers become a part of an act of art, they may take their print with them, but prints that are left behind become a part of the piece.

When we interact with such pieces it is interesting to witness them as an "untouched" artwork and then look at them during the exhibit and in the very end of the show. This way we can see the dynamic of change. But when you see such a piece in the documentation it is quite tricky — it cannot give the non-eye-witness spectator an opportunity to feel the atmosphere of the artwork.

As we can see, some installations imply change in their conception. Now we may move to those that might not seem changeable, but actually are. It refers to some installations that do not have direct instructions on particular inventory details. We can understand it that

the main agenda of the work is to give an impression, create a specific environment where the viewer is able to perceive the atmosphere. One of the examples that comes from the top of the head is Joseph Kosuth's famous piece "One and Three Chairs" which has already been mentioned above. This artwork demonstrates three phases of what we call "chair" — a picture of a chair, an actual chair and an explanation of the word "chair" copied from a dictionary. This way the artist plays with the so-called reality of this term. But, in fact, Kosuth does not require a specific chair at his shows, it may be any kind that fits the exhibit criteria — photo, real, term. This way we have a conceptual art product which gives the curators an instruction of how to blend the installation into the exhibition space, but its appearance may change constantly.

Dmitry Prigov's installations where he used newspapers and drew the eye of Omniscience are also a good example. When the artist was alive, he made the drawing himself, after he passed away, we can assume that the exhibitionists were recreating his installations using some photo footage. As for the newspapers, the artist always asked to bring black and white print. He was not interested in any particular news that might strike the spectator's attention and give him or her a feeling of a special connection with the artist.

These examples demonstrate that change of their appearance is not equal to the change of the conception of the work. That means that we cannot change the black and white printed newspapers to the colored ones because it will argue with the original idea of the piece. We can also note that installations like these may be categorized as "flexible" in this paper — they allow the curators use different designs of the inventory that will preserve the original conception. It is important to note because if a museum purchases an installation, sometimes it is not a physical object purchase, it is an idea purchase.

Another situation in which an installation piece may transform is the size of the exhibition space and its capability. In this section only the works of the now living artists will be described and the pieces that are their courtesy.

The first example will be Tatiana Badanina's installation "Sky. Requiem" (2015). The piece is dedicated to a touching story of how the artist's grandfather survived World War II. Badanina says that while creating the piece she copied her mother's experience who sewed in her own father's uniform notes with prayers before he went to war. The piece itself appears to be a set of paper shirts with symbolical prayers attached to them. In the ideal situation Badanina places these shirts on a huge wall and installs the light source behind each shirt. But in 2016, when she was attending the Russian State Art Library's exhibition named "Signs of Memories" the space did

not allow to do the same trick. In order to save the conception of the piece only three shirts were displayed. Each of them was put into a tall glass case, where they were highlighted from the top. This decision was made to create an effect that each part of the installation is floating in the air. It is important to understand that in this case the curator asked for the artist's approval before making any move or decision. I assume that if this piece was in the collection of any institution and the collection curator had a strict instruction on how the installation must be displayed it would be impossible to introduce even a slight change into this artwork.



Fig. 2. V. Korchagin "Wool & Potatoes". 2013. View on the installation. Picture taken by the artist in 2013.

The next example will also demonstrate how an installation art piece may transform in different exhibition spaces, but it will also show how the piece may change its appearance due to the exhibition conception. Valery Korchagin's work "Wool & Potatoes" (2013) was made in the Artist Book genre and is a chamber piece. The piece is a mystification modified by the artist and the story behind it was: "A half rotten archive found at the old cottage attic gives an inside to Ivan Scotinin's (the owner the house) secret — his real identity" [19]. During the same year the work took part in a traveling exhibit named "Lower than Nizhny" ("Nizhe Nizhnego" in Rus.) ("Fig. 2"), where this small book transformed into not a huge but a medium scale installation which highlighted the important moments of the book.

Several years later in 2017 this piece became a part of Moscow Irish Week Festival's ("Fig. 3" and "Fig. 4") contemporary art program and was displayed as a total installation solo-show which enveloped any viewer and allowed them to have a glimpse into the story created by the artist. The solo-exhibition allowed Korchagin to produce additional objects, so the spectator would have an absolute feeling that he or she enters the house of the main character of this mystification – Ivan Scotinin.



Fig. 3. V. Korchagin "Wool & Potatoes". 2017. Fragment of the total installation. Picture taken by A. Orlova at Gnezdo gallery in 2017.

According to this example we can say that the artist himself was interested in the installation piece change because different approaches allowed to create specific environments for each situation.



Fig. 4. V. Korchagin "Wool & Potatoes". 2017. Fragment of the total installation. Picture taken by A. Orlova at Gnezdo gallery in 2017.

The last installation art change example will be the so-called pre-award exhibition. It is known that there are special prestigious awards in the world of contemporary art, in Russia this award is named Innovation, which is an annual ceremony. Before it an exhibition with all the nominees takes place. In order to demonstrate each of them most of the works are exhibited in a "cut" version.

Haim Sokol's piece "Spartacus. Times New Roman" (2014) was one of the nominees in "Innovation-2014". The curator of the show demonstrated the focal point of the whole installation — the arch which also played the important part in the video that Sokol planted into the piece — performance documentation where Asian migrant workers presented the War of Spartacus.

It is important to note that most of the people who came to the nominee exhibit were already familiar with

the artwork. For them it was a reminder of their experience of the interaction with the total installation that Sokol displayed earlier in 2014. In this situation we see that such a digest-type show cannot give us a full picture, but it demonstrates recognizable visual references.

#### IV. CONCLUSION

As we can see from this text — transformation is one of the important installation art features. It allows the viewers to get a complex understanding of one piece, depending in what context it is represented. And if in one exhibition an installation interacts and envelopes the viewer, in another one it may change into a detached artwork with another atmosphere. This phenomenon allows us to create multiple documentations for the on-eye-witnesses of such works that will allow them to compare and analyze them.

This change also implies the complex nature of the installation art form which "soaks" in almost every novelty in the world of art.

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# The Peculiarities of Frigyes Hidas's Style of Wind Music

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## ABSTRACT

The article focuses on the style of the creative work of Frigyes Hidas (1928–2007), a Hungarian composer, who had significant influence on the development of orchestral wind music in Hungary. His artistic legacy has not been yet thoroughly studied by musicologists, which determines the relevance and topicality of the subject of the article. The authors attempt to understand the origin and displays of Frigyes Hidas's romantic focus, as well as his craving for "simplicity", which fits into the "new sincerity" and shift from the "new complexity".

**Keywords:** *Frigyes Hidas, Hungarian music, orchestral wind music, style, "new simplicity"*

## I. INTRODUCTION

Frigyes Hidas is a distinguished contemporary Hungarian composer. He achieved worldwide recognition due to his compositions for wind instruments and wind orchestra. Composing at least one musical piece for each instrument of wind orchestra was his life goal. He created solo and ensemble concertos, duets, trios, quartets, octets, compositions for chamber and concert wind orchestras, having made an important contribution to the development of the performing culture in Hungary.

The composer's creative career was considerably influenced by the events of the Hungarian musical life in the second half of the 20th century. In the post-revolution time (after the revolution of 1956 and the cultural and political revolution of the 1960s), the revival of the banned Bartók's music, the emergence of the Hungarian avant-garde, experimental music and New Simplicity were made possible, as well as the establishment of the New Music Studio, Group 180, and the Dance House Movement, etc.<sup>1</sup> Such was the cultural context for Hidas to develop his artistic language, which is most precisely described by the concept of "new simplicity"<sup>2</sup>. His ambition was to write music that would evoke positive feelings and connect people by means of the power of its melody, harmony and rhythm; music that would be understood by the mainstream audience and, therefore, "people would smile, while listening to it" (according to Hidas's radio

interview). These attitudes formed his creative identity – "the last Hungarian romantic composer" [7].

## II. CREATIVE ORIGIN AND PREFERENCES

As Frigyes Hidas's creative biography shows<sup>3</sup>, the key factors behind his composer formation were his service as an organist (before starting the Academy of Music in 1946) and a conductor at the St. Stephen's Basilica (1957–1962), his work as an orchestra conductor and the director of the National Theatre in Budapest (1951–1966) and musical directorship of the Budapest Operetta Theatre (1974–1979).

Church service cultivated young Frigyes's taste for culture that preserves the traditions of the great composers of the past. The performance of organ music revealed his outstanding talent for improvisation and contributed into the development of his instrumental thinking. Moreover, the sound of the organ inspired Hidas to search for the inflections of the organ timbre in the music of wind ensembles and orchestras and to compose organ music. The sound of the organ – the instrument to educate his ear to music – significantly affected his key principles of orchestration. The focus on the powerful sound of the organ defined the instrumentation of Hidas's wind orchestra. The result of the orchestra group expansion at least up to four instruments each was that according to the number of performing musicians, the wind orchestra that Frigyes Hidas was writing music for, was almost the size of a symphony one.

<sup>1</sup> For the details on Hungarian music life, see references [1], [2], [3], [4].

<sup>2</sup> For the comprehension of the "new simplicity" in 20th century music, see A.N. Gracheva [5], N.P. Ruchkina [6].

<sup>3</sup> The only book dedicated to F. Hidas was published in 2014. One of the authors of the present article is a member of the composite author. See: [8]. The book includes biography and memories.

The years spent working in the theatre helped Hidas understand what music is suitable for a theatrical performance and how the two areas of theatre and music can complement each other. Not only was this theatrical experience advantageous when implementing his ballet and opera ideas (The Cedar ballet, Coriolanus ballet based on Shakespeare's tragedy, The Undanced Ballet<sup>4</sup>, The Woman and the Truth opera, Bösendorfer, etc.), but it was also valuable when composing music for numerous television and radio plays (The Prince and the Pauper, Vasili Tyorkin, Oedipus Rex, etc.) and films (The Danube Pilot, Hungarian Abduction, Fools of Love, etc.)<sup>5</sup>.

Theatre could not but have an impact on the composer's individual music style, which is characterised by realistically built images and almost audio-visual expression. The analysis of Hidas's compositions reveals that the drama of most of his opuses develops according to a certain fabula. Its idea can be indicated in the title of the composition (often it is based on eponymously named literary piece of writing) or it can be made clear in the history of its creation. As if following the laws of ballet *divertissement*, Hidas's major works of music are founded on the principle of generic contrast and juxtaposition, and the alternation of episodes of the composition. Juxtaposition of multi-genre elements results in either their synthesis or, more commonly, in the establishment of a different quality. Embracing the kaleidoscopic character of the composition becomes possible due to the primacy of the symphonic continuity principle.

### III. STYLE CHARACTERISTICS

The uniqueness of Hidas's style and the nature of his innovativeness result from the bright combination of the traditional and widely acknowledged (a consonant scale, typical musical structures, the principle of continuity) and the original (the interpretation for wind orchestra, polystylistic methods, interpretation of primary generic models). Hidas characterised himself as a "conservative" composer [10]. It is only his music for films and television plays, which is classified as contemporary culture; the rest of his artistic heritage represents the genres of past centuries, including the Baroque era (Prelude, Passacaglia and Fugue, fantasy and fugue, baroque concerto, suite, cantata, oratorio) and classicism (concertos for solo instruments, ensembles, symphonies, ballet). However, he defined himself as a romanticist, which is substantiated by the cultivation of thematic invention, craving for

programme symphonic style, and searching for new timbre sounding.

Frigyes Hidas was the first modern composer to realize the variety of timbre and technical capabilities of concert wind orchestras. Experimenting with the instrumentation of the orchestra, he exceeded the scope of the traditional concept of concert composition. He instrumentally interpreted numerous genres, for example, concert compositions for solo with wind orchestra. Even more interestingly, for solo interpretations he chooses instruments that are not typically accompanied by wind orchestra, namely, a violin or a cello.

In his major compositions for wind orchestra, such as the Second Concerto for Flute and Wind Orchestra (1985), Festive Music (1985), The Undanced Ballet (1996), Concerto for Wind Orchestra "Vjenne" (The History of Vriezenveen, 1999), Coriolanus ballet based on Shakespeare's tragedy (1980), Hidas makes the most of the dynamic capabilities of wind orchestra – from the almost pitchless to maximum "tutti forte"; in the scores clearness is combined with the subtle and picturesque orchestral style. The composer refers to visual expression as a colourful means.

### IV. CRAVING FOR ROMANTICISM

Hidas's creative activity represents the whole range of typically romantic means and related images. Unlike many masters of the 20th century, Hidas did not appreciate atonal experiments, could not reject the tonal hierarchy and was guided by the mode and scale variety. The scores of Hidas abound in complex integrating structures and multi-component dissonant fusion, which can hardly be found in the compositions by the immortal creators of the 19th century. Despite all the complexity of the harmonic vertical structure, the development of the intonational forms falls into tonal patterns with the major or minor consonance being the core element of the harmonic system.

In the musical drama of Frigyes Hidas's compositions each intonation performs a certain function being a carrier of a metaphoric idea. Thus, in order to reveal the semantic characteristics of the contemporary Hungarian composer, it is essential to make reference to the composers of the previous generation. Hidas borrowed the most typical and characteristic of their expressive means, however, the borrowing is more a stylization dissolving in the style archetype.

The correlation of the author's and the borrowed is largely guided by the opposition: central (relief) – peripheral (background). In other words, original composer's ideas often fall into the context of romantic means (by which we mean harmony, the methods of

<sup>4</sup> The score of The Undanced Ballet is analyzed in a separate article by one of the authors. See [9].

<sup>5</sup> The list of films with Hidas's music is available at <https://port.hu/adatlap/szemely/hidas-frigyes/person-20755>

material development) and shape an integral intonation form.

This can be illustrated by *Allegro*, the concluding and most virtuoso part of *The Second Concerto for Flute and Wind Orchestra*, where the main, original,

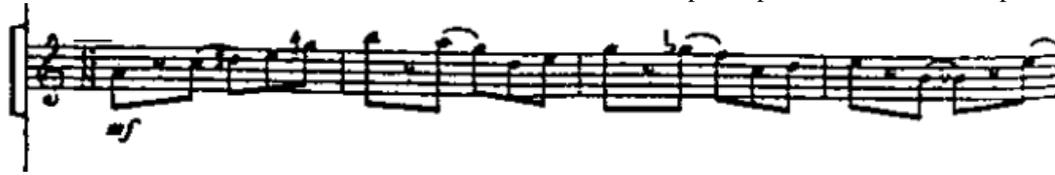


Fig. 1. *The Second Concerto for Flute and Wind Orchestra*. Part III, *Allegro*. M. 15, 44.

It is not only the "restless whirling", which conveys anxiety, but also the triplet feel. The author's baseline is indicated by the intonational change of the theme.

The methods of theme development are rather traditional: selecting the motif, sequencing, undulating evolution, polyphonic techniques of work (most frequent in Hidas's work). In a similar way, the author



Fig. 2. *Concerto for Wind Orchestra "Vjenne"*.

The mournful interrogative intonation may be narrative of the difficult episodes in the history of the Dutch settlement of Vriezenveen. This hypothesis can be supported by the fact that it was composed to the order of Arnold Span, the conductor of the *Harmonie van Vriezenveen* orchestra. The request was to narrate through musical means not only the life of the village, but also the difficult times when in the 20th century, its musical ensemble ceased to perform due to two world wars. Therefore, the composition comprises a range of dramatic and tense themes, one of which being the bass clarinet one.

The dissonance of this intonation is ensured by false relation, minor second and major seventh intervals, movement through the sounds of the diminished triad and the descending diminished fifth. General interrogation and tension are created by changing the time (6 / 4-4 / 4), harmonic irregularity and the sequence of the second and the diminished fifth (in the descending direction), typical for romanticists. Additionally, the timbre of low and monological sounds of the instrument enhances the overall sombre impression and reminds the listener of the well-known themes of the romanticists' time.

brightly designed flight theme in tarantella time ("Fig. 1") is characterized by a number of romantic parameters. The features to make distant style allusion are the melodic whirling of the theme and the developed repetition of the initial elements: the melody seems to spiral upwards, unable to escape the spiral.

of a flute concerto developed most of his themes, continuing the traditions of the great rather than being an innovator.

One of the most vivid intonational expressions referring to the romantic era is the monologue of the bass clarinet "Vjenne" in the *Concerto for Flute and Wind Orchestra* ("Fig. 2").

Another illustrative example of Hidas following the traditions of romantic composers is the introduction theme in the *Festive Music for wind orchestra* (1985). The title itself puts the listener in a certain frame of mind – they expect the fanfare hymnal theme. Instead, they hear a mournful low register melody by the bassoons and tubas (including tenor tuba). The melodic line communicates a special semantic code with the reference to the typically romantic intonation. Similar formulas in various connotations are often found in thematic compositions by Chopin, Liszt, Schumann, etc.

The themes of the *Coriolanus Ballet* music for symphony orchestra based on the famous tragedy by Shakespeare should also be highlighted as a characteristic of the romantic era. The music was created in 1980, and the score was published in 1997. This composition is likely to be one of the most contemporary ones, according to the expressive means applied by Hidas. Unlike other wind scores, the *Coriolanus* scores are dominated by dissonant vertical structure, formed as the result of the fusion of independent melodic lines, sometimes producing the sonorous sound effect.

The applied expressive means serve to enhance dramatic images, one of them is the theme based on Hidas's favourite interrogative and mourning elements (M. 91). Its intonation is punctuated, which is another technique typically employed by Frigyes Hidas. The dialogical structure itself does not necessarily mean stylistic allusion that refers to romantic opuses. The key role is played by the intonation contour, which embraces minor second intonations and irregular tritonic elements triggering vague associations with the lyrical themes by Chopin and Schubert.

Having appeared in the dissonant context, the romantic theme starting with the lamentable sounds of oboe loses its original interrogative and lament intonations, as they fade in the wind fanfares (*meno mosso*). Meanwhile, it is precisely the echoed theme that undergoes transformations.

Such is the composer's style of Frigyes Hidas – to provide a vivid detail characteristic of the previous era and immediately emphasize its relation with the present.

## V. FOLKLORISM

Folkloristic intonation is an equally important stylistic source for Hidas's music. What it involves it is

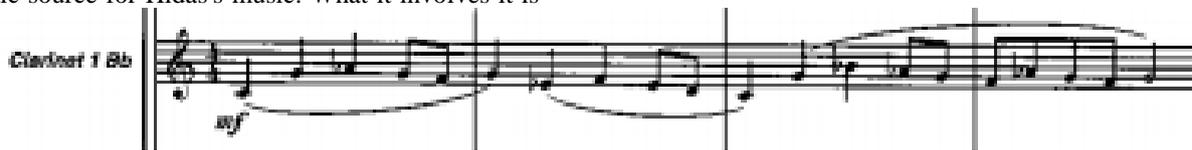


Fig. 3. Concerto for Wind Orchestra "Vjenne", Part I.

The unhurried narration of the theme is particularly characteristic of Russian long songs. There is one more distinguishing feature: when evolving, the ambitus reaches the minor seventh - the interval that is entirely typical of the specified genre. One may recall such masterpieces of folk song lyric as "Yzh, Vy Gory, Vorobyovskiye" [*You, Vorobyovy Gory*] (Moscow Region), "Vechor Pozdno Bylo Vvecheru" [*It Was Late in the Evening*] (Krasnoyarsk Krai), "Uzh Ty, Step Li, Moya Step" [*You, Steppe, My Steppe*] (Voronezh Region) and many other long songs.

The features traditional for long lyrical songs also include monothematic introduction, changing reference tone, tertian second voice, and polyphonic sub-vocal development. Depicting the further events that destroyed the life of a peaceful village, the theme gradually changes and sounds irregular and tense due to the introduction of dissonant complexes. Meanwhile, the integrity of the original melodic line remains, which illustrates not only the implementation of generic elements, but also of the typical for lyric songs development method.

not as much the author's interpretation of Hungarian folklore, but addressing the folk song theme of different peoples, should it be integrated oriental expressions, African American rhythms (blues, jazz), or Slavic intonations.

Thus, in the first part of the Concerto for Wind Orchestra "Vjenne", there appears a theme, which in all respects, including the melodic, harmonic and rhythmic ones, is very similar to Russian long songs. For this reason, if one does not know its author, they can assume it to be the work by Russian composers (The Mighty Five, Tchaikovsky, Rachmaninoff or Sviridov).

It has already been mentioned above that the opus was composed to order and intended to convey the idea of the life of the Dutch village by means of musical instruments. Not sticking to the Dutch folk tune style, Hidas created a general folk theme, with the result being more Russian, than Dutch.

It is supported by the very intonation of the deep and melodious clarinet tune, the timbre of which (out of all the winds) most resembles the human voice ("Fig. 3").

Another theme, contrasting with the one having Russian song folklore origins, is a dance tune theme (m. 63), the intonation of which refers to the verbunkos style with the characteristic augmented seconds, punctuated rhythmic formula, and bass ostinato. Thus, Hidas followed Béla Bartók's tradition, but, unlike him, did not intend to modernize the folkloristic means of expression. On the contrary, Hidas treats folk intonations with respect, as Western European romanticists and Russian the Mighty Five did.

However, in some of the compositions, Frigyes Hidas freely and naturally uses folklore elements, for instance, in one of his most frequently performed opuses – the Second Concerto for Flute and Wind Orchestra. Already in the first statement of the flute theme ("Fig. 4"), some general oriental characters are brought into focus: primarily, the ornamental melodic and rhythmic pattern and the modal harmonic foundation, based on one of the variants of semitonic pentatonic scale.



Fig. 4. The Second Concerto for Flute and Wind Orchestra. M. 15.

However, with the development of the theme, such stylistic characteristics are found that associate with Slavic melodiousness rather than with the Asian one. This is primarily due to the initial pentatonic series being replaced by a natural tone (m. 13). It is also important to highlight that the mode transformation, which ensures the generic shift in Hidas's compositions, can be implemented through gradual "Europeanization" and vice versa.

There are some shifts according to the logic of crescendo drama: the initially diatonic melody, close to folklore in its style, sophisticates while developing with the introduction of dissonant elements, integrating concordant structure or replacing the traditional folk music modality with a chromatic mode.

Focusing on the folklore intonation sources in the creative work of Hidas, we should emphasize the oriental folk tunes. What is meant is not only the author's application of the generalized oriental themes and images (in this respect, following the tradition of the Mighty Five representatives, again), but also reinterpretation of the typical Hungarian intonational elements.

Orientalism in Hidas's work is characteristic of both the themes with the clearly perceived folklore generic code and barely folkloristic themes. Additionally, the fusion of augmented seconds is not always indicative of general eastern origin; it sometimes can illustrate the similarity to mode specificity of Hungarian tunes, which are based on the "Hungarian gamut" (the term by I.V. Sposobin)<sup>6</sup>.

The application of certain typical folk music codes, rather than quoting folk sources is the main method of Hidas's work with folklore material. Nevertheless, the constant introduction of typical folkloristic intonations into the musical fabric is organic to the modern

Hungarian musical culture, the foundation of which was laid by Béla Bartók and Zoltán Kodály.

## VI. POPULARISM VS NEW SINCERITY

The third stylistic component that we focus on refers to another cultural layer that does not often attract the attention of masters of the academic music genres. It is the connection between the intonational structure of Frigyes Hidas's compositions and the genres of so-called popular music: pop-jazz music and most notably the intonations of early Hollywood films and musicals. Apart from popular song intonations, it is essential to stress the elements of jazz harmony and rhythms that appear in Hidas's scores as a stylistic superstructure rather than as a basis. They often undergo symphonic and polyphonic transformations inspired by romantic and post-romantic composers.

Hidas is largely guided by Hollywood tradition (some of the themes of his compositions resemble soundtracks to old American films), musicals and, of course, individual stylistic elements of sympho-jazz. Thus, in Concerto for Wind Orchestra "Vjenne", in the context of a military march, there appear the features of pop-jazz, reminding the listener of the well-known scores by Leonard Bernstein and George Gershwin. The elements of jazz stylistic introduced into the fanfare and march, influence the subsequent development of the main song (diatonic) theme of the concerto.

A representative example of the appeal to the mass pop-jazz is found in the score of The Undanced Ballet. The elements of the main song and dance theme composed in the style of Hollywood musicals make the listener recall a number of formerly popular melodies from the films and musicals: Singin' in the Rain (by N.H. Brown, 1952), Funny Girl (by J. Styne, B. Merrill, 1968), "42nd Street" (H. Warren, 1933), "Oklahoma" (R. Rodgers, 1943), etc.

Despite the specified stylization, Hidas created an original theme, which he gradually developed in the hymnal part Sostenuto. ("Fig. 5")

<sup>6</sup> This modalism was widely practiced in the music by of romantic composers, F. Liszt in particular (in Hungarian Rhapsodies, Sonata h-moll, the symphonic poem The Battle of the Huns). Other remarkable examples of the use of the Hungarian gamut are the opera Carmen by G. Bizet in the fate motif (for the first time in Overture), and Mazurka B-dur op. 7 No. 1 F. Chopin (episode in bars 45–52).



Fig. 5. The Undanced Ballet. Movement I.

The impression is produced that the composer rejects "novelty" in favour of the familiar and understandable, as well as the principles of postmodern irony and cynicism in favour of sincerity as the main motif. There Hidas comes into contact with the artistic trend of "new sincerity", representatives of which aimed at recovering "lost purity" and addressing the problems of "a non-exclusive person in a non-exclusive state" [11].

For these reasons, both experienced and amateur orchestras are attracted by Hidas's compositions. Hidas also transcribed other composers' works for wind orchestra; his name is associated with the famous orchestration of "Rákóczi March" by F. Liszt. His versions for different instrumentation and performance provide new opportunities for musicians and make music accessible to the wider audience.

## VII. CONCLUSION

In Hidas's creative laboratory, all the applied components from different eras and trends are aimed at creating a unique synthesis to preserve the beauty of the sound and the clarity of development principles.

The composer's focus on past in the present corresponds to the shift characteristic of many composers of that time – the shift "from complexity to simplicity of the expression". The "simplicity" of Hidas's music fits into the so-called "new sincerity", "neo-romanticism", and shifting from "new complexity". The original style of the Hungarian composer is still up-to-date, his compositions are widely-known, and unlike many other opuses by his contemporaries, they are still performed in concert halls. This must be the sign of true recognition of the artist's mastery - their creations continuing to attract new generations of musicians and the mainstream audience.

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# Classicism in Russian Interiors of Historicism Period

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## ABSTRACT

The article deals with the Neoclassicist line in Russian interior design of the second third of the 19th century. Classicism that formed part of the polyphony of the revival décor in the historical vein, such as Gothic, rocaille, Moorish, Turkish, etc., was often viewed as a fading extension of the traditions of the preceding period. However, analysis of concrete projects and monuments has made it possible to show a different aspect. In the eclectic period the classicist line remained relevant, primarily in the décor of the main palace premises, and, moreover, cardinally transformed. The classicist style came to be recognized and realized as a historical style. In equal measure that was characteristic of the Empire style of the reign of Nicholas I with its emphatic imperial splendour and of the elegant Pompeian style.

**Keywords:** *eclectics, historicism, "Empire style of Nicholas I", Pompeian style, Winter Palace, Tsaritsyn pavilion in Peterhof, Auguste Montferrand, Alexander Briullov, Andrei Stackenschneider*

## I. INTRODUCTION

The second third of the 19<sup>th</sup> century was of fundamental importance to the history of the decorative and applied arts in Russia. Tendencies towards a cardinal change in the role and understanding of the spatial and substantive constituent of the interior and, in broader terms, the human environment as such that had developed throughout the period of Alexander I by the mid-19<sup>th</sup> century became an established cultural reality with specific features which have determined the attitude to the art of objects to our day.

The essence of that change can be largely characterized as the destruction, to quote V.V. Zgura, of "the massive feeling of unified form", which underlay "the uniform stylistic expression of all the preceding periods" [1]. Indeed, stylistic polyphony, to various degrees typical of art of the earlier and later periods, emerged as a formal characteristic of the period under review. It was not only a matter of the outstanding diversity of the stylistic nuances of that period. The primary reason was that in the second third of the 19<sup>th</sup> century that quality came to express the main purposes of the artistic process and found detailed aesthetical substantiation in contemporaneous writings [2]. The evident emancipation of structures and décor, both exterior and interior), let alone the filling of the interiors with substance, emerged as one of the decisive purposes. It could be said, with a certain degree of schematization, that starting with the second third of the century architectural space began to be seen as an indifferent enclave that became a living interior only through the efforts of decorators and owners. However, the notable fact was that, starting with the 1830s, the

fragile balance between the spatial and substantive constituents characteristic of the preceding period was upset in favour of the latter in Russian and, for that matter, European halls. Objects began to predominate. They assumed the functions of architecture, singling out various spatial zones and defining the scale and stylistic solution of interiors. What is more, they filled space to capacity and huddled together, forming a sort of cocoon that offered shelter from the admittedly hostile outside environment.

The new principles of organising private rooms were first clearly manifested in the Peterhof Cottage Palace that the architect Adam A. Menelaws built in 1826-1829 as a gift of Nicholas I to his wife, Empress Alexandra Feodorovna. The palace was designed in the Gothic style, which largely due to the efficacy of the imperial example became widespread in Russia in the 1830s-1840s. As distinct from Gothic projects of the preceding period that had added fantastic yet natural objects to the amusing curiosities of the Gallant Age, created as everything in that epoch – be it an individual piece or a pavilion – in the unbreakable plastic unity of structures and décor, the neo-Gothic style of the 19<sup>th</sup> century from the outset was of a pointedly decorative nature. It found expression in the predominant use of planar solutions in wall decoration and in the look of individual pieces of interior design, the simple classicist structure of which was concealed by the superimposed Gothic décor, and more importantly, in the very range of objects, most of which just had not existed in the Gothic period.

In fact, donning historical "costumes" on contemporary objects that grew increasingly numerous

with the appearance of new functions and a new understanding of comfort was a universal feature of all stylistic trends of the historicism period. Oversimplifying the trend, we can say that every retro style even had its own functional line of character that at times had little to do with the literary image of the epoch which it had to conform to. For instance, Gothic presupposed the opportunity for solitude, which was demonstrated by the popularity of Gothic ideas in the decoration of libraries, bookcases and screens that continued to be made "Gothic" even when it had long gone out of fashion. Rococo interiors and objects embodied courtly salon comforts and were preferred for drawing-rooms and conversation pits, especially after the invention of upholstery coil springs (for which Samuel Pratt received a patent in 1828) had led to the manufacture of all sorts of cushioned furniture, including without visible wooden structure (called "overstuffed" in Russia)<sup>1</sup>. Depending on the increasingly complicated context of the perception of history and individual cultures and epochs, Oriental décor could be associated with leisure and bliss, or conversely, with military glory and erudition.

All the above examples notably focused on the décor of private chambers that served to objectify new priorities asserting the value of private life and private space. Due to this fact or in view of the memorable forms and expressive solutions of individual ensembles, the aforementioned trends of interior design more than once provoked interest among researchers. This article aims to trace the fate of the classicist line that not only survived during that period, but gained a new stylistic and conceptual dimension.

## II. NEOCLASSICISM AS A HISTORICAL STYLE

Scholars have observed that the 1837 fire in the Winter Place marked the end of Neoclassicism in Russia. This may be true: the long tradition going back

<sup>1</sup> In 1838, Dervilliers produced upholstered furniture without visible wooden parts, called *crapaud*, *causeuse*, *bebe*, and *pouf*. In Russia such furniture called "overstuffed" became quite common. The most colourful invention in this sphere was *paté*, a large sofa placed in the centre of a drawing-room. Among the most popular pieces of the period was a *canapé à confidants*, a type of sofa with a common back which had partitions separating the sitting and talking people), and a witty S-shaped *canapé* that enabled people to sit "tête-à-tête", "dos-à-dos", or "vis-à-vis". Based on this structure, one more piece of furniture consisting of three S-shaped partitioned seats at 120 degrees to one another was produced in the middle of the 19<sup>th</sup> century. Another novelty of the century was the so-called "Siamese twins" *canapé* in the form of twin lounge chairs with a jardiniere or table placed between them. The widely used wheels were another novelty: known from the 1780s, yet rather rare, they were now fitted to practically any piece of furniture intended for sitting. Well-known pieces, such as the sofa that practically ousted former *canapés* owing to its comfortable soft armpads, couch and ottoman, also acquired a new image. Upholstery with tufting buttons, coil springs and formerly not used decorative fringes, tassels and flounces gave them the effect of greater splendour and comfort.

to the 18<sup>th</sup> century was withering. But one counter argument immediately comes to mind: the Winter Palace itself. The Commission for the restoration of the palace had the task of recreating the burnt-out furnishings, which influenced the decision to choose Vasily Stasov, one of the most consistent and expressive classicist style masters, for the leading architect of the restoration project. Indeed, Stasov took a highly delicate approach to the restoration of Quarenghi's design of the Grand, Concert and St. George Halls, as well as the Main (rocaille) Staircase and Church designed by F.B. Rastrelli. However, the classicist style prevailed in the main imperial residence due to far from merely applied purposes of the restoration project. All the halls of the main Neva enfilade, including the enlarged Armorial Hall, again received a classicist décor. In stark difference from the period of Alexander I, Neoclassicism acquired a fundamentally new tenor – suggestive, loaded and that of bravura. Those halls became the epitome of a new style that came to be called the Empire Style of Nicholas I. It was characterized by heavier proportions, emphatic and dense decorativeness and pomposity that were commonly associated with the personal taste of Nicholas I. It is now known that the Emperor tended to show reserve and tact in his personal predilections. "Heavy and disagrees with the taste of the room"<sup>[3]</sup>, was the resolution written in his hand on Briullov's first design of chandeliers for the Gothic Drawing room of the Grand Princesses. That is, for all the decisive importance of the ruler's taste to the decoration of the main residence, the appearance of a new approach to the interpretation of classicism can hardly be attributed to the Emperor's will.

The decisive factor that transformed the appearance of classicist projects in the reign of Nicholas I was the fact that at that time the classicist style in its latest, Empire version was not only realized, but also perceived as a historical style. And as any other historical style, it underwent significant metamorphoses aimed forcefully to convey the feeling of a historical epoch rather than to reproduce the chosen model. Just as when interpreted by masters of eclectics, Gothic lost its textbook character and rationale, becoming more irrational and fragile, the Oriental style lost its subtlety, turning ever more exotic and "piquant", and rococo affectedly fanciful, in much the same way the Empire style, while falling short of the model in elegance, became ostentatiously imperial.

The work of Henri Louis Auguste Ricard de Montferrand (1786–1858) was the quintessence of that trend. He came to Saint Petersburg as early as 1816 and proved apparently the first programmatic eclectic on the Russian architectural scene: when commissioned to design Saint Isaac's Cathedral, he prepared 24 versions of the building, among which "... one could find the Chinese, Hindu, Gothic and Byzantine style, and that of

the Renaissance... purely Greek architecture of the ancient and latest monuments" [4] He retained his interest in stylistic experiments and in the late 1820s, according to a contemporary, "did nothing but Gothic drawings" [5] and in 1828–1829 produced the first interior design in the Moorish taste in Russia for Empress Alexandra Feodorovna's Bathroom in the Winter Palace. Still, the designer of Saint Isaac's Cathedral, the main classicist structure of the reign of Nicholas I, perhaps showed his gift for decorative interpretation in the historical vein with special verve precisely in the classicist halls, especially in the Field Marshals' Hall and the Peter the Great Memorial Hall that served as the Small Throne Room of the old Hermitage, which were made five years before the fire. The two latter halls were restored by Stasov, and there is no denying that their interior design determined the image of Neoclassicism of the period of Nicholas I as a whole. A disciple of C. Percier and P. Fontaine, Montferrand accumulated and carried on the line of emphatically decorative fantasy, ornamental opulence and nearly baroque density of decorative fabric established by the founders of the Empire style.

A graphic example is a large suite of furniture for the Empress's Parlour, which was produced by the Gambs Brothers to Montferrand's design and which was decorated with formidable carved mounts that merged with the carcass of the furniture pieces owing to solid gilding. The furniture looked like objects of solid gold. A deep fully gilded armchair reproducing the shape of Roman marble seats looked as the apotheosis of this "monolithic stature". That suite of furniture was salvaged from the fire and subsequently formed part of the décor of the Malachite Room created in lieu of the former Parlour, enhancing the solemnity of its interior design. "Gold, like streams of a magic cascade, spread everywhere, now splitting into tiny spouts, now glowing in wonderful patterns," wrote a contemporary [6].

It is noteworthy that the same author described the Malachite Room (together with the furniture decorating it) as a "Greek type" room [7]. This could be explained by the active use of meander ornament in the decoration of the ceiling, fragments of the entablature supporting it, Corinthian twin columns, acroteria above the doors and murals going back to the paintings on the Sèvres Olympic dinner service that Napoleon had presented to Alexander I in 1807, which had been inspired by Pompeian frescoes and more than once reproduced in Russian palace décor [8]. This description by a contemporary is interesting in that it lays bare the logic of recognition and creation of the historical styles of the second third of the 19<sup>th</sup> century that least of all presupposed being documental. "Occasionally a thing can be simply copied verbatim. But it will still be nothing more than a replica... but to create something of one's own, absolutely one's own and to divine the

given and required character... something more than slavish copying is needed," *Khudozhestvennaia gazeta* wrote in 1837 [9]. That is, it was a matter of precisely divining and emphasizing some identifiable, eloquent motif, technique, or form, with the accent laid on the creation of something new of one's own that did not exist previously.

### III. POMPEIAN STYLE OF ALEXANDER BRIULLOV

Alexander Briullov (1798-1877), who designed the interior of the Malachite Room, was a great master of such free variations on a given subject. He was the second appointed architect of the Commission for the Restoration of the Winter Palace and an outstanding master of the Pompeian style (perhaps, the above-quoted author meant, among other things, the reputation of its designer when referring to the Malachite Room as "Greek"). The appearance of a new version of the decorative style inspired by the excavations of Herculaneum and Pompeii was triggered by a wave of new impressive discoveries<sup>2</sup>. Briullov first saw Pompeii in 1825, and by 1829, when he had painted a portrait of the King of Naples and been granted a special permission to draw rediscovered monuments from nature, he used financing from the Russian czar to publish in Paris an engraved album of measurements and drawings of Pompeian *thermae*<sup>3</sup>.

However, his Pompeian interiors least of all relied on any archaeological source. Moreover, they are pointedly distanced from both "Pompeian" ouvrages and the authentic specimens he knew so well. In his furniture designs Briullov used just one reference, legs shaped as a sort of lion hermas: an animal muzzle with bared teeth above a puffed-up chest, sharply withdrawn like an *espagnolette* and flowing into a couple of lion's paws. This motif, borrowed from a Pompeian folding table, was to become a hallmark of Briullov's decorative pieces [10]. The artist first used it for console tables and stools in the Small (Pompeian) Dining Room of the Winter Palace, one of the first interiors (and, perhaps, the most exquisite one) in the Pompeian style in Russia.

Today only a Gambs Brothers furniture suite of the 1837-1839 make and K.A. Ukhtomsky's 1874 watercolour (all at the State Hermitage) have remained of the Pompeian Dining Room décor, but they are

<sup>2</sup> The most impressive were the 1814. 1816 outdoor museum project, *The Last Day of Pompeii*, 1834, a novel by E. Bulwer-Lytton set in the House of a Tragic Poet, *Progulki russkogo po Pompeiam* (Walks of a Russian in Pompeii), 1843; Klassovsky's guidebook of 1848 and so on.

<sup>3</sup> Thermes de Pompéi; Par Alexandre Brulloff, élève de L'Académie impériale des Beaux-arts de St. Petersburg, Paris, typographie de Firmin Didot, 1829 (15 pages of text and 9 page-size drawings on the best vellum paper).

enough to get an impression of that amazing masterpiece of Russian interior, which had existed till 1894. Its striking colour scheme was based on a contrast of the Pompeian red and white, and the wall décor reproduced the well-proportioned line of Pompeian frescoes. The furniture suite refined to every detail (including a wood box) was an important component of the spectacular decoration. The furniture of plain wood was all coated with white lacquer that contrasted with the bright red upholstery (with time the lacquer began to turn yellow with a noble terracotta tint) and adorned with ornate compositions on themes of ancient Greek myths and Homer's *Odyssey*. In the times of Antiquity lacquered furniture was unheard of, and chairs on wheels bore but a slight resemblance in outline to the Greek klismos chairs. The stylization was nowhere near the original, but Briullov effectively conveyed the overall atmosphere, rich colour gamut and elegance of Pompeian villas. More important, the interior indeed created a fresh and, perhaps for that reason, convincing impression. "It is a small, but really charming room... as the method of finish goes, there is only one other such rooms in Europe, it's a Scagliolo... Briullov has transplanted Pompeian art with all its charm here; the character has been unswervingly maintained from the main components down to the details, to the excellent furniture in the pure Greek style /.../ There is no gold in the small dining room, but it is none the worse for that and stands out as one of the beautiful flowers in the lush bouquet tied together by A.P. Briullov" [11].

#### **IV. POMPEIAN STYLE OF ANDREI STACKENSCHNEIDER**

The elegance of the Pompeian style that Briullov displayed in his projects, which implied an explicit statement by the artist, was one of the reasons for its limited spread. Unlike the Gothic, the Pompeian style became a sort of prerogative of the imperial family and the wealthier and more influential circles. As such, in the 1840s it was carried on by Andrei Ivanovich Stackenschneider (1802-1865), who, like Briullov, did his own drawing-room in the Pompeian style. He also used this method for the main interiors of one of the elegant buildings of the reign of Nicholas I, the Tsaritsyn Island Pavilion in Peterhof (1842-1844).

Just as in the pavilion's architecture, which duplicated the layout units of the Pompeian villa, in its finish Stackenschneider tried to follow the model as closely as possible. The furniture in the Fountain Hall (as the atrium was called) consisted of wooden stools painted in imitation of patinated bronze (at the time bronze furniture was known from archaeological excavations). Table supports and bracket arms were also painted that way and chandeliers were "patinated" to make them look antique. The semi-circular sofas in

the drawing room adjoining the atrium, designed like the ancient oikos, were done in the image of the sigma-shaped benches of Antiquity. Seeking to convey the colour intensity of the antique interiors, Stackenschneider emphasized the colour in upholstery: crimson cloth was trimmed with green cord and the light blue and dark cherry colours were actively used.

The materials making it possible to reconstruct the painting of these interiors, done in the distemper technique and resembling the Third Pompeian Style, and also significant décor elements demonstrating examples of the inclusion of authentic archaeological artefacts in interior décor have survived as well. Particularly valuable among them was a large mosaic dated the 1<sup>st</sup> century BC – 1<sup>st</sup> century AD from Joséphine de Beauharnais's Malmaison collection. In 1844 it was bought for the Tsaritsyn Pavilion from Joséphine's grandson, Maximilian, 3<sup>rd</sup> Duke of Leuchtenberg and spouse of the elder daughter of Nicholas I, Maria Nikolaevna. The mosaic covered the floor of the pavilion's dining room like a carpet, just as in the triclinium of the noble Romans' homes. Another example is whorled uprights inlaid with smalt that by the Emperor's will were used in the décor of the Tsaritsyn Pavilion Study. When including pieces of 12<sup>th</sup> -14<sup>th</sup> century Byzantine art in the interior, Stackenschneider backed them up by a conched niche, the dome of which is decorated, in the Oriental style, with octagonal caissons with rosettes painted gold and purple.

We cannot help observing that this focus on as accurate compliance with the chosen historical or stylistic model as possible illustrates the onset of a new stage in the eclectic trend. An understanding of the critical importance of time, including its irreversibility, made people realize that phenomena from other ages and cultures, once nothing more than a source of fantasies for decorative purposes, were in themselves unique. Hence the growing importance of direct and implicit references [12].

The Pompeian style also prevailed in the décor of the Mariinsky Palace, presented by Nicholas I to his elder daughter, Maria Nikolaevna, as a gift for her wedding to Duke Maximilian of Leuchtenberg. The palace on Saint Isaac's Square <sup>4</sup> became Stackenschneider's first major project in the Russian capital. Apart from technological innovations, such as iron floor slabs, the architect introduced several innovative planning solutions to create a more functional and habitable space. The winter garden with a central fountain gushing up to a height of 8 meters was a special pride of the project. The ramp, too, was a

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<sup>4</sup> The palace got its name Mariinsky after its consecration on 25 January 1845.

sort of winter garden: strolls on it were like walks in the Crimean Mountains.

The classical Rotunda was the crossing point of the bel-*etage* enfilades. Behind it was the Pompeian Hall, the decoration of which included pieces reproducing archaeological finds. For example, in 1843 and 1847 on Maria Nikolaevna's commission the Imperial Glassworks produced "Greek" floor lamps on lion's paws with the figurine of Mercury on the ball topping the lamp and chains between the candleholders; compositionally they were similar to the floor lamps unearthed in Pompeii. "Pompeian lamps" done as patinated bronze vessels with three hollow burners after Pompeian oil lamps adorned the library<sup>5</sup>.

Next was the Raphael Gallery (Proletny Hall), painted in the style of the Raphael Loggias of the Winter Palace. A set of four floor lamps made by the Imperial Porcelain Factory, most likely from Stackenschneider's designs, gives an idea of the nature of these paintings. The lamps have a bright varicoloured ornament of arabesques and figures referencing Pompeian frescoes against a thick black background (currently at the State Hermitage)<sup>6</sup>. A unique monument that is currently in the Museum of the Imperial Porcelain Factory was done in the same style: it is a unique door all faced with porcelain tiles, supposedly intended also for the palace on Saint Isaac's Square [13].

## V. CONCLUSION

As illustrated by the above examples, the interest in the exquisite classicist creations in the Pompeian vein gave rise to a new stylistic vector as a spinoff of the classicist line that came to be known as "à la Renaissance". All the living quarters of the palace and several main entrances were done in that fashion. The term first crops up in documents of the Gambis Brothers workshop, which was commissioned to make a furniture suite to Montferrand's designs (1836-1846) for the dowry of the Grand Princess.

The Mariinsky Palace in Saint Petersburg became a compendium of the development of interior design in the second third of the 19<sup>th</sup> century and a central monument of the reign of Nicholas I in palace architecture. Its interiors spanned the entire stylistic range of mature eclectics: Gothic and rocaille furniture, the traditional Turkish Study, and new-fashioned Louis Quatorze interiors furnished "en boule" (the furniture suite for the study of the Grand Duchess made by Franz

Xaver Voertner in Munich)<sup>7</sup>. However, characteristically, the main reception enfilades were still dominated by the classicist line in different versions that were evolving continuously over twenty years and becoming more and more differentiated as the understanding of the inexorable march of historical distance sank in.

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<sup>7</sup> A similar suite was made by him to the design of Leo von Klenze for Queen Theresa's Toilet Room. The technique employed by the renowned furniture maker of Munich had nothing to do with the genuine technique of A.-C. Boulle, who used ebony, inlays of tortoiseshell and silver or gilt metal, and relief mounts of gilt bronze. From the 1840s this technique was imitated in various ways. Instead of expensive wood, stained pear tree wood or coloured walnut were used while tortoiseshell was replaced with coloured horn or even special synthetic paste. What is more, the term "Boule furniture" was applied at that time not only to furniture made in the traditional (albeit imitation) technique, but also to sheesham wood furniture with inlays of light wood and metal of two or three shades reminiscent of the French cabinetmaker's works in the density of the ornamental décor. That was precisely the technique employed by Voertner.

<sup>5</sup> A dozen of lamps replicating the form of antique oil lamps, but with Kitner burners, adorned the gallery of Golitsyn-Stroganov Palace on the Maryino estate (currently at the State Hermitage).

<sup>6</sup> The floor lamps were presented to the Grand Duchess for the 1844 Christmas. Originally intended for the Dance Hall, they were installed in the Raphael Gallery.

# The Silent and Looming — The Visual Schema and Metaphorical Construction of Contemporary Abstract Painting

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## ABSTRACT

The language of abstract painting presents a relationship between silence and loom as well as different narrative methods of abstract painting artists. It corresponds and observes with the artist's own inner world through visual means to achieve the agreement between the meaning and content of the visual form. The abstract works of different artists have a variety of presentation methods in terms of schematic features and work forms. This diversity characterizes the semantic features and linguistic meanings that appear in the visual schema, adding to the abstract metaphorical meaning. The abstract or hidden visual symbols, or the patterns composed of silent or high-profile visual elements in abstract paintings provide people with a way to understand the works. The visual schema formed by the visual elements in the abstract context is read and understood, presenting the changing qualities of artistic image language.

*Keywords: metaphor, schema transfer, abstract painting, visual logic*

## I. INTRODUCTION

In contemporary art, there has been uninterrupted discussion and attention to abstract painting, and a group of explorers, practitioners, critics and masters of abstract painting have been active and emerging. Although the times and lifestyles people live in are full of new media and digital media, and even have a huge impact on people's visual habits and life content, they still can't replace the diversity of contemporary art practice and the unique status of abstract painting. And in the visual image composed of many new media technologies and cultural practices, people also need to clarify the logic: What is the core and essence of the image? What kind of internalized spirit is the interpretation of images interpreted and appreciated by people? What meanings and representations are contained in and emerge from the visual forms in abstract paintings and visual objects that do not seem to be premised on real realistic images?

## II. LANGUAGE TURN AND NARRATIVE LOGIC

When people turn to figurative painting, the information and content of the image will point to clarity in understanding and viewing. The understanding of images depends on the things and events they refer to. This kind of viewing and reading is completely different from the formal perception of abstract painting. Greenberg believes that "the meaning

of an image is to use art to tell what an image is actually", and "in the context of asking about the essence of the image and what the image is perceived, the so-called 'abstract' image proved to be the most specific and typical image situation".[1] That is to say, in a specific context, the perception and interpretation of abstract painting are closer to and correspond to people's intuition and actions than figurative painting. However, abstract language is often constructed in a relationship between silence and loom, presents different narrative methods of abstract painting artists, is devoted to expressing how abstract paintings can catch up with specific objects visually, and is corresponding to the artist's own inner world so as to achieve a match between the meaning and content of the visual form.

Abstract paintings don't contain more or less realistic representations and descriptions of concrete objects like many realistic paintings and expressive paintings. The visual elements in abstract paintings may be color blocks, interweaving of lines, or many less specific synthesis of blurred visual elements "Works are never finite things, but interactions and transformations within the realm of consciousness".[2] The color of abstract painting may not point to a specific object, but it often corresponds to and presents the artist's emotions, thoughts, and thinking logic. This invisibility, which is different from figurative painting, is clearly displayed in the picture space of abstract painting

through a corresponding visual language. Standing in front of abstract painting, the schema in abstraction on the one hand acts on the meaning of the painting itself. On the other hand, as the visual element of the picture, the schema in abstraction forms a form of logic and language construction with the space in which it is located. Even in the picture, outside the picture, the schema is linked into multiple interwoven running through, superimposed and looming. The painting opens the metaphorical space under the visual plane through the image itself, and triggers reference and reflection on the meaning of the image.

**III. VISUAL METAPHOR AND PERCEPTION CONSTRUCTION**

The language correspondence between abstract painting and image, space, silence and looming can be interpreted through Tan Ping's 2016 works in the Helmhaus Art Museum in Switzerland, "Mountains Beyond Mountains" ("Fig. 1"). In his works, Mr. Tan Ping not only retained the traces of time that appeared in the previous covering behavior, but also enhanced

the narrative features of the work through the interweaving of blocks, lines and colors in the painting: on the one hand, some picture elements are hidden, eliminated and superimposed; on the other hand, more new elements and new narratives are covered and superimposed, presented and accepted, constructing a richer semantic and metaphorical nature. "Typical metaphors involve not only changes in scope, but also changes in domains".[3] This feature of schema transfer continued into Tan Ping's solo exhibition "Stitching and Regeneration: From Zurich to Basel Hong Kong" at the 2018 Hong Kong Basel Art Fair Insights Asian Vision Unit. The lines and shapes in the picture of the work began to "overflow" to the wall of the exhibition hall, expanding the new spatial vision and dialogue relationship. This dialogue relationship exists not only between the content overflowing inside and outside the screen, but also in the multiple contexts formed by the works people and the exhibition space, forming the viewing logic and schema outside the field and in the vision and giving birth to a rich and connotative metaphorical spiritual realization.



Fig. 1. Tan Ping's 2016 exhibition work of "Mountains Beyond Mountains" at Helmhaus Art Museum in Switzerland.

As a leading figure in contemporary Chinese abstract painting, many of Tan Ping's painting languages are implicit, silent and expressive. People can feel the power of thinking from the shape of these thoughts. The subtlety and silence in this kind of painting are different from the action painting of the abstract artist Pollock's (1912-1956) dripping color and splashing pigment ("Fig. 2"). From the perspective of Pollock's painting methods, the "narrative clues brought about by this dripping, throwing and splashing have never been completely abandoned. But it seems to be messy in order to let go of the touching melodies and

the indescribable feeling and emotional nature".[4] Here, "What distinguishes metaphors is the novelty and instability". In the schema of Pollock's works, the interweaving and superposition of line-like shapes present intense emotions, real confusion, and inner struggle. Bart's fable schema thinks that the first layer of the image is informative and referential, and the second layer is symbolic. Although the works of both artists include "action painting", Tan Ping's paintings show more traces of thinking, internalized faints, and the construction of perception.



Fig. 2. The work of American abstract artist Pollock.

#### IV. INTERPRETATION OF MEANING AND REALITY OBSERVATION

In a specific sense, the action process of abstract painting is related to the present moment of the artist. The artist's thought is closely related to the patterns and images in the painting through the body's drawing behavior, and starting from the inner mood of the artist, a metaphorical reference relationship is formed in the scene of the picture. This reference is related to the specific attributes pointed to by the abstract works, and it all depends on how people feel and understand this correlation. Although metaphors come from the creation process and final presentation of abstract paintings on the one hand, they also come from the interaction between the works and the viewer's thoughts. "In any case, everyone who has experience in art works will undoubtedly incorporate this verified place into himself, that is, into his entire self-understanding. Only in this kind of self-understanding does this experience make sense to him".[5] Of course, the abstract works of different artists must have a variety of presentation methods in terms of schema features and work forms: among contemporary Chinese abstract artists, Wang Yigang's work seeks schema order through destruction through physical writing; Ma Shuqing focuses more on how to show the invisible time and space in the visual schema; Meng Luding's works sprayed from the center to the circumferential layers, forming a visual schema similar to the visual illusion in the depth of the interior, not only feeling the ideal performance of scientific thinking, but also feeling a mysterious hint. This diversity of the artist's work patterns more fully characterizes the semantic features and linguistic meanings that appear in the visual patterns, and adds an abstract metaphorical meaning.

Another abstract artist Ding Yi's "Appearance of Crosses 1991-7" and many other works ("Fig. 3") have been deeply influenced by Mondrian, presenting symbolic features and Opplé-like interlacing techniques, using continuous and interwoven lines to create a series of works. The visual pattern of this abstract painting is finely arranged and highly rigorous. The entire network structure based on the cross-shaped symbol appears to be many colored grids and lines on the surface, and under the explicit visual logic, it blends various possible schema organization and meaning interpretation. Through the tight graphic symbols, the seemingly ambiguous multiple narrative structure and rational thinking hidden in it are presented, and various visual associations and imaginations are associated. Different cross-shaped schemas also imply different dialogue relationships and philosophical metaphors. This metaphor has both silent appearance and rigorous construction. Although after 2000, "Appearance of Crosses" series of works have more rich changes and organizational logic in the schema, and the picture

space also shows more richness and structural levels due to the changing rules, it can still be summarized as the continuous repetition of simple cross-shaped elements. In this seemingly single but richly constructed schema (See "Fig. 4"), Ding Yi insisted on using simple schema elements to construct a large number of conceptual fragments, which connect the artist's inner mapping. Through the time deduction of the cross-shaped series and the persistence of reason, it demonstrates its inner philosophical understanding.



Fig. 3. Chinese abstract artist Ding Yi's "Appearance of Crosses" series of works 1.



Fig. 4. Appearance of Crosses 2017-6.

"The characteristic of art is that art is a language with all possible levels of understanding".[6] For Goodman, the viewing and understanding of abstract paintings is also a "schematic interpretation of the characteristics of images obtained metaphorically". In this process, both the atmosphere presented by the painting as a whole and the details in the picture refer to the whole as one with the work. The abstraction of an artist's work of art has never been achieved overnight, and often requires a long creative process. The German artist Richter's mid-term paintings have changed the image from visualization to the appearance and obliteration, and have undergone many changes. In the photorealistic painting of the early 1960s, Richter put more photographic features into his paintings as much as possible. In the 1970s, Richter began to randomly choose unintelligibility, visual fragments and external tones and scenes as various heterogeneous graphical elements in the picture, used seemingly irrational presentation methods to transform the visual experience into a specific form of intention and then through the destruction and covering of tools and paints, formed new patterns and constructed meaning. Richter mapped

the actual observation and formal thinking through the destruction of the picture, the change of color and the overlap, and provided people with a new viewing method and method perspective ("Fig. 5"). The logic of art history is often based on the continuous replacement of methodology, rather than simple image replacement.

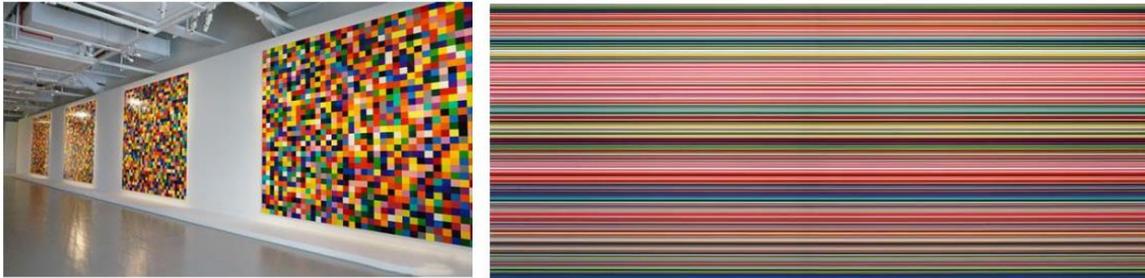


Fig. 5. Works by German artist Gerhard Richter.

## V. IMAGE REFERENCE AND MULTIPLE PERCEPTION

The unique visual schema of abstract paintings comes from the creative process of the artist's different thinking on the one hand, and on the other hand is similar to the release and free expression of lines and colors in early childhood painting. Different creative methods have formed different image schemas, different image personalities, various meaning structures as well as a rich artistic ecology. "As for line drawings, oil paintings and other means of reproduction, all they can do is not simply translating some formed ideas into visible schemas, but also providing help in solving certain problems".[7] Although abstract painting abandons the reproduction of concrete objects, and some even hides and covers multiple visual schemas, it often presents more accurate and contagious language content and thought shapes than concrete ones. Tan Ping's paintings become interrelated series of works through recognizable objects and analyzable types in the picture, which establishes a clearer schema and logic between specific visible objects and visual language, extending the horizon and meaning tolerance of abstract painting. "The metaphor is most effective when the transferred schema creates new and compelling organizations, rather than just re-marking the old schema".[8] It is precisely because of the visual symbols, whether explicit or implicit, or silent or high-profile visual elements presented in abstract paintings, that provide people with a way to understand the work.

In the abstract context, the colors, lines, clumps, and graphics in the visual elements can be read and understood through the visual schema formed by the formal sequence, and even complement the meaning and visual metaphors of the work, presenting the changing qualities of artistic image language.

In the process of exploring the language of art, Richter continued to question and practice until his later works showed a highly generalized abstract schema, which was different from the previous breaking and covering, tending to reason and order, reflecting the typical characteristics of digital images in the digital age.

Moreover, this language interpretation of the work and the image of the work itself can't be completely equivalent. "All works of art must be tracked and understood according to their ideas or their structure in order to become an object of artistic perception. To this end, it requires not only intuition and imagination, but also reflection".[9] It all depends on how people understand this correlation. When people ask how a seemingly silent Roscoe's work shows its emotions, the morphological relationship in the visual image is revealed and perceived from the image medium of subtle observation and reference. The form of the image in the picture is not just the image itself, but is perceived through the content presented in the image and the current viewing psychology. It enriches reality perception with various special perceptions, and through the medium of canvas, it appears in the surface form and the things and matters associated with it.

## VI. CONCLUSION

"We can think of art as a search for new languages, new ways of constructing reality and new means of redefining ourselves. It is a language embedded in form and behavior, text and structure".[10] In abstract painting, the construction of visual images is often accompanied by the formation of meaning and the construction of metaphors. In the construction of multiple levels and contents, the explicit visual schema becomes a direct narrator of meaning. Beneath the surface image, the hidden or covered form elements of the painting process or the hidden elements are also viewed to reflect the self-referential meaning of abstract painting itself. Different viewers form different meanings. No matter what kind of different narrative content the abstract schema is understood as, the existence of this difference is allowed. After all, in understanding the same artistic object, there is inevitably a personal difference between the

interpretation of the dominant elements and the interpretation of the hidden elements in the picture. Of course, to fully understand an abstract painting, people should not only focus on the way the abstract painting itself is presented, or only the visual schema as a specific artistic medium, but also the process behind the abstraction and the artist's motivation for painting — What caused the abstract features people are facing now? How does the work show the artist's creative intention hidden in the work? How does the meaning of the works correspond to the ways and philosophical methods of artistic expression? Although abstract painting doesn't reproduce any specific things, it is still possible to construct a rational meaning through visual patterns presented in abstract paintings, the artist's creative background and the creative process and traces displayed in the picture. After all, most viewers' interpretation of the visual logic in abstract painting is not only sensible but also knowable — Although the degree of sensible and knowable varies. Here, the silent or looming visual schema creates an appropriate way of appearance and the preparation conditions for self-referentiality for the representation of abstract paintings or potential metaphors.

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# The Rondo-Thinking in the Symphonic Poem "Festival of Rome"

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## ABSTRACT

As one of the outstanding composers of the 20th century, Respighi is famous for his three symphonic poems "Fountain of Rome" ("Fontane di Roma"), "Pine of Rome" ("Pini di Roma") and "Festival of Rome" ("Feste Romane"). Through the study and analysis of the "Festival of Rome", this paper finds that Respighi has unique characteristics in the application of the rondo principle in the classical structural principles. He extended the classical structure principle of rondo to the level of rondo-thinking and applied it to the musical details of his works, such as sections, motivations, tonality, dynamics and tempo. This kind of creative thinking of extending and developing the principle of musical form is of enlightening significance to contemporary music creation.

**Keywords:** Respighi, "Festival of Rome", the rondo principle, rondo-thinking

## I. INTRODUCTION

Rondo-thinking is a compound word. Literally, it is a combinative phrase made up of two separate words, rondo and thinking. To make its meaning clear, it is necessary to first introduce the words rondo and thinking.

Rondo, a musical term, is generally expressed in two terms: genre and form (structure). And it's broader as a genre than as a form. The "rondo" in rondo-thinking mainly refers to the category of musical form, that is, the structure of music, namely rondo form. It refers to a basic theme, usually referred to as the principal part or the refrain part, which has segments and a larger scale than the segments appearing more than three times in the work. The insertion of different sections in the basic theme is called a refrain part, regardless of the structure of the sections. In this way, the musical form featuring recurring principal part and multiple contrast between the inserted part and the main part (inserted part) many times is called rondo. And the pattern principle of contrast and alternation between refrain part and inserted part is rondo principle. In general, A represents the principal part and B, C, D, etc. represent the inserted part. Typical rondo form is shown as A, B, A, C, A. Occasionally, the rondo form with the inserted part in front can be seen, which form the structure of B, A, C, A, D, A.

Thinking, as a process, is the indirect and general reflection of human brain to objective things. It is a

higher form of cognition, and it reflects the relationship between the nature of things and the regular connection between things. If the concept of thinking is combined with some principles in music, such as the principle of variation and the principle of sonata, new concepts such as variation thinking and sonata thinking can be generated. These concepts are the expansion of the understanding of the principle of musical form structure, which are not confined to the category of musical form and have broader audience. Structural thinking and structural principles form the relationship of including and being included. For example, a work written in sonata form must have sonata thinking, but a work written in sonata thinking does not necessarily have to be written in sonata form.

Through the relevant elaboration of rondo and thinking, an understanding of rondo-thinking is developed: rondo-thinking is an expanded cognition of rondo principle formed by combining the principle of rondo form with the concept of thinking, and it has a relationship of including and being included with the rondo form. In rondo-thinking, due to the expansion of the concept, the principal part (or refrain part) is no longer necessarily a theme with a segment or the above structure scale, but may be a motivation, a phrase, a kind of intensity, an orchestrated arrangement of timbre, a principle of tonal arrangement, and so on. In the four movements of the "Festival of Rome", although none were written in an independent, typically rondo form, the rondo-thinking is scattered in the details of the music by means of motivation, section, intensity and tonality, forming a unique structural phenomenon. Here are some examples.

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**II. THE APPLICATION OF RONDO-THINKING IN WORKS**

*A. Inter-paragraph rondo-thinking*

The essence of the rondo-thinking between paragraphs is close to the rondo form, because the structural length of the principal part has the meaning of the paragraph and also forms a contrast with the inserted part. In the first part of the four-movement "Epiphany", the main part A, appearing three times in the peddling-tone as the image, meets the basic requirements for the number of repetitions in the rondo form, and the comparative refrain parts between the principal parts also conform to the general practice of rondo form. However, the arrangement of the whole

music form is different from that of the conventional rondo form in three aspects.

First, the third appearance of the main part has a double function, playing the role in introducing the inserted part D. Second, after the first appearance of the refrain part, the first inserted part was reproduced in the form of changes (but it cannot be understood as the repeated changes of the refrain part and inserted part of the whole, because the refrain part structure was drastically reduced), and then a new second inserted part with a market scene appeared. Third, the music does not end at the principal part, but at the inserted part. The whole sequence of appearance is shown in "Table I". It can be seen from the chart that the paragraphs reflect the rondo-thinking.

TABLE I. THE WHOLE SEQUENCE OF APPEARANCE

Paragraph	A	B	A1	B1	C	A2 (D)	E
<i>Musical image</i>	Peddling scene	Raucous beat	Peddling scene	Raucous beat	Market scene	Peddling and peasant tunes	Lively ballad

*B. The rondo-thinking between music sections*

The principal part and the inserted part of the rondo-thinking between music sections are in the form of musical section. In the first part of the second movement of the "Amnesty Festival", there are several phrases. At the end of every phrase there is almost always a closing factor of a stanza form that begins with a dominant sound and flows down to the tonic. Thus, it shows the rondo-thinking with the principal

part of the closing section and the inverted meaning (the inserted part appears in the front). For example in the score case 1 ("Fig. 1"), the framed part represents the "refrain part" of the closing. Although due to the limitation of space, all the melodic materials are not listed completely, it can be seen from the relationship between melodic materials in these 17 sections that the rondo-thinking is manifested in the form of a musical section.



Fig. 1. Score case 1.

*C. The rondo-thinking in motivations*

The principal part of the rondo-thinking in motivations is in the form of motive. In the middle of the first movement of the "Arena", at the end of each phrase is the threat motive  $\text{bA-F-G-bA}$   $\text{ba-f-g-ba}$  that originated in the middle introduction of the movement, and the music before each threat motive (which can be

understood as a phrase) is different. In this way, the thinking of motive rondo in inverted form is developed. For example in score case 2, due to the limited space, on the first half of the musical score of the complex section is used here. By combing the material relationship in this score and presenting it in the form of a table, rondo-thinking in motivations can be seen ("Table II").



Fig. 2. Score case 2.

TABLE II. THE RONDO-THINKING IN MOTIVATIONS

Theme mark	B	A	C	A	D	A
Form	Phrase	Threat motive	Phrase	Threat motive	Phrase	Threat motive

D. The rondo-thinking in the orchestration

The principal part of the rondo-thinking in the orchestration is mainly in the form of timbre collocation, and the task of rondo-thinking is accomplished through the reproduction of timbre. In the prelude of the first part of the first movement "Arena", the orchestra's full-playing orchestration technique, which is characterized by rolling and roaring, and the high-pitched buchanan horn that is characterized by solo, form the rondo-thinking in timbre. It is worth noting that the contrast between the rondo inserted part

and the refrain part can be understood in combination with the melody played. The main melody played by tenor buchanana of the main instrument is different every time, while the main melody played by the band is always played with a weak rise, a fourth fall and an upward octave to obtain the meaning of multiple repetitions of the refrain part. The shading sound made by the tutti and solo also has very contrastive effect. It can be seen from score case 3 in "Fig. 3" that rondo-thinking is embodied in the form of timbre arrangement.

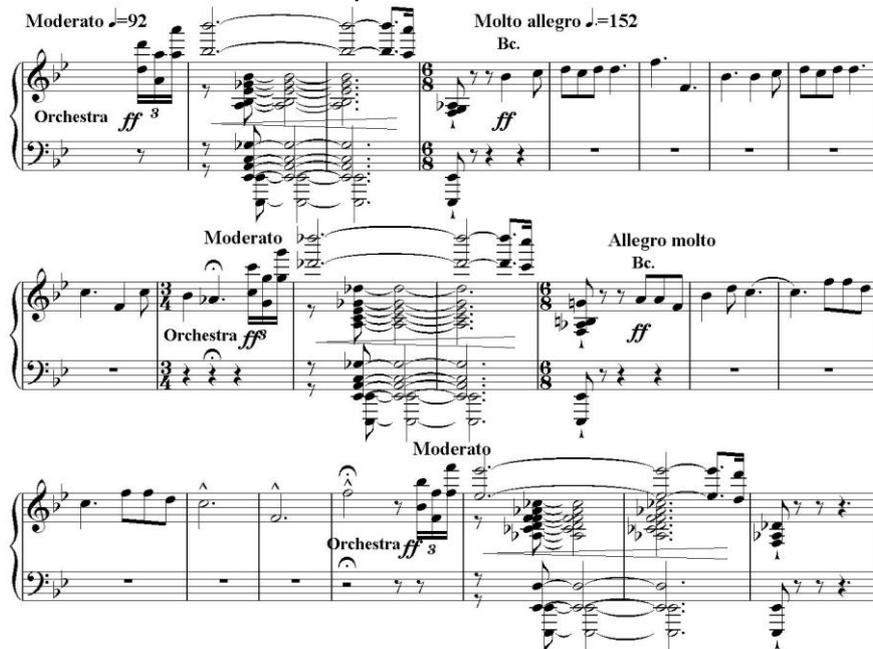


Fig. 3. Score case 3.

*E. The rondo-thinking in tonality and harmony*

The principal part of the rondo-thinking in tonality and harmony is a stable or relatively stable central tonality, form a contrast with the other tonality as the inserted part. The last part of "Epiphany" in the fourth movement is divided into five paragraphs due to different writing methods. These five paragraphs take

the main continuity of D major as the central tonality, but there are some relatively unstable and fuzzy harmonies between the main continuity to form the effect of the inserted part, and the two harmonies also form the contrast between the inserted parts, as shown in "Table III". As can be seen from the table, rondo-thinking is also reflected in tonality and harmony.

TABLE III. THE REFLECTION OF RONDO-THINKING IN TONALITY AND HARMONY

Theme mark	A	B	A	C	A
<i>Harmony form</i>	Static state	Dynamic state	Static state	Dynamic state	Static state
<i>Main methods</i>	Main continuity	Fuzzy, with the bass melody A sound around and the characteristics of the direction harmony	Main continuity	Fussy, featuring the use of bVI, bVII, which have the harmonic characteristics of the subordinate direction	Main continuity

*F. The rondo-thinking in tempo and intensity*

In the work "Festival of Rome", Respighi used the rondo-thinking not only in the paragraph, the section, the motivation, the orchestration and the tone (harmony), but also in the tempo and intensity. Of course, the composition of music must be the combination of multiple musical elements at the same time, therefore, intensity, tempo in the rondo-thinking of course will be combined with other elements.

In the introduction of the first part of the first movement of "Arena", the arrangement of tempo is obviously rondo, reflecting rondo-thinking (see score case 3 in "Fig. 3"). In terms of tempo, Moderato is the principal part of the rondo (it has appeared three times), and the inserted part is Molto allegro and allegro Molto,

which form a contrast with the principal part, reflecting the rondo-thinking in the tempo layout.

In the middle of the first movement, in order to highlight the fierceness of the trapped animal, brass instruments are used to play the threat motive. The corresponding intensity is also specially designed to highlight the ferociousness of the fierce animal with the high intensity of ff. The high intensity of ff appears 4 times, inserted by other intensity such as p, mp and f, etc. As a result, the rondo-thinking with inverted significance is shown, in which the ff intensity is the principal part and p, mp and f intensity are the inserted parts. The intensity layout between the threat motives and the complex phrase is shown in "Table IV", from which we can see the reflection of rondo-thinking in the intensity.

TABLE IV. THE DYNAMIC ARRANGEMENT BETWEEN THE THREAT MOTIVE AND THE COMPLEX PHRASE

Theme mark	B	A	C	A	D	A	E	A	F	A
<i>Intensity form</i>	p	ff	p	ff	mp	ff	f	ff	f	ff

From the above analysis, it can be seen that there are many forms of rondo-thinking in the symphonic poem "Festival of Rome". The use of the rondo-thinking in the work shows Respighi's familiarity with the principles of traditional musical structure was profound and heartfelt.

**III. CONCLUSION**

Influenced by the Impressionist and Post-romantic styles, Respighi's music creation has an inclusive and complex character. However, through the surface coat of impressionism and romanticism, his love for

traditional and classical methods of composition can still be found, especially his preference for the principle of classical rondo structure. In his practice of music creation, he conceptualized and introduced the principle of rondo, and applied it to the aspects of paragraph, section, motivation, timbre orchestration, harmony tonality, intensity and tempo, etc., so as to form the thoughts of rondo in the writing of music details. This practice has played a positive role in the shaping of musical image and the unification of musical structure. His creative thoughts on the extension and development of the principle of musical form are of enlightening

significance to contemporary music creation and are worthy of study.

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# Main Themes and Characters of the 1990s in the Cover Versions of Soviet Songs

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## ABSTRACT

The article investigates the aspects of recycling of the Soviet culture drawing on the example of a music TV show "Stariye pesni o glavnom" ("Old Songs About the Most Important Things"). It is traceable that there are main themes that are peculiar to the Russian reality of the 1990s and that are used in the reconstruction of the Soviet era both intentionally and spontaneously. The primary focus is on the features of body discourse, which becomes more and more explicit with each episode and, therefore, diverges from the canons of Soviet morality. This trend of bodily liberation reached its peak when the motif of harem was included in the narrative in the third episode. Another curious feature of the time is gangster characters who "wandered" from episode to episode, disguised in one way or another. The show romanticised the gangsters' image, and the criminal world of the 1990s got its "pedigree" represented by charming, charismatic characters.

**Keywords:** *Soviet culture, popular music, Soviet variety art, television, body culture studies, "Old Songs About the Most Important Things", the nineties, recycling, nostalgia, film music, music clips, harem, gangsters*

## I. INTRODUCTION

This paper draws on the concept of cultural recycling that implies recurrent ("secondary") demand for various artistic objects of the past after a period of oblivion. This concept has been popular during the three last decades among western researchers which aphoristically claim that "we deal as often with the "remnants of the past" as we do with the inventions of technical progress" [1]. Russian scholars rarely refer to the concept of cultural recycling, although Russian reality demonstrates that this approach is topical. One of the first key examples of symbolic "recycling" of the Soviet culture is the TV show "Old Songs About the Most Important Things" ("Stariye pesni o glavnom", 1995–2001) where Russian pop stars perform covers on Soviet songs.

In spite of their entertaining commercial nature, "Old Songs About the Most Important Things" implicitly reflected upon the problems of the "old" and the "new" societies, looked back nostalgically on the past and mocked it, anxiously revealing the challenges of the present at the same time. In fact, the resort to popular music of the past proved to be the magnifying

glass which showed dramatic changes in people's relationships and cultural values of the Russian nation in the critical period. Strange as it may be, the seemingly entertaining nature of the material significantly stimulated the feeling of the emerging crisis.

My hypothesis is that the true meaning of the phantasmagoria called "Old Songs About the Most Important Things" is defined not only (and not as much) by the Soviet past as by the present of the nineties. Within the framework of the project, one can evidently trace adherence to a rule related to the genre of historical film. The rule implies that the film which shows the events of the past tells us much more about the present than about the past [2].

The "Old Songs About the Most Important Things" TV show revealed the spirit of modernity in its reconstruction of the Soviet age. These "greetings" from the modern age were emerging during all the three episodes of the show, and they got more and more deliberate with time. One of the evident manifestations of this trend was, for instance, fetishism of material things. In the second episode, it was expressed by scrupulous reproduction of interior details of Soviet flats, in the careful attention to household items which were repeatedly shown in close-up. In the third episode, the triumph of material things took the form of

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decorations and outfits from Soviet films being thoroughly copied. The feast of familiar, recognisable details was, on the one hand, formally aimed at making the past look authentic; on the other hand, it met the demands of the new popular culture for luxury that required space to be filled with symbols of material well-being.

Another distinctive feature of the new time which became evident in the reconstruction of the past was the transformation of body discourse. This aspect should be considered in more detail.

## II. CHARACTERISTICS OF BODY DISCOURSE

As we know, sexual revolution of the late 1960s that took place in the West only slightly echoed in the Soviet Union. No doubt, it had its influence on the transformation of body discourse in the USSR, including popular culture (particularly in literature and films). However, it is evident that "sexuality of a Soviet person was being formed in the frames of deprivation of a range of forms of getting pleasure which usually defined the conditions and representations of sexual desire in western culture" [3]. In our country, full-fledged sexual revolution started only during the Perestroika period when "attitude to sex became <...> one of the main symbols of new, liberal, pro-Western, anti-Soviet, individualistic, hedonistic mentality that had been suppressed and persecuted by the communist party" [4].

By the mid-1990s national popular culture found itself in an ambiguous situation. On the one hand, it did not have a systematic experience in broadening of the horizons of sexual expression, our country lacked the experience that had been forming in western popular culture for thirty years. On the other hand, many years of suppression resulted in rapid expansion of "world standards" of body discourse that neither the society nor the expressive means of the popular culture were prepared for. People in national show business were learning the aesthetic rules of naked body demonstration "by rule of thumb", not having the experience of working with camera, light, body physiognomy, visual metaphors and so on. This resulted in rather crude, primitive and to a great extent anti-aesthetic outcome, mainly in films and music clips.

The "Old Songs About the Most Important Things" TV show turned out to be at a symbolic crossroads in terms of body discourse. As a child of contemporary popular culture, the show could not but demonstrate a new level of body liberation. At the same time as a project aspiring to reconstruct the past, it could not completely neglect the moral norm of the Soviet time. As a result, just like every compromise, "Old Sings About the Most Important Things" showed rather quaint forms of combining two polar concepts of attitude to the body.

Thus, in the first episode of the show most female characters were dressed in colourful dresses below the knee, they had fringed shawls on their shoulders and thick artificial braids, often not matching the colour of their own hair, on their heads. Nonetheless, such outfits resembled nothing else but "village" stylization, as one could now and then see fashion items from the nineties: lace-up boots (Lada Dance), nylon stockings with garters (Natasha Korolyova), low necklines (Irina Otiyeva, Larisa Dolina). Female body got its sexuality as if unintentionally, accidentally; it did not strive to be provocatively attractive (as it was common for music clips of the time), although, no doubt, there was hidden sensuality in it. Bright make-up, soulful poses and exaggerated gestures played an important role in it.

In the first episode, male body was much less sexualized than female body. Baggy Russian shirts, sweatshirts, caps and big boots prevailed among the outfits. The only character in whose clothing and movements masculine attractiveness was especially emphasized was Bogdan Titomir. His flared corduroy trousers were adorned with a belt that had disproportionately big shiny buckle that was "stumbled upon" either by the artist's hands or the camera. In addition to this, the artist actively moved his hips and held a "rampant" electric guitar in his hands, trying to look like a tough rock star<sup>1</sup>. However, this character was meant as a phenomenon that was alien to the village scenery, a character who had popped up not even out of the urban environment, but from an utterly different epoch<sup>2</sup>.

Thus, in the first episode, body discourse was revealing itself within the frames of inconspicuous, not always conscious conflict between the need to stick to the style of quasi-Soviet epoch that was being reconstructed and the urge to keep up with the fashion, meet the requirements of contemporary popular culture. Body discourse demonstrated ludic element of the reconstruction and the fact that it was more important for the show makers to play, to have a chance to "wink" at another epoch rather than retain authenticity in its portrayal.

The second episode of the "Old Songs About the Most Important Things" approached the problem of authenticity of the "picture" in a much more meticulous way. It was this very episode, as it was mentioned in the introduction, that reproduced the material aspect of the 1960s in a very scrupulous way. Almost in every set-up the show makers lovingly reproduce the interiors of Soviet flats (wallpaper patterns, curtains, furniture, TV and radio sets), thoroughly copy TV studio settings

<sup>1</sup> On the function of a guitar as a phallic symbol refer to: [5].

<sup>2</sup> It is not by chance that Bogdan Titomir performed "Chervona Ruta" composed in 1970 while the time frames of most songs from the first episode covered 1930s-1950s.

("The 13 Chairs Tavern", "Little Blue Light") and the outfits of film characters.

Similarly, body discourse is constructed in accordance with the epoch. However, elements of other epochs and cultures now and then appear in the reserved dress code and gestures. For instance, the look and the bodily movement of Anzhelika Varum refer to the image of a pin-up girl. This style of semi-erotic illustrations played an important role in American popular culture of the 1930s-1940s, being an essential part of military patriotic propaganda [6]. Anzhelika Varum is dressed in a light "doll-like" dress with a low neckline, strikes seductive poses directly adopted from pin-up iconography. Moreover, just like many pin-up models in the posters of 1940s, she is holding a wind instrument. However, if horns in the hands of pin-up girls used to symbolise calls for military action, then the clarinet that Anzhelika Varum is pretending to play can be easily interpreted as phallic projection.

The resort to American popular culture is formally justified by the style of music that is playing, for Anzhelika Varum is singing "Our Neighbour"<sup>3</sup> – a song that Soviet people of the late 1960s used to dance twist to, which was considered "enemy's" dance. Nonetheless, with the help of pin-up, the show makers are trying to make the Russian sexual revolution "legitimate". As a matter of fact, Anzhelika Varum as a pin-up girl plays the role of the wife of a "new Russian" – she is a sexy woman in a good shape that does not know how to entertain herself. The interior of her flat is literally full of gilded cages with birds. Symbolically, the character's flat turns out to be the cage, too – a splendid ceiling-high Christmas tree, big windows, magnificent curtains and a red grand piano. At some point the spectators see a chain of children in party suits, following their mother in a "conga line". Completely alien to the style of original pin-up, these children symbolise the ideal of family values that the new social class – Russian businessmen – possess. In their opinion, a wife should look like a top model and radiate motherly virtue at the same time<sup>4</sup>.

Throughout the entire second episode of the "Old Songs About the Most Important Things", this kind of allegedly unintentional "rise" in the explicitness of body discourse in the reconstruction of the Soviet times can be seen on multiple occasions. For example, at the end of "Jamaica"<sup>5</sup> performed by Valery Meladze, the Christmas tree suddenly transforms into a palm tree with two girls in bikinis. In the next shot these two pictures are edited so they start to intertwine and flicker like Christmas lights, which, with the Hall of Culture in

the background, literally produces a surrealistic effect. In the same way, as if unintentionally, in the piece performed by Philipp Kirkorov, his shirt happens to be unbuttoned a little bit more than needed, which reveals the artist's torso with massive golden chains on it (another feature of the "new Russian" style). To make the artist even more attractive in a manly way, his image is completed with an electric guitar, which makes an obvious phallic connotation. Finally, all the norms of body demonstration of the Soviet culture are swept away by the image of Natasha Korolyova in the character of Anna Sergeevna – the temptress from the "Diamond Arm" movie (1969. dir. by L. Gaidai). All of Korolyova's poses are deliberately exaggerated and much more sexualised, the original version seems extremely chaste in comparison with them, and the reconstruction seems vulgar. The scene is made vulgar not only by the shortness of Natasha Korolyova's dressing gown, her tasteless colourful make-up, cheap prostitute's poses, but also by her accent.

Thus, the second episode is an attempt to "have it both ways" in terms of body discourse. On the one hand, the show makers try to make fashion details as authentic as possible in their reconstruction of the outfits of the Thaw period. On the other hand, they go far beyond the Soviet epoch in a number of aspects, in particular, in terms of geography (the resort to foreign culture including American), physiognomy (the extent of body demonstration and explicitness of poses) and history (references to the characters of the nineties).

The third episode of the "Old Songs About the Most Important Things", although formally dedicated to the Soviet 1970s, did not strive for authenticity in its depiction of this historic period. Its main storyline was not the Soviet age itself, but its music and cinema heritage which got chaotically mixed in the show. By that time, the show makers stop aligning with the Soviet age, thus making the project a paraphrase based on not so much Soviet as popular world culture. In spite of the fact that the scenes and characters from Soviet films are used as the main storyline, they are perceived as some decoration that can be freely adjusted and changed.

With such approach, it is only logical that the canons of Soviet body discourse stop being observed even on the formal level. The appearance of a naked body is no longer justified by the composition and the storyline since it becomes an essential part of a music TV show. It is in this context that the young frontman of "Boney M" devotedly demonstrates his fit torso. For a duet with Gloria Gaynor, Larisa Dolina chooses a transparent dress, which is much more provocative than the outfit that the American super star has chosen to wear. The paradox is that as decades have passed, Russian pop culture is way ahead of the American culture in terms of body liberation. In this "undressing race" the show makers attempt to abuse the most sacred

<sup>3</sup> Lyrics and music by B. Potyomkin.

<sup>4</sup> Similar female characters can be seen in the clips of the 1990s – early 2000s. Refer to Tatyana Ovsienko "My sun", "A woman's happiness"; Kristina Orbakaite "Da-di-dam".

<sup>5</sup> Music by T. Valli, lyrics by D. Seren, G. Seren.

images – Soviet cartoon characters. In one of the "lead-in" episodes we see the Hare from "Well, Just You Wait!" – a make-up artist powders his snout with a cute pink brush. In the next shot the same brush is used to do the same with a naked girl posing in the bathroom. All of that is shown on the go, as if it is working process, something to be taken for granted. This substitution of a character from a children's cartoon is meant to be an innocent joke, however, it actually has a shocking effect.

Another theme of the third episode of the "Old Songs About the Most Important Things" which is closely related to body discourse is the harem line. It was used at the end of the second episode for the first time already, when Igor Nikolayev performed a cheerful hit in the style of VIA, accompanied by ballerinas making elegant pas. The absurdity of such match was probably justified by the desire to demonstrate the broad spectrum of Soviet achievements which, no doubt, included classic ballet. Besides, this type of art, in contrast to VIA, still remained the calling card of the country in the nineties, too, maintaining the cherished "continuity" within the frames of the TV project.

In the third episode, characters from various cultures are put in the harem setting where a male artist is surrounded by a swarm of seductive women. The frontmen of "Ivanushki International" as village boys from the time of Ivan the Terrible sing and dance in a ring with girls in pseudo-Russian costumes. Valery Leontiev sings "Hafanana" <sup>6</sup> in African dialect surrounded by Indian dancers in saris. Vladimir Presnyakov as either Petrukha or Ivan Sukhov from "White Sun of the Desert" is relaxing in the company of beautiful Oriental beauties. Maxim Leonidov as a careless offspring of the tsar spends his time surrounded by girls who hit him with sauna switches and then dance cancan in splendid dresses of the 18th century. Finally, Valery Meladze appears as a suffering lover, sinking in the bodies of Brazilian carnival dancers. In short, the harem line is included in the depiction of various cultures – not only oriental, but also Old Russian, Indian, European, Latin American. Moreover, it happens outside parallels with song lyrics, in contrast, it happens as if by contradiction. For instance, harem could be suitable for "Rasputin" <sup>7</sup> by "Boney M", however, it is often included in tender VIA-ballads about love for the one <sup>8</sup>.

<sup>6</sup> Lyrics and music by Afric Simon.

<sup>7</sup> Song authors: F. Farian, F. Jay, G. Reyam, (H.J. Mayer). Its storyline is based on the lovefulness of a Russian courtier, which, of course, has an extremely indirect relation to the figure of Grigory Rasputin.

<sup>8</sup> For example, "Ivanushki International" perform a song called "The love of Alyoshka" (S. Dyachkov, lyrics by O. Gadzhikasimov, 1970, VIA "Happy Guys"), Vladimir Presnyakov

The degree of female nakedness in the harem line increases gradually. From baggy pseudo-national sarafans ("Ivanushki International") through bare belly (the piece with Vladimir Presnyakov) and low necklines (the piece with Maxim Leonidov), the show makers reach the extravaganza of Brazilian carnival (the piece with Valery Meladze).

What can this constant resort to harem in the context of a New Year show which is dedicated to the reconstruction of the Soviet age tell us? Firstly, the crowded harem demonstrates the scale of the show, makes the picture look luxurious. Secondly, the harem legitimises the demonstration of the naked body, "justifying" the explicitness of the body discourse by the peculiarities of "another" culture <sup>9</sup>. Finally, it becomes an unconscious manifestation of the shift in moral norms, when monogamy is no longer the only form of relationships. Now, in contrast, it is implied that a successful man should be surrounded by many women, be a collector of attractive female bodies. This trend, no doubt, stems not from the national customs of the Soviet Union, but is caused by the conjecture of the modern age with its beauty contests and the shifted paradigm of understanding of female body.

Thus, throughout all the episodes of the "Old Songs About the Most Important Things" one can trace the transformation of body discourse. In the first episode, the resort to the Soviet age became the reason for playful interpretation of the forgotten moral norms. The characters tried to behave decently, although in many details of their behaviour one could notice much greater sexual liberation than they were trying to demonstrate. In the second episode this explicit body discourse receives its own place in genre scenes. The sexuality of the new age is displayed not so much in the Soviet as in the Western pop culture of the past. By the third episode, all the conventions are swept away, and the Soviet age is perceived as a fantasy screen which is used by the modern time as a cover for the new level of body explicitness which is ecstatically demonstrated.

### III. THE TRANSFORMATION OF THE GANGSTER'S IMAGE

In addition to the sexual revolution, the 1990s are closely associated with the heyday of the criminal world. One would think that the genre of a New Year show does not mean the resort to such complex, topical,

performs "There is no one like you" (Y. Antonov, lyrics by I. Bezladnova and M. Belyakov, 1970, VIA "Singing guitars", "Happy Guys"), Valery Meladze sings "My shiny star" (V. Semyonov, lyrics by O. Fokina, 1973, VIA "Flowers").

<sup>9</sup> In the like manner, through depiction of "Eastern immorality", 19th century artists of Western Europe "constructed the discourse of accusation of the East in terms of infirmities that Europe did not want to admit having" [7].

painful theme, but the time "speaks" for itself, often beyond the will of the show makers.

The "Old Songs About the Most Important Things" have almost no references to illegal activities and completely no manifestations of violence. However, some details that imply that the criminal world is very close appear within the frames of the project. For instance, the characters often use nicknames created from their surnames when they address each other, and not their real names: Makaronych (Andrey Makarevich), Malina (Alexander Malinin), Gazik (Oleg Gazmanov). Such unceremonious nicknames directly refer to pseudonyms (street names) of the representatives of the criminal world, they are an essential part of the code language for "cronies". Another similar example occurs in the second episode of the show when a new character tries to join regular customers of "The 13 Chairs Tavern" - pan Racketeer. One can clearly see the attributes of a gangster in his look (shaved back of the head, a golden watch and a chain); he is also characterized by exaggeratedly "dumb" facial expression and an "'assertive' line of behaviour" [8].

Besides the small scenes, there are charismatic characters with criminal manners in all the three episodes of the "Old Songs About the Most Important Things". Each of them sings a song which gains the second wave of fame after the project. Initially unrelated to the criminal genre, two out of three songs become the music symbols of new criminal mythology.

The gallery of semi-criminal characters is opened by Garik Sukachev with the song "I will recognize my beloved one by his step". This song does not have a known author<sup>10</sup>, and its music genesis belongs to the street folklore of the early 20th century. It is an example of a popular in the post-reform Russia vocal act which "simply tells the story about the 'complications of love' in the language everyone understands" [10]. In terms of the plot, the song has something in common with a heart-rending romance, at the same time, there is no death theme which is characteristic of this genre. The persona takes a roundabout approach to the subject by describing the foppery of her vis-a-vis, and then confesses that their separation is inevitable, bewailing her unenviable fate of an abandoned, forgotten lover.

In Garik Sukachev's version, there is significant digression from the original lyrics. Firstly, the artist repeats the first verse at the end of the song, which relocates the focus from the tragedy of separation to the description of the dandy look of the beloved one. Secondly, he modifies the clothing details so that they

become elements of absurd mysterious dress code<sup>11</sup>. However, within the frames of the TV show, these phonetic mistakes are used with good effect by the character performing the song. Sukachev is portrayed as a convicted person who returns from the prison camp, which is evident from the number sewn on his sweatshirt. The artist shows the manners of a complete convict through the way he is holding a cigarette, the sharp look in his eyes, assertiveness in communication. As a result, the strange combination of "a hat on a panama" and a strange model of shoes "nariman" transform into some kind of subcultural fashion described using corresponding criminal slang.

No less important for the transformation of a heart-rending romance into a gangster song is the way it is performed. Sukachev sings rhythmically free, with many agogic deviations, with constant "hard-driving" syncopation in the accompaniment. He sings on behalf of the character who has a devil-may-care attitude, who can do whatever he wants. The rollicking performance conveys the feeling of freedom, the long awaited freedom, surprisingly well. There is a subtle contradiction between the frothy dandy from the song and the character performing it – the man who has been through serious hardships and who considers this clothing details to be mere jesting. At the same time, Sukachev's character desperately misses this careless life that he, as it seems, used to have and that is long gone.

Sukachev's convict became a key figure not only for the "Old Songs About the Most Important Things", but also for the popular culture of the 1990s. First of all, the criminal present got its history in the Soviet past in the form of a rather charming, charismatic character. It is not an accident that this song started being broadcasted at once and is still Garik Sukachev's calling card. Later this image was used in numerous films, series and pop songs (from "The Thief" by Pavel Chukhrai (1997) to the "Black Bimmer" hit by Seryoga (Sergey Parkhomenko)). It is from this very moment that the trend to romanticise the image of a gangster starts, the gangster who, despite his seeming brutality, tends to be very sentimental deep inside and is, actually, a good person.

In the second episode of the "Old Songs About the Most Important Things" Alexander Malinin, who had been building his image through the aura of nobility culture of the 19th century before that, plays the role of

<sup>10</sup> On the history of the song refer to [9].

<sup>11</sup> I will compare it with the original version performed by Yuri Morfessi: "I know my beloved friend by his step/ He wears grey trousers/ He wears a panama hat/ His shoes have *riepas*"(ukr. special insoles that make a sound when one walks, which was fashionable at the time). In Sukachev's version, the character wears "a hat on a panama", which is absurd; instead of usual trousers – "riding-breeches" which refers to military uniform; and "nariman shoes" are a phonetic mistake.

a semi-criminal person. In the show he transforms from an aristocrat into a fraudster with a reference to Ostad Bender – a tilted cap, a red scarf, thin moustache, black and white shoes, striped shirt that can be seen under his suit, and careless manners. He is accompanied by several zanies who help Malinin's character perform tricks like dancing on the bench, throwing a penknife, beating people and so on. All of this is performed with the song "No need to frown, Lada" playing<sup>12</sup>. This popular twist of the 1960s turns into a type of a criminal song performed by a street gang as a love serenade under the window of the beloved one.

In comparison with Garik Sukachev's character, the character of Alexander Malinin looks like an "underling". However, both of them have a strong artistic and brutal element in them<sup>13</sup>. They both have criminal record<sup>14</sup> and win over by their charisma. In the long run, Malinin's initial image of an aristocrat helps his character who is meant to be a potential representative of the new criminal elite.

In the third episode of the "Old Songs About the Most Important Things", one could notice a strong line of social stratification in the interpretation of the song from "The Sandpit Generals"<sup>15</sup> movie. To understand how significant the transformation of the song meaning is, one needs to refer to its genesis.

In the middle of the 1970s, Soviet cinemas started to show the American movie called "The Sandpit generals" about the hard life of Brazilian homeless children. The Soviet stage at once covered one of the main music themes from the film. However, if in the original version the storyline was based on the dialogue of a fisherman going to the sea and his wife, then the Russian text became a paraphrase on the plot of the movie itself and was a monologue of a homeless child presenting a claim to the ruling class for his hard life.

It is very symptomatic that the Russian text turned out to be extremely distant from the original and transformed into a sentimental story about social inequality. There was political implication in it since in this version a foreign song could go through censorship and become immensely popular on the Soviet stage. According to Sergey Zhuk, it was these films telling the story of "indigenous Americans fighting against the greedy white imperialist Americans" that the Soviet people of the 1970s based the ideas of "imaginary

America" on. The researcher emphasises that film music played an important role in the creation of the US image [11].

In the "Old Songs About the Most Important Things-3", the line of social inequality is displayed through a *mise en scene* from "Hello, I'm Your Aunt" movie (1975, dir. by V. Titov) where a TV presenter Valdis Pelšs and the frontman of the "Neschastniy Sluchay" ("The Accident") band Alexey Kortnev mocked the famous dialogue between false Donna Rosa with Colonel Chesney. The artificiality of their love story was opposed to the movements of the street gang played by the members of the "Neschastniy Sluchay" with the same Alexey Kortnev as their leader. The kids walk on the reinforcing elements of the decorations and are symbolically in a higher position than the fake bourgeois couple from the film.

Having appeared in the "Old Songs About the Most Important Things-3", "The Sandpit Generals" struck the nerve of social inequality, however, not the foreign, but the Russian inequality that became evident in the mid-1990s. Nonetheless, the paradox is that the song was sung on behalf of the gang which was no longer a victim, rather the legislator of social stratification in Russia. The song became a golden hit in the new "criminal" music (as well as the soundtracks from "Gangster Petersburg" and "Bimmer"). It is symptomatic that in the "Brigada" series (2002, dir. by A. Sidorov) it is this very song that is sung as the hymn of the brotherhood at the wedding of a mafia boss.

One could argue about the legitimacy of such inheritance of a difficult childhood and unintentional criminality by the film gangsters<sup>16</sup>. However, this song probably started the new trend of poetization of orphanhood – one could remember the image of Shura (Alexander Medvedev) and the song "Homeless child" by "Hi-Fi". Thus, romanticization of the criminal world got new lines, connected by the theme of social inequality.

#### IV. CONCLUSION

A thorough analysis of one of the key entertaining music shows of the 1990s has shown how complex the interaction between the past and the present in it is. Starting as an experimental mock homage to the lost epoch, the "Old Songs About the Most Important Things" have unexpectedly brought to life the nostalgia for the Soviet culture and created the canons of its

<sup>12</sup> Music by V. Shainsky, lyrics by M. Plyatskovsky.

<sup>13</sup> Sukachev's character, instead of joining the festive dinner that his wife (Lada Dance) has prepared for him, takes her to bed. And Alexander Malinin at the end of the song says a sacramental phrase: "Love is not something simple. You need to make love".

<sup>14</sup> If the audience understands it by the number on Sukachev's sweatshirt, then in Malinin's image we understand it by a tattoo with the sacred name "Lada".

<sup>15</sup> Music by Dorivak Caymmi, Russian lyrics by Y. Ceytlin.

<sup>16</sup> According to Viktoriya Sukovataya, the "Brigade" ("*Brigada*") series is based on a gangster saga. However, if the characters in classic American films of the genre ("The Godfather" by F. Coppola, "One Upon a Time in America" by S. Leone) were initially outsiders of the American culture and had no alternative to criminal activity to earn a living, then "the characters of the "Brigade" are absolutely free to make their moral choice, and neither religion, nor nation or race limit their initial choice" [12].

interpretation. Scrupulous reproduction of material details which allegedly make the picture authentic has become an essential attribute of most retro projects. At the same time, historic distance between the epochs was kept by a great deal of irony which was always a part of the producers' approach. In addition to irony, the present "revealed" itself by various "alien" details and lines, and the further on, the more deliberate they became. Moreover, the show always had things that occurred unintentionally and "gave away" the time. In short, all of this has helped to create an artistic text that has many layers in its meanings and that has in many ways defined our perception of the Soviet and post-Soviet time, 1990s in particular.

Many profound researchers of Russian culture and society were trying to explain this phenomenon of colossal popularity of the "Old Songs About the Most Important Things" and their influence on social mentality. For instance, Boris Dubin came to the conclusion that this project and the mania for retro series that followed emphasised not the fact of saying goodbye to the past, but reconciliation with it. "This reconciliation with the Soviet," he continues, "and, at the same time, with your own self, the way you are, is one of the main characteristics of the Putin period in Russian collective life" [13].

Those researchers who were trying to reflect on the success of the show, as the saying goes, without delay, were no less shrewd. For instance, Ekaterina Shtern defines the root causes of the resort to Soviet culture as an opportunity to neutralise the distinction between the mass art and the elite art by the creation of the art "for all" [14]. One should admit that in many ways the producers managed to do that since the "Old Songs About the Most Important things" were probably the last New Year show that the whole country was watching.

In her turn, Tatyana Cherednichenko recorded rather controversial relationships between the past and the present that occurred in the reinterpretation of Soviet songs. According to her, these "songs on the post-Soviet stage help to magically restore the link between epochs broken by 1991. And yet at the same time they demonstrate the inevitability of this break since they are just symbols of their own past" [15].

Nonetheless, it should be admitted that we rewatch the "Old Songs About the Most Important Things" today with a deep sense of nostalgia, although not only for the Soviet times, but for the 1990s. Thus, the project turns out to be a quaint reflection of several historic periods at the same time.

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# "Zakopianski" Style: History of Creating

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## ABSTRACT

The subject of the study is dominant feature of the 20th-century Polish culture: the "Zakopiański" style (also Zakopane style) and the main range of phenomena related to it. The idea of creating the style belonged to Stanisław Witkiewicz, who saw in the culture of Podhale (its historical name is the Rocky Tatras) the preserved rudiments of the pra-Polish culture, on the basis of which modern art could be revived. Being an artist and writer, Witkiewicz created a kind of myth of a state rank around this phenomenon: on the basis of the Podhale art, he proposed to revive the modern national Polish culture, which seems to be a certain paradox. The imaginative folklore patterns gave endless possibilities for various interpretations. The followers of Witkiewicz brought their additions to this style, greatly simplifying its original mythical and philosophical content. The aesthetics of the "Zakopiański" style was developed by writers and artists of the Young Poland circle at the beginning of the 20th century. During the interwar period, artists were influenced by expressionism, formism and futurism, however, they were primarily motivated by the idea of creating modern Polish national art. This style found its most vivid expression in composer's works. The neo-folklore direction, convincingly represented by the "new national style" of Karol Szymanowski, became the most promising.

In order to determine the cultural retrospective, the author uses the methods of historical reconstruction and style analysis, presents the main approaches to this phenomenon that are relevant in modern Polish art history.

**Keywords:** *Stanisław Witkiewicz, the culture of Podhale, the Polish national art, the Goral folklore, Karol Szymanowski, Harnasie, the "Zakopiański" style, villa "Pod Jedlami"*

## I. INTRODUCTION

The keen interest in the everyday life of the Podhale region (Rocky Tatras), characterized by the majestic beauty of nature, arose in the 70s of the 19th century and by the end of the century a very active local art community had formed here. And this is no coincidence: the folklore of Polish highlanders (Gorals) attracted with the originality of not only decorative art and architecture, but also with the unusual folk music. The fact that the formation of style took place during the heyday of the art of Young Poland is certainly logical: interest in ancient national cultures has become one of the brightest signs of the Modern. Gradually, Zakopane became "Polish Athens" and "Polish Piedmont" (the Polish elite introduced these definitions in relation to places that were "symbolic" for their culture at the end of the 18th century), discussed the ideas of Poland becoming independent and made assumptions about its mysterious pre-Slavic past. This high status of the recognized art center of Zakopane held until World War II. To visit here was considered not only prestigious, but simply necessary for any self-

respecting Polish creator. Writers and artists have united in the society "Podhale Arts" (Sztuka Podhalańska) and the association "Kilim". It was in this sequence that, along with developing public organizations, sports events and scientific research, Zakopane gradually became the art center of Poland.

## II. CULTURAL ASPECTS

The idea of the creating a new national Polish style belonged to Stanisław Witkiewicz – an artist, writer and critic, who first came here for treatment only in 1886. Zakopane was struck by his imagination so much that Witkiewicz began to propagate the Goral culture as Polish "pre-Slavic", on the basis of which, in accordance with the aesthetic trends of that time, contemporary national art could and should be revived. With his inherent passion and dedication, Witkiewicz was actively involved in the development of a new national art for himself. Finding Polish archaic in the art of highlanders-Gorals (primarily in wooden architecture), Witkiewicz brought it into typical motifs and forms of art of the Secession, expressing his vision

of new architecture in the designs of houses built according to his sketches in Zakopane. The most famous of them became the villa "Koliba" (1892–1893) – the first house built by Witkiewicz for his family, and the "House under the spruces" built for Jan G. Pawlikowski and rightfully recognized as one of the masterpieces in the "Zakopiański" style (villa "Pod Jedlami", 1896–1897); the intriguing name in the Goral dialect reminds that on the western side from the house there were three spruces, fortunately, new ones have already grown in their place.

Both houses were built exclusively according to the sketches by Witkiewicz, in the construction of "Koliba", the simplest of all Witkiewicz's projects, the well-known wood carvers participated; in the creation of "House under the spruces", carried out only for nine months with the all decorations, the famous masters of the region Jan Obrochta and Wojciech Roja took part. During the five years separating these two projects, the villas "Pepita" (1894), "Oksza" (1896) and "Zofiówka" (1896) were also built. One way or another, these villas have survived, "Koliba" presents now a museum exhibition dedicated to the works by both Witkiewicz (father and son), the external details of "House under the spruces", including all the interior decoration, have been restored or updated in the last decade, contrasting with the timber darkened with time. The initial appearance of the house can be imagined by looking at modern examples of "villas" in the "Zakopiański" style, sparkling amber shine of lacquered wood against the backdrop of green-blue tones of the surrounding landscapes. "House under the spruces" almost from the moment of its construction became a meeting place for famous guests.

Interest in Zakopane and the Tatras arose long before Witkiewicz, but only he could give them a meaning that no other European mountain resort could repeat. As an artist and writer, Witkiewicz created a kind of myth of a state rank around this phenomenon: he proposed to revive modern national culture on the basis of Tatras art created by the highlanders of the border Slovak-Polish region (Orava–Podhale), very far from the native Polish folklore. The explanation of this paradox can be found in his conviction that in the Gorals' life and work he saw the pre-Slavic principle expressed in visual "catchiness", "fairy-tale" naivety, severe simplicity, which could give a new impetus to modern art. Witkiewicz expressed his impressions without delay in his illustrated editions on "Zakopiański" style [1]. The next volume named *Na przełęczy. Wrażenia i obrazy z Tatr (On the mountain pass. Impressions and Sketches from the Tatras)*, already published in Warsaw in 1891, turned out to be impressive: 123 author's engravings (in the technique of woodcuts) devoted to everyday life, nature, culture, and, of course, the Gorals themselves, occupied more than half of the publication [2]. It is curious that at the

origins of the style, as a result of which a significant layer of Polish culture of the whole 20th century and subsequently brightly defined "zakopiańszczyzna" ("zakopanism"), lies the only brief remark about the essence of the Goral art from Witkiewicz's letter to his sister: 'Legend is a treasure and power, often far surpassing both history and reality' [3].

As Barbara Tondos notes in her monograph *Styl zakopiański i zakopiańszczyzna*, Witkiewicz's followers almost immediately brought their "additions" to this style, greatly simplifying its original mythical and philosophical content. At the same time, the style began to be associated with the nationwide Polish style due to its "archaism" (or rather, its pseudo-archaism), forming a peculiar phenomenon of the "myth around myth" [4]. The researcher supposes that the term "Zakopiański" style is appropriate to use only in relation to the work of Witkiewicz himself and the works created by his closest associates in the beginning of the 20th century. She also means that the term "zakopiańszczyzna" will be more consistent with aesthetic interpretations the Goral folklore after the early 1920s. However, this opinion is quite controversial, primarily because different types of art have assimilated the ideas of this style for several decades: a striking example is the fact that in Polish music the first samples in the aesthetics of the "Zakopiański" style were written only in the early 1920s by Karol Szymanowski, the situation in the literature also does not look so clear. The artistic features of the "Zakopiański" style have been questioned more than once, since this art, especially with its peculiar "artistic" deformation, was distinguished by deliberate simplicity and demonstrativeness, colorfulness of household items and lapidary expressiveness of means in architectural details. However, they left wide scope for creativity based on them, which is why it turned out to be so viable. It must be emphasized that the main meaning of this art was in the content that was hidden behind external simplicity. Witkiewicz saw in the Goral folklore the possibility of a return to the eternal humanistic values that express the archaic folk culture and the nature in which it was formed. The whole atmosphere of Zakopane, in the opinion of the entire Witkiewicz circle, was a kind of fairy tale garden city. Undoubtedly, the views of this small town, which is freely spread out in the mountain valleys with such an original way of life, evoked and still evokes a strong emotional response, penetrating for many years into the hearts of all who then continued to get to know more in detail the local folklore: music, legends, and not only objects of the decorative art.

Witkiewicz himself, being primarily an artist by training, never, in addition to manor projects, developed any standards for this style, the specific artistic impulse of which lay in the imaginative folklore patterns, which provided endless possibilities for various interpretations

in the context of the mythological character of many contemporary art samples of the turn of the century, and then in the context of the acuteness of the art of the interwar avant-garde, constructivist motifs of the middle of the century or kitsch gestures of the last decades. The standard of artistic interpretation by Witkiewicz of a decorative art was his famous estates, telling everyone who was carried away by this style, the path to the embodiment of their emotions and aesthetic ideas. Possessing a variety of talents, perfectly feeling the specifics of the smallest details of the decor, Witkiewicz deliberately imitated in his projects all the characteristic signs of national life.

As mentioned above, a significant role in the formation of the new style was played by the decorative art (and not just wooden architecture), which gained new opportunities thanks to the organization of the School of Wooden Crafts (*Szkoła Przemysłu Drzewnego*). The history of the emergence and development of the School is quite fascinating. In 1874, the recently organized the Tatra Society (*Towarzystwo Tatrzańskie*) was puzzled by how to improve the life of the poor Gorals and give them the opportunity to earn money: in the Charter of the Society, one of the goals was "support for the highlanders' crafts". For the sake of this, the School was created, the analogues its leaders found in the activities of workshops in Tyrol and Switzerland. The ministry refused to financially support this undertaking, and the Tatra Society for its money sent Maciej Marduła, a self-taught woodworker, who for six months perfected his skills under the guidance of the famous woodcarver and sculptor Franciszek Witkiewicz, the father of Stanisław Witkiewicz. It was Marduła, who also gained teaching experience in Krakow, became the first teacher in the history of the School of Wooden Crafts, which opened on July 10, 1876. Two years later, the school was reorganized into the Imperial School of Wooden Crafts under the jurisdiction of the Austrian authorities, and the director took the Czech by origin Franciszek Neuzil – an excellent organizer who received an art and teacher education in Vienna. The main focus of training was the production of household items based on the stylization of folk patterns, as well as imitations of the so-called historical styles (primarily Neo-Roman and Neo-Gothic, since the masters in particular carried out orders for churches). Encouraged by Witkiewicz's activities, after 1886 Neuzil significantly expanded the range of motives for styling the arts and crafts using traditional for the Polish Secession floral and Gothic ornaments.

Despite the transfer of the School to Austrian jurisdiction, the Tatra Society continued to support the School with orders and pursue policies aimed at developing the Podhale culture, with the goal of preserving and reviving the national Polish culture as opposed to imperial trends. The propaganda of the School's activities by the Society led to the rapid

recognition of its merits not only by the inhabitants of Zakopane, but also by artists of other areas. Two years after the opening, the uniqueness of this establishment was highly appreciated abroad, for example, the well-known burgomaster of Brussels Karl Bulls recalled: 'To provide for the Gorals population, the School of Wooden Crafts was organized in Zakopane. We had a good opportunity to learn about this institution, which we visited on the occasion of the opening of an exhibition of works by young students. Although only two years have passed since the founding of the school, the results achieved deserve attention; drawings were made with great purity and diligence. However, we fear that the choice of models does not distort the originality of native for the Goral art' [5].

Since 1896, for five years, the director of the School was Edgar Kováts, an architect, and subsequently the rector of the Lviv Polytechnic, who was educated in Lviv and Zurich (with Gottfried Semper). This period stands out as a sharp controversy between the School's leadership and Witkiewicz, who accused foreigners of promoting alien art samples from other regions of Europe, especially Tyrol and Bavaria, alien to the Polish Podhale. Kováts's response to Witkiewicz's "Zakopiański" style was the author's article on the ornaments of Polish highlanders *Zakopane samples* (the translation *Die Art Zakopane* and *Maniere de Zakopane* express the meaning of the name more accurately), released in the form of a special portfolio with drawings (Kováts, E. *Sposób zakopiański*. Wiedeń–Lwów: Gubrynowicz & Schmidt, 1899). These samples, reflecting the actual direction of teaching, which deformed the original Goral art, caused a stormy outrage of Witkiewicz and his comrades. And this is not surprising, the architect, painter, art theorist, Hungarian by origin, Kováts expressed in this collection his own concept of a new Galician style. And only Stanisław Barabasz, who turned out to be the only Polish-born director of the School, became a propagandist of the "Zakopiański" style. Over the twenty years of his leadership, the School has earned well-deserved recognition. The following director, Karol Stryjeński, turned out to be a supporter of art pedagogy, which completely reformed the School. He replaced the old teaching staff and began experimenting like a real artist. The Polish press emphasized that it was thanks to him that in 1925 the works by the masters of the School received awards from the International Exhibition of Decorative Arts in Paris for woodcuts, sculptures, and also for teaching methods.

In general, the aesthetics of the "Zakopiański" style was developed by writers and artists of the Young Poland circle at the beginning of the 20th century. The new national style was led by sculptors Wojciech Brzega, Jan Nalborczyk, artist and philosopher Leon Chwistek, artist and historian Podhala Walery Eljasz-Radzikowski. It should be noted that the fact that the

leading role in the approval of the new style belongs not only to Witkiewicz: Wojciech Brzega – a woodcarver, furniture maker and writer – has become a real co-creator of the "Zakopiański" style, and now no less its significant "icon". Before the publication of his materials, *The Life of a Kind Goral (Żywot górala pocziwego)*, in 1969, Brzega was only remembered as the author of works in furniture and wooden sculptures. However, the attitude towards his work has changed since the 1970s: every researcher who turns to the Goral culture can no longer ignore his achievements. Undoubtedly, cooperation with Witkiewicz had a significant impact on the formation of his creative credo, which is expressed in his works and conveys the true spirit and essence of this style. In sovereign Poland, during the period between the two decades of war, the "Zakopiański" style, which most vividly expressed the ideas of a new national art, had not only a vivid concept, but also original achievements, making a significant contribution to the Polish avant-garde in the work of Witkacy (Stanisław Ignacy Witkiewicz, son, 1885–1939), artist and philosopher Leon Chwistek, artists Wojciech Weiss and Rafał Malczewski. In the field of decorative art, the style continued to develop in the activities of sculptors and graphic artists, which was initiated primarily by the head of the School of Wooden Crafts Karol Stryjenski. The works by Leon Wyczółkowski, Jan Rembowski, Jan Szostak, as well as carvers Konstanty Laszczka, Stanisław Gąsienica Sobczak, Jan Szczepkowski stand out here; especially worth have the works by Zofja Stryjeńska. All the above-mentioned Zakopane institutions and societies continued their activities in a situation where the influence of avant-garde trends (including expressionism, formalism and futurism) was united by the comprehensive idea of the modern Polish national art.

### III. CONCLUSION

In the literature, which traditionally occupies the most important place in Polish culture, this style is expressed in the works by Kazimierz Przerwa-Tetmejer, Władysław Orkan, Tadeusz Miciński. It was Tetmejer who influenced the specific aesthetics of Young Poland's art, in which the "Zakopiański" style was originally formed. Thanks to him, the direction of literature, inspired by the *Tatras*, was recognized as relevant to the great nationwide mission. Admiring the beauty of the mountains, the simplicity and openness of the highlanders, he deliberately sought to imitate folklore patterns, including glorifying the deeds of the famous character of the Gorals' epic, Janosik. It is significant that his texts, reproducing the features of the Goral dialect, became very quickly perceived by the highlanders themselves as if they were written by their great-grandfathers. It is also characteristic that his descriptions of nature in poems are often associated

with the impressionist technique: meaningful handicap, the use of sound colors of numerous and very specific Polish consonants, free rhymes. The most significant of his opuses regarding the Podhale culture are the folk legends *On the Rocky Podhale (Na skalnym Podhalu)* written in 1903–1910 in the Goral dialect, describing the life of highlanders and recognized as Tetmejer's most successful work. In 1912, he continued to develop this trend and published two historical stories *Legend of the Tatras (Legenda Tatr)* about peasant uprisings and wars of the mid-17th century. The activities of another talented representative of the Podhale region Władysław Orkan, who since the late 19th century collaborated with the Krakow magazines *Życie* and *Krytyka*, are also associated with the name of Tetmejer

Unlike literature, painting and architecture, the first example of the "Zakopiański" style in music was the vocal cycle of Karol Szymanowski *Słopiewnie*, op. 46-bis, created only in 1921. The idea of reviving the national style on the basis of the untouched civilization of the Goral folklore became for Szymanowski a magnificent creative impulse. She led him to study new musical material, and as a result to a complete change in style preferences. For several years, living in Zakopane, Szymanowski consistently studied and recorded folklore patterns, the most vividly represented in the music making of the so-called highlanders chapels. The dominant creative search for the composer during this period was the desire for more democratic art, manifested in an appeal to extraordinary folklore and in rethinking the means of composer technique. The vivid and diverse refraction of the folk tradition is evident in all the works of the last period of creativity, written from 1921 to 1937. Following Witkiewicz, Szymanowski considered folklore a "superhistorical" phenomenon, the most direct expression of the spiritual properties of a nation. He appreciated the Goral folklore from his aesthetic positions of creating modern national Polish music; focusing on the achievements of Bartok and Stravinsky, the composer most consistently (among many Polish artists!) embodied Witkiewicz's ideas, directly studying folklore in Zakopane from 1921 to 1927. Four publications of the composer are devoted to the Goral folklore, its features, significance and the need to preserve it. All this testifies to the importance that the composer attached to the development of the artistic means of this music, using which he radically transformed his style.

The appeal to the most diverse folklore forms is noticeable in all compositions created before 1937, but the most striking refraction of the folk tradition is revealed in the vocal cycle *Słopiewnie*, piano *20 mazurkas*, ballet *Harnasie*, cantata *Stabat Mater*. The ballet *Harnasie (The Robbers)* has become a completely extraordinary monument to the Goral culture in Polish music. His representative purpose (propaganda of the Polish art abroad) was expressed the

most fully Goral traditions, not only in music, but also in the plot (the wedding ritual, decorated with a sharp intrigue drawn from legends), choreography and scenography [6]. This ballet embodies the symbolism of life shown in the wedding ceremony. Szymanowski was able to embody the ritual of the Gorals' wedding, drawn from folk legends and contemporary folk patterns, with sophisticated and actual composer technique, raising the Polish art to the level of world recognition. Neo-folklore direction, convincingly represented in Poland by Szymanowski's "new national style", has become the most promising for the development of the works by young Polish composers in 1930–40s.

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# Joan Miro. 1960s: In Search of a New Artistic Language, Close Contacts With the Cultures of the USA and Japan

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## ABSTRACT

**For the already famous Catalan artist Joan Miro, the 1960s have been marked by success in the East and his most active work in America. Japan and the United States had a tremendous impact on Miro's creativity and a world-view. On the one hand, Miro has always been a man who looked for solitude and peace, harmony of body and spirit, possibility of full concentration on creativity – this can explain his attraction to the Eastern cultures. On the other hand, he wanted to go beyond his creative potential and to destroy his own ideas about art; despite the fact that he had already passed many stages, including the "killing of painting", he continued moving forward – Miro was still looking for contemporary artistic language, new opportunities for self-expression – and America promised the master his next phase, a new cycle of development.**

*Keywords: Miro, artistic language, surrealism, sculpture, ceramics, mosaics, asceticism, self-portrait, triptych, abstraction*

## I. INTRODUCTION

The 1960s were not a formative phase for the Catalan artist Joan Miro: he was already a world-famous master of surrealism and abstract art by then, his exhibitions were held with overwhelming success in Europe and the United States. That period was not a crucial turning point in his work either – the artist had been developing in the tideway of his own idea of art, finding new techniques, trying on the new directions and using all of his old achievements. Nevertheless, we cannot say that the '60s do not have striking features in the Miro's work. He masters the art of ceramics, becomes involved with tapestries, lithography. Finally, he gets his first Studio in Palma de Mallorca, which allows Miro to turn to the paintings and sculpture of a larger size. Miro's expansion to the East and his most active work in America are precisely about '60s.

That way, during the one of his trips to New York, Miro was acquainted with the art of young American artists such as Arshile Gorky and Jackson Pollock. He was also very impressed by the abstract expressionism of Robert Motherwell and Mark Rothko. "This painting showed me the degree of freedom one can reach when follow the path without recognizing any boundaries. To a degree, it liberated me from conventions", Miro said in an interview with Yvon Taillandier [1].

At the very end of the 1950s and 1960s, his works appear to be striking with their simplicity, even asceticism: the nature of the line changes, it gradually

becomes harder, rigid, and the volume of black color increases. Already in the 1953 work "Painting" the line takes a dominant place – it magically creates an amazing transparent anthropomorphic character on a malachite background, a bird, a star and an incomprehensible creature similar to a seahorse. The picture is very ironic. Irony often comes from the light dotted strokes around the rough black lines. They serve to soften the sharpness of repulsive characters. Perhaps Miro's fascination with the East prompted him to experiment with black color (black lines and black spots). He created several horizontal and vertical calligraphy scrolls, quite impressive in length, and began actively engaging in ceramics and lithography. All that led the master to a greater introspection in painting.

## II. JAPAN

In the 50s, while in the United States, Miro devoted himself to the art of the Far East, as it was very popular there<sup>1</sup>.

It was then that Miro got a desire to visit Japan. However, the trip took place only in 1966 on occasion of a major retrospective exhibition in Tokyo and Kyoto. Miro had an honor of personally meeting there the poet and art critic Shuzo Takiguchi<sup>2</sup>. Takiguchi was into

<sup>1</sup> First trip in 1947, then in 1950, 1950s–1960s retrospective exhibitions and frequent visits

<sup>2</sup> Shuzo Takiguchi (1903-1979)

surrealism and devoted a number of works to this movement; he translated into Japanese the work "Surrealism in Painting" by Andre Breton. He knew many surrealists and took a special interest in Miro's painting. Takiguchi believed that Miro's searches in painting were going in the same direction as his searches in poetry. Both of them wanted to go beyond the usual visual language, calligraphy and words. Thus, in 1940, he was the first to write a work on the art of the Catalan master<sup>3</sup>. For a long time it was the only monograph about Miro in the world, and the artist was very proud of it. Until 1966, the poet tried several times to be acquainted with Miro. However, the personal relationship and correspondence between Miro and Takiguchi started only when the poet found out about the upcoming retrospective exhibition of the artist in Tokyo. Takiguchi wrote a self-presentation letter to Miro, in which he reminded of the written by him monograph, announced his participation in the work on a new catalog of this retrospective and invited Miro to visit him.

They had several amazing collaborations, demonstrating the incredible convergence of Japanese poetry and Catalan painting, where Miro showed a keen understanding of the traditions of the Japanese calligraphy and the possibility of its interpretation. Takiguchi admired the artist's calligraphy, his ability to play with words and drawings on the surface of paper.

In 1966, Miro received a very warm welcome in Japan. He managed to visit museums, where he so closely encountered the ancient art of this country for the first time. He was struck by sculpture and ceramics. Miro saw the collections of soft-core prints in private ownership - from the most ancient to modern; he was surprised with frank naturalness and sexuality of these works, their certain irony and, at the same time, the delicacy and elegance of their performance. Many of Miro's works are also noted for a subtle eroticism, it always runs through the artist's paintings, creating a special mood on his canvases. Miro said in an interview, "I was fascinated by the work of Japanese calligraphers and, of course, it influenced my technique. Now I work more and more falling into trance, almost always being in a state of trance. And each time I gain more significance in my painting" [2].

For Miro, Japan became a symbol of the unity of poetry and painting, a symbol of harmony, achieved balance and equilibrium in art. This trip gave him a new impetus to create sculptures and ceramics, calligraphy and prints.

The fascination with the East in the 1960s is even more noticeable in the asceticism of his works. He follows the same path but it become more aggravated and even exaggerated on many levels. Miro puts all the

primitive power into his artistic language, gives a dominant role to the black line; he outlines the wild aggressive forms with a single gesture; the light irony, which was evident earlier, disappears in these works. Examples are "Woman and bird" (1963) and "Figure and bird" (1963). On some canvases, such as "Figure and the bird in the sun" (1963), a white forming line appears in addition to the black line, which immediately softens a perception of the painting, the characters no longer look so aggressive and repulsive.

### III. SELF-PORTRAIT

The history with the Re-newed Self-portrait is illustrative for this period. Artist painted the waist up, front view Self-portrait I 1937-38. This is a pencil drawing on canvas with a slight oil impregnation, 146x97 cm, with meticulously painted fine details. Miro proportionally increases his own image by 3 times in relation to the real size and interprets the image the same way he previously wrote his detailed landscapes but adds new images of his inner world: stars, sun, floral lines, flames, various symbols, which intertwine showing the face of the master. In the arabesque of the painting, Miro turns the lines of his jacket into the sparks of a huge fire. There is a solar sign (heart) on his chest, an imitation of the heavenly hosts in his eyes and another sparkling star – a tie knot. His chin and lips have become a source of a real energy, a kind of incandescent lamp; suns have been spinning and some celestial bodies are being born on his cheeks; his hair is a flying fire... Swirling stars and a turning into a flame ladder appear around the figure... Self-portrait is a perception not only of the own physical being, appearance and face but of the own spiritual content of the creature. The solution on internal conflicts and worldview challenges of the artist is depicted as a specific moment of self-contemplation, self-knowledge; and as an outcome – on the canvas – we have a reflection of the endless process of personal development.

Miro, after repeatedly working out details and endlessly correcting his drawing with an eraser, was afraid that he would lose it and ordered a copy of the latest drawing to Freisz, the assistant of architect Paul Nelson<sup>4</sup>. Freisz made an exact copy of the drawing on canvas, preserving its dimensions. Then this drawing was sold and sent to America, and Miro had only a copy; he was able to get back to work on it only in 1960. Directly on the copy of Freisz, he draws a thick black line. This line follows the outline of the image, including some symbols and signs that define the portrait of the artist: 3 hairs, a red circle containing the eye-sun, a reminiscence of the landscape symbolized by the shoulders, a yellow spot in honor of the shirt he wanted to wear to paint the self-portrait many years

<sup>3</sup> Shūzō Takiguchi "Miró"

<sup>4</sup> There are two spellings of his surname – Freisz and Freiss.

ago. The new Self-portrait is a strong and ironic obliteration of the old one made by using a bold black graphical line, accented with a few spots and a dazzling red circle framing the eye. However, this destruction of the portrait and even a certain confession of the artist, coming from 1937, does not erase the elements that remain under the fresh graphics. It seems that the artist himself wanted to hide but not disappear behind the new character, so it was easier to exist.

Revising the concept of the Self-portrait taken in 1937, Miro claims, without realizing it, the final breakup with all the previous stages of his work.

His self-portrait reveals itself as a kind of treatise on art, as a picturesque concept of himself as a Founder, Creator and an Artist, with a capital A. That is why so much time has been devoted to that portrait in the report.

Back to the fascination with the East, asceticism and the domination of the black line, to be fair, we note that other works appear with no black shaping lines, the line is rather present in the form of a stroke or a small detail. Now the artist is playing with the background - sometimes the canvas is completely black and then it remains completely white, often the background is an untouched surface of the cardboard or paper. Signs, symbols, spots, lines, splashes and smudges suddenly appear on the whitewashed spaces of the canvas; they form the subtle images in which you can hardly guess a star, a woman, a bird. Examples are the paintings "Joy of a girl in the sun" (1960) and "Red disk" (1960).

On the Miro's canvases, mysterious outlines of figures appear through the sophisticated patterns of spots, which are all mixed and leading an observer into confusion. Only a trajectory remains from the bird, the stars with more simplified forms are not as bright as before but still recognizable: "Solitude I" (1960), "Painting IV-V" (1960).

#### **IV. TRIPTYCHES**

Since the mid-1960s, Miro became interested in painting the series of triptychs. While maintaining the asceticism of his artistic language, he tried to create the most emotional works. Perhaps, that was resulted by impression from the paintings of American abstract expressionist. Using minimal means of expressing, Miro wants to shock the observer, to plunge him into deep reflection and emotional stress. To achieve the effect of detachment, artist uses canvases of a huge size. This is why empty spaces become absolutely crucial [3]. Some of the most famous series of this period are the fairly large-format triptych "Blue I", "Blue II", "Blue III" and the "Painting for the temple". Concise nature of paintings refers to the works of 1925 and to the symbolism of that time. Universe, microcosm, time, space – they are all in this triptych. It

is surprisingly musical and poetic. In this triptych, artist returns to his favorite subject of fusion between poetry and painting.

One of Miro's goals in these works is to express the theme of emptiness inside and outside the painting canvas, being extremely concise. This is an extremely relevant topic for the art of the 1960s. Mark Rothko is a perfect example (once Michelangelo Antonioni, looking at his work, said, "Your paintings are like my movies... They are very accurate... and they are about nothing" [4]). Both conceptualists, for example, Yves Klein's "Leap into the void" (1960) and minimalists, for example, Donald Judd's "Untitled" (1967) tried to interpret it in their own way. Overall, the main unifying for all was an idea of emptiness as the opposition of one world to another – the world of reality to the world of fantasy and dreams, themselves to the alienated society, our own solitude to the loneliness of the modern world in general. This topic was raised not only in the fine arts but also in the theater, poetry and cinema (for example, some works of the early 1960s by M. Antonioni that emphasize the metaphysical nature of emptiness). Miro thinks through the composition, color and material of his works at that period. There are no spontaneity and random findings in them. Huge preparatory work precedes the creation of triptychs: dozens of sketches, drawings and recordings that Miro compared to a religious ritual, and their execution – to a battle that took all his strength. Two years later, Miro painted a green, red and orange triptych inspired by "Blue": "Painting for the temple I", "Painting for the temple II" and "Painting for the temple III". Miro uses here a successfully found solution. The artist creates like the variants of "Blue" by changing the color, directing the line somewhat differently: the line plays a main role here. The artist re-creates a sense of cosmic space, motif of a star road, passing comet and interrupted trajectory of a shooting star...

Later, Miro returned with pleasure to this poetic realm of dreams and fantasy, to unearthly visions, to beauty and purity, to his magical world: "The Lark's Wing, encircled with golden blue, rejoins the heart of the poppy sleeping in a diamond-studded meadow" (1967), "The gold of the azure" (1967), "Hair pursued by two planets" (1968) and, of course, "Woman encircled by a flight of birds in the night" (1968).

In 1968, Miro again created a triptych "Painting on a white background for the cell of recluse". Here, the asceticism of his expressive means, perhaps, reaches its apogee: the artist completely rejects the color and focuses on line and gesture. Thanks to the confident gesture, rigid clear black line appears on the huge white canvases (270x355 cm, 267x350 cm, 267.5x351.5 cm). White canvases symbolize the space of a reclusory, while the line represents a poor hermit locked within four walls. This recluse, according to Dupin's subtle

remark, can only scratch on the wall a cardiogram of his pain and hope with the fingernail. On the first canvas, the line passes with a slight incline from almost the left corner to almost the right corner (deviating slightly down). On the second one, it quickly rushes from the top down and rounds at the end, not allowing, itself to escape beyond the canvas. On the third canvas, the line climbs from the bottom up, as if from the foot of a mountain to its top. Peace of mind – despair – hope... An amazing simplicity, even asceticism that conveys the pain, loneliness, despair and yet the hope of a lonely man.

"These canvases are the culmination of everything I had tried to do", Miro later said of the triptychs [5].

## V. "MAY 1968"

I would like to highlight another canvas "May 1968" painted by the master in 1973. This is a somewhat belated but still a reaction to the student unrest that swept through Paris in May 1968<sup>5</sup>. Painting has two layers. The first layer is colored, viable and full of positive energy: red spots, lines and tangles, green circles, little spots, orange shapes, thaw holes of pure white canvas, yellow egg-sun... And the dark clumps of paint, rough black lines, splashes, smudges, painted circles, the artist's palms are thrown on top of it ... Cheerful Paris and student protests that led to demonstrations, riots and a nearly 10-million-strong general strike. The artist's favorite city, filled with slogans, painted over with graffiti, blocked with barricades. Miro very accurately recaptured the atmosphere of those difficult and crucial for France days.

The presence of a large amount of black along with a few pure colors, in principle, has become a characteristic feature of some of the Miro's later works. These dark elements were raging on the canvases in the early 1960s. However, in the late 60s, this is no longer a thick outline, spots or shadows on the colorful background but rather the opposite. Rare bright flashes of color among the dark masses and rough lines: "Catalan peasant in the moonlight" (1968), "Woman and birds" (1968). However, there are exceptions: for example, in the 1966 painting "The skiing lesson", a combination of a gray background and a pattern applied to it, similar to stained glass, where black strokes frame the bright color spots, creates a completely different impression.

<sup>5</sup> The May 1968 events, or "Red May", or May 1968, were a social crisis in France that began with left-wing radical student unrest and escalated into demonstrations, riots and a nearly 10-million-strong general strike. It eventually led to a change of government, the resignation of President Charles de Gaulle, and, more broadly, to the huge changes in French society.

## VI. CONCLUSION

As repeatedly stated, Miro used his painting discoveries throughout his creative life. Miro, having once studied a certain style and direction, having mastered the skills, has never forgotten it. Those discoveries became an integral part of his artistic language. Then, when the artist needed to achieve a certain effect in painting, the technique, which was necessary for that particular work, was coming to his mind. The 1960s are very indicative in this sense.

Miro, as a true artist, responds to all the trends of this time and even anticipates some of them. Let us recall the story of the Self-portrait: the artist pieced together his universe in 1937–1938, and in the 60s, with the help of a bold black graphical line, accented with spots and a red circle, he makes an ironic and almost conceptual gesture. I must say that this transformation scared a lot the Miro's critics and art dealers. In general, there was an interesting situation in the art market during those years. People have come to an understanding of the art market as a complex, detailed system that operated according to its own strict internal laws. Naturally, that led to a kind of artistic and intellectual reaction on the part of artists, in particular on the part of Miro. The system was getting more commercialized and more, and artists, including the Catalan master, set their goal in principle to create the art that would be inconvenient to sell. The echo of that opposition materialized in Conceptualism and in the rise of Happenings, literally in everything at that time. In the early 70s, it led Miro to the burnt canvases and much more.

Miro's new asceticism was just a continuation of the search for his artistic language that would harmonize with the era of the 60s. The depth, infinite self-knowledge, and self-irony, appropriate to the creators of that time, gave the Miro's abstract art a touch of minimalism and even conceptualism. The search for precise, clear, concise statements, reflecting a spirit of that time, led him to deconstruction of the image, which was so popular in those years. Many features of the 1960s art were clearly and distinctively displayed in the artist's works. The new asceticism of Miro is a result of the self-irony of the artists in sixties, of their commitment to deconstruction, their delight in the philosophical emptiness of the canvas, minimalism and conceptuality of the available for them means of expression.

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# Research on the Premiere of Chinese Drama "Peony Pavilion"

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## ABSTRACT

The Chinese drama "Peony Pavilion", created more than 400 years ago, is the representative work of Tang Xianzu, the great dramatist of the Ming Dynasty. "Peony Pavilion" describes the touching story of the spoony Du Liniang and the intellectual Liu Mengmei, who knows each other and die because of being awakened and unable to see the each other in the dream, and then get together forever. This great creation has been sung for more than 400 years. Various versions of the opera vocals have been presented on the stage again and again, but the first vocal of premiere has never been restored. This article mainly discusses the textual research and characteristics of the premiere version of Tang Xianzu's "Peony Pavilion".

*Keywords: Peony Pavilion, premiere, opera version, characteristics*

## I. INTRODUCTION

Linchuan District, Fuzhou City, Jiangxi Province, the hometown of Tang Xianzu, is located in the east of Jiangxi Province. Linchuan, known as the hometown of talented people, has bred Tang Xianzu, a world-class dramatist as famous as Shakespeare. Tang Xianzu has been proficient in poetry and music since he was a child. His four drama works of "four dreams in Linchuan" have been popular for more than 400 years and are still sparkling. "Peony Pavilion" is the most satisfactory masterpiece, which depicts a love story that transcends life and death. The touching story of the heroine Du Liniang who died of love and revived for love is full of romantic drama color.

During the Wanli period of the Ming Dynasty, the creation of legends reached a climax, and the turbulent social environment provided a broad source for the creation of legends. With the influence of Yiyang tune and Haiyan tune, the dramatists of Linchuan School headed by Tang Xianzu, created dramas that reflected reality, expressed nature and were not bound by tunes. Tang Xianzu created a dream in the maze of "Peony Pavilion". The theme of "sincere love" in the drama depicts something that human beings can never reach but yearn for forever, and tells the world that love can be so noble.

## II. HISTORICAL RESEARCH ON HAIYAN TUNE OF YIHUANG ARTISTS IN THE PREMIERE OF "PEONY PAVILION"

The 49-year-old Tang Xianzu abandoned his official position and returned to his hometown in 1598. He created a dream in his writing, became an envoy for his feelings, and started his writing career of opera — The Peony Pavilion. "Peony Pavilion" was published in 1617, the 45th year of Wanli period in Ming Dynasty. There were 55 scripts in total. The premiere of "Peony Pavilion" with Haiyan tune of Yihuang County came out.

In the thirtieth year (1602) of the Wanli reign of the Ming Dynasty, Yihuang artists began to build the temple of Qingyuanshi. Tang Xianzu was invited to write the inscription on temple building, namely, "Inscription on the temple of Qingyuanshi, the God of opera in Yihuang County" (hereinafter referred to as the "Inscription"). "Inscription" originally wrote about temple construction, but Tang Xianzu wrote a special treatise on opera of less than a thousand words, which was unconventional. At the beginning of the "Inscription", it said: "love comes from life. There is thinking, cheering, anger and sorrow. That is so wonderful! Master Qingyuan!" It not only talked about the origin of opera, but also summed up the occurrence of opera. It expressed the opera view of "real sentiments" that people had feelings in life and songs and dances could express feelings. There were no actresses in Yihuang opera troupes in Ming Dynasty, and men acted as female heroine. "Inscription" also put forward the requirements of "always thinking of being a woman"

for opera actors. Tang Xianzu's view of opera in "Peony Pavilion" is the same as that in "Inscription". He also expressed the view of "real sentiments" in the inscription of "Peony Pavilion". Tang Xianzu had a deep friendship with the opera artists. He not only compiled plays, but also arranged and directed them. He even arranged plays and performance affairs for the troupe. He kept close contact with the artists. His concern for the performance and life of the artists also enriched the experience of Tang Xianzu's opera art practice.

"Peony Pavilion" was written by Tang Xianzu for Luo Zhanger, an Yihuang artist. In his writing "To Luo Zhanger", "Is Zhanger happy or not? How is your physiology recently? 'Peony Pavilion' should be based on my original story. It must not be changed by Lv. It shouldn't beg for money and wine." According to the letter, people can see Xianzu's concern for Luo Zhanger, and his arrangement for the performance that artists should use the original "Peony Pavilion" and not ask for too much food and wine. Tang Xianzu found comrades and regarded them as confidants not among the literati, but among the artists. It can be seen that he is the spiritual pillar of thousands of artists in the local opera circle, and the "Inscription" has become the guiding document pursued by the local opera circle. Tang Xianzu personally tutored Yihuang artists in music. He not only wrote plays, but also presented and directed them.

"Peony Pavilion" caused the "Debate between Tang and Lv" in the field of opera at that time. Tang Xianzu expressed his objection and dissatisfaction to LV Yusheng's modification of the Peony Pavilion for the convenience of singing in Kunqu Opera more than once. For this reason, Tang Xianzu wrote a letter to actors to reiterate that opera should be based on the "interest and charm", and it mustn't destroy the "interest and charm" of the work for the sake of harmonizing the tune. Tang Xianzu earnestly told the artists to perform according to the original "Peony Pavilion", and other versions must not be followed, such as adding one or two words for popular singing, which would be quite different from the original interest and charm. It can be seen that Tang Xianzu is very opposed to the adaptation of "Peony Pavilion" into other vocals, and "Peony Pavilion" was what he wrote for Haiyan tune of Yihuang artist. The poem "knowing that it's Qingyuan to keep tanqu, and using Tang's lyrics to sing Yihuang on the stage" is used by later generations to describe Tang Xianzu's dramatic works for Yihuang artists to sing in Haiyan tune. Haiyan tune of Yihuang artists sung in the premiere of "Peony Pavilion" was the Yihuang local opera tune, which was introduced into Yihuang by Tan Lun, a Yihuang native, from Zhejiang Province because of his father's death. Within three years, Haiyan tune took root in Yihuang and combined with the local Yiyang tune (Huizhou,

Qingyang and other tunes) to form a variety. It is not the Erhuang tune of Yihuang. This Haiyan tune was also called "Yihuang tune" at that time. Tang Xianzu's "four dreams of Linchuan" are all sung with this kind of variant Yihuang local opera tune.

### **III. VOCAL FEATURES OF THE PREMIERE OF "PEONY PAVILION"**

In "Inscription", Tang Xianzu mentioned that there were two kinds of operas: northern zaju and southern zaju. There was no detailed discussion on northern zaju. He made some comparisons on the accompaniment instruments and singing styles of three kinds of southern zaju. South zaju spread to Kunshan County, Jiangsu Province, and evolved into Kunshan opera, singing with "Wu sound". Southern zaju spread to Haiyan County, Zhejiang Province, and evolved into Haiyan tune, singing with "Zhejiang sound". Kunshan tune and Haiyan tune both beat rhythm with clapping, and the singing style must be "quiet and good", "gentle and elegant". South zaju spread to Yiyang County in Jiangxi Province and evolved into Yiyang tune. It was accompanied by gongs and drums, and its singing was noisy. Haiyan tune and Yiyang tune are all sung in Gaoqiang (a kind of rhyme scheme of Chinese opera), and the premiere of "Peony Pavilion" is sung in Gaoqiang and elegant tune without accompaniment.

The singing style of the premiere of "Peony Pavilion" is the style enjoyed by the upper social circles. Tang Xianzu had a close relationship with Zhu Quan, the king of Ningxian in Nanchang at that time. The later generations of Ningxian were good at Haiyan tune. In the premiere of "Peony Pavilion", the drumbeats of Yihuang artists resounded. They clapped and sang along with the accompaniment: "when calling and taking the teapot, the cuckoo is chirping. people can watch it for a few days. Don't have the first step, and please be quiet and not to arouse other people in the forest." The melody was elegant and melodious, among which there were many people singing, and there were rules but not limited by them. Actors sometimes sang in a free tone. The whole play was only accompanied by gongs and drums without any strings, which made the melody with a strong flavor of Kunqu Opera but totally different from Kunqu Opera. The actors used their mellow voice to sing the high tune and elegant tune, some of which were similar to Japanese plosive, which was the legacy of Yiyang local tune. Du Liniang sang, "Bright the morn, lovely the scene...listless and lost the heart...where is the garden gay with joyous cries?" The melodious melody and varied rhythm combined with Du Liniang's delicate and smooth singing can't help but make people intoxicated in the "Peony Pavilion". The rich and mellow Haiyan tune of Yihuang artists bring the audience into the aesthetic environment of the "Peony Pavilion".

In Peony Pavilion, the melody of Haiyan tune of Yihuang artists is mostly in the altos. After adding the voice of the people, the melody turns to the high-key tune, and has the elegant sound cavity. The vocal accompaniment avoids gongs and drums and changes the accompaniment of the singing to small gongs and small drums, which reduces the noise of the vocal accompaniment and gongs and drums and adds the elegance for Haiyan tune. The melody often appears in the second half of the next sentence. At the end rhyme, there would have vocal accompaniment or member chorus. Every time the last sentence is finished, the band members will sing again. The combination of Haiyan tune and Huizhou and Qingyang tune changed from local Yiyang tune not only maintains the local characteristics, but also highlights the style of "elegant tune". The melodic lines in the alto voice are sometimes true voices. When encountering high tunes, they use fake voices to turn over high tunes. The melody has a complete form and pays attention to the rhythm change. The elegant and graceful combination of Haiyan tune and the beautiful lyrics of "Peony Pavilion" makes the "West Chamber" reduce its value at that time.

#### **IV. THE PROFESSION CHARACTERISTICS OF THE PREMIERE OF "PEONY PAVILION"**

Tang Xianzu was well aware of the importance of the basic procedure of the system. When describing the history of opera development, he closely grasped the evolution of the business system and discussed it. Yihuang tune inherits the system of Haiyan tune. Xiaosheng is included in the Shenghang, which is obviously different from Kunqiang tune. "初止爨弄参鹞, 后稍为末泥、三姑旦等杀剧传奇." The basic outline of the development history of drama in Song, Yuan and Ming Dynasties was sketched out in 19 words. Tang Xianzu believed that from the two roles of "canjun" and "canghu" in the drama "joining the army" to the three roles of "suan", "gu" and "dan" in Song zaju and sangudan (suan acting as comedian, gu acting as old man, and dan acting as woman), thus the northern Zaju and southern opera were produced. The six professions mentioned in "Inscription", namely, canjun, canghu, moni, suan, gu and dan, evolved into the basic professions of northern zaju and southern opera. However, their titles have changed a little. Finally, the system of Haiyan tune of Yihuang artists basically followed the eight professions of Haiyan tune at that time: Sheng, Dan, Jing, Mo, Chou, Wai, Tie and Laodan. There is no such profession as Xiaosheng. Xiaosheng is included in Shenghang, which is obviously different from Kunqiang.

#### **V. CONCLUSION**

"Peony Pavilion" represents the highest level of drama creation in the Ming Dynasty. Tang Xianzu used

the form of "song" to express his feelings. He is the only "drama master" in China who is praised by scholars in China and foreign countries as comparable to Shakespeare. Tang Xianzu attached great importance to the political role of opera in stabilizing the society, and hoped that the whole country would advocate the art of opera, there was once a sentence that "filial piety should serve its relatives, and this should be the great sinus of human feelings and the great happiness of the music." Secondly, Tang Xianzu advocated the freedom of love with emotions. It told a touching story of Du Liniang, a great official, who died and revived for love, finally being with Liu Mengmei. It played a spring breeze for the women who were persecuted by feudalism at that time and advocated the freedom of emotion and human rights for the women of the times. In the end, Tang Xianzu publicized the liberation of personality in the drama, dispelled the fog of Wang, Cheng and Zhu's Neo Confucianism, and opened up a new battlefield of ideological emancipation and personality publicity for the rising trend of thought at that time.

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# Civilization and City Images in the Films of Georges Méliès

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## ABSTRACT

**The very first images of civilization and city in Georges Méliès fiction films are described in the article. His vision of "islands" of a civilization in the middle of a stony landscape and active aircraft traffic were adopted by science-fiction cinema later. In his travel films, the director creates the image of civilization not so much with the help of the spatial environment, but with references to the world of science, entertainment and spectacular urban culture. Méliès became the author of the first images of city roofs, the Middle Age city screen myth, and the confrontation of traditional city and modern technical civilization.**

*Keywords: silent cinema, Georges Méliès, An Adventurous Automobile Trip, the Legend of Rip van Winkle, Christmas Dream, city, civilization, distraction, locations*

## I. INTRODUCTION

Studies on city images in art are an important component of a modern interdisciplinary science. At the State Institute for Art Studies, this issue was developed as part of the study on popular culture and mass media, which was reflected in such collective works as "Entertainment and a City" [1]. The Research Institute of Theory and History of Fine Arts of the Russian Academy of Arts holds regular conferences on the interpretation of a city mainly in traditional arts. One of the most outstanding publications was a collective monograph called "Cities of the world - the world of the city" [2]. The author of this article has recently written about city images in modern cinema in the monograph "Visual culture in the media space..." [3] This topic is also of interest to modern foreign researchers [4]. Cinema appears to be an increasingly frequent subject of consideration, since in this type of art, which appeared already in the era of urban culture, the theme of a city sounds particularly intense and artistically expressive. A city proves to be necessary as a place bustling with activity and a three-dimensional decoration for contemplation, as a living environment with a recognizable atmosphere and at the same time as a kind of myth that emerged in pre-screen arts.

Reflecting on the aesthetic interpretation of a city, Barbara Mennel writes about the connection of a city with the images of a station and a train, which are correlated with the phenomenon of cinema, since both trains and cinema manipulate time, absorb space and contribute to the emergence of a concept of universal time [5].

In this case, however, an image of a city is even more directly related to cinema, since it exists on the screen in most cases as an abstract city space or even "an illusion of a city". As a rule, it is created from a number of fragments of an urban environment, whether it be nature or scenery. In fact, shooting a city as such in a real urban environment is a very complex organizational and technical task. Therefore, it is an "abstract space" of a city with a view of its interiors that is assembled and, most importantly, combined with our city associations in spectators' minds. Thanks to this, an illusory integrity of a city image lives an organic screen life.

There are two approaches in the modern science. The first one is the inclusion of the reflections on cinema images of the city in silent films into cultural studies on the phenomenon of a city. The second approach is the study of urban landscapes in masterpieces of German cinema of the 1920s [6]. Take for example "The Cabinet of Dr. Caligari" by Robert Wien or the city in Fritz Lang's "Metropolis". What is left behind is the question of where the history of city images in feature films began.

This article discusses the very first images of a city in the movies of Georges Méliès, a pioneer of art and fiction films. The thing is that the views of a city appear later than view of civilized space in his works. Therefore, we are going to focus on the latter, as they are direct predecessors of city images in art cinema.

## II. CIVILIZATION IMAGES

It is in Méliès's movies that we can first see the emergence of a city illusion in feature films. That was the time when the tradition to create a city illusion putting together separate, fragmentary locations was not formed yet.

In "A Trip to the Moon" (*"Le Voyage dans la Lune"*, 1902) and "An Impossible Voyage" (*"Le voyage à travers l'impossible"*, 1904) separate locations, such as the lecture hall, the station, the hospital and the restaurant in the hotel are connected with each other not by spectators' imagination, by default completing the entire urban landscape, but by the picture of a rocky and uneven desert terrain with a fantastical vehicle moving by. As a result, there is not an image of a city or moving from one city to another, but a picture of an "alternative civilization". It has separate spots of intellectual activity, domestic comfort, and technical work. However, they are located in the midst of a vast wasteland, where it is easy to get lost or find oneself in a dangerous situation.

This wasteland, as a "bridge" between different locations, unwittingly creates a picture of the Earth, the way Adam and Eve, who had just been expelled from the gardens of Eden, could have seen and perceived it. Undeveloped, uncomfortable, requiring a lot of time and effort to transform wildlife into a civilized space. The future, symbolically embodied in the images of technological marvels, forms a "collage" with a picture of an almost mythological past. Characters traveling in the past using transport of the future - this is the present. Later on, the motif of a desert area with rare human settlements and fantastical transport will be repeatedly used in fiction films, up to "Mad Max...".

Méliès clearly values the view of "the planet in general" or "the universe in general" above the views of real Paris or any other city. Like emptiness and black screens [7], which were used usually by the director, a desert is easier to work with. Therefore, in early fiction films, the animated and even partly "urbanized" expanse of the sky and space looks more expressive. In "The Conquest of the Pole" (*"À la conquête du Pôle"*, 1912) intensive traffic occurs in the sky with the most bizarre aeronautic vehicles flying around. In many movies of Méliès, space creatures appear, such as a shooting star, a maiden comet, or a man-planet. The moon is usually feminine, while Saturn and Mars are pointedly masculine. Being in his house or attached to his space body, the man-planet hovers, floats and enjoys boundless open spaces of the universe.

While in all the three "journeys" mentioned above an urban landscape has not yet developed as a screen illusion, "An Adventurous Automobile Trip" (*"Le raid Paris-Monte Carlo en deux heures"*, 1905) comes very close to that. The first scene shows a media event - the

start of an auto trip. Its participants get into their cars in front of an interested crowd. In the background, you can see a facade of a public building in antique style - according to the "Catalogue..." it is the Paris Opera, Opera de Paris [8]. Then a car starts, goes, makes stops - sometimes planned, like at a gas station, sometimes involuntary. But everywhere it goes it causes accidents, destruction and chaos. They drive it into buildings and people overturn counters. One of those who was run over at a gas station turns into a completely flat body. In order to revive him, other characters have to take up the pumps and inflate the poor guy who eventually starts to shudder and show signs of life (a dummy body is used). Finally, after the compassionate citizens all push hard enough and crowd the victim around, he is fully restored as a living person (the dummy is replaced by a live performer).

This way Méliès gives a feature film the idea of euphoric destruction of civilized space and shows the principle of enjoyment which lies in the abolition of the everyday fear of destruction, in lifting the ban on spoiling things that governs civilized humanity. An urban environment is subject to destruction in the first place, since it is more man-made, more interesting to break without considering yourself a destroyer of natural harmony and apparently without feeling any remorse.

Since the time Méliès had fun with the habitat being destroyed, there has been nothing innovative in this motif in cinema. The nuances have been improved, the production costs have increased (especially in projects like "007"), witty behavioral models have been invented (for example, in Hitchcock's films). However, the very essence of the concept of enjoyment (including the enjoyment of horror) at the sight of civilized chaos on the screen remains unchanged.

Improvements in a civilized living environment are not automatically regarded as positive by Méliès. Everything is much more complicated. In the film called "The Legend of Rip Van Winkle" (*"La légende de Rip Van Winkle"; "Rip's Dream"*, 1905), the issue of changes in the character's living space is very revealing. In the original fiction story by Washington Irving, Rip van Winkle falls asleep for as many as 20 years. When he wakes up and returns home, no one seems to recognize him. He runs off into the woods from his pursuers, falls asleep and has a dream about how he slept for 20 years and returned to his native place.

So how does the character picture the future of his native village in his dream? It has become more civilized, well-groomed, equipped with beautiful objects! Instead of a shaky bridge, barely fenced with pitiful twigs, there is a stone bridge with a series of columns and with a beautiful stone or even a marble staircase descending onto solid ground. Instead of coarse rustic chairs and a table near the house, there are

a few tables with elegantly shaped chairs. The sign on the house door says that it is now a hotel. Instead of an ordinary well, there is a well with a fancy tall decoration, which almost obstructs the view of the ancient church in the background. Behind the bridge now, there stands a rather massive house, while before there was a small one. One can feel the care of architects and even the semblance of design, which in general makes the living environment somewhat deliberately decorative, as if intended for admiration. It is in such "genuinely" rural corners that you can expect an influx of tourists looking for aesthetic experiences. The clothes of the inhabitants of Rip's native area have also become more elegant. The village has turned into the place "for show" and probably for successful business.

It should be noted that the concept of change, created by Méliès, looks like anticipation of a "primeval" beauty, cultivated by tourist business these days. Although we do not see an urban environment in this movie, at the sight of the village "twenty years later", there is a feeling of complete urban domination. In fact, it is an urban world that looks at a rural life from the outside and makes idle visits to rural settlements, which requires a toy village, a village-for-the-weekend, a village as a "leisure zone".

All the improvements in the rural environment, being also losses, according to the film, were too high a price to pay. The village has become new, but ostentatious, and the character has grown old, which he sees in horror, scooping up water from the updated well. Now he is a stranger here. Women repel Rip, and the guy whom Rip wants to ask about what happened is terrified of a stranger. Now the locals are gathering, armed with pitchforks and a broom to protect themselves from this decrepit stranger. The villagers are obviously hostile to the stranger. Civilization has come as an external, material update, but not as tolerance, openness, interest in the unfamiliar.

Fortunately, all this is just a dream. Having woken up, Rip returns to his native village with a shaky bridge, a simple well and an unobstructed view on a few houses and a church in the distance. Méliès complicates the original plot, turning the fiction reality of the novel into a nightmare. However, it does raise suspense. The main theme in the film is not the lost time of life, but the horror of the very danger of it and the difference between the world of the present and the world of the future. Méliès is afraid of external changes in the living environment, and he is even more concerned about a simple ingenuous person who might not belong in the improved space of everyday life.

### III. MOVEMENT AROUND ONE BUILDING

The first thing that appears in Méliès's films as a city landscape is a corner building or a building with an

arch, through which one can see a street going deep into the frame. A comedy film "Colonel's Shower" (*"La douche du colonel"*, 1902) shows repair works being carried out by the military on the scaffold in such an arch. An officer is going to quietly sit under the scaffold enjoying the sense of his personal dignity and the advantages of his high rank (he should not work; he only observes and gives orders). In the end, however, either paint or water from a bucket gets spilled on him, so he loses both his rest and a sense of superiority. All this happens with a cute city street, which can be seen through the arch, in the background.

In other words, as soon as a hint of urban space emerges, it comes with the motif of the adversities of life. In urban space, at any moment something unforeseen might happen that would suddenly make the life of all or some of the characters go off the rails.

In "Unexpected Fireworks" (*"Un feu d'artifice improvise"*, 1905), the action takes place in front of a fireworks shop. First, we can see a quarrel between a woman and an old man, who is apparently begging her for money. Perhaps this is her husband in need for a drink. He tries to embrace the woman, but she pushes him away, and the old man falls down and lifts his legs, which looks like nothing but a theatrical performance or a circus sideshow. The woman leaves, having reluctantly given the old man a coin. The latter stands up, embraces a lamppost, relieves himself in the corner, at the wall of the shop and finally falls asleep on the ground by a lamppost.

Shortly afterwards, six young people come, one after another. Their appearance is very theatrical and looks like a part of a comic dance. Bending over the sleeping old man, the whole company discusses him and decides to play a trick on him. The young people break into the store, take out fireworks, attach them to the post and set them near the old man on the ground. After that, all the rakish young men scatter around. Some of them take shelter in the shop, others climb over the nearest fence. The remaining one stays there and sets fire to the fireworks. They go off. The old man shudders, jumps up, falls down, jerks his legs in the air, jumps up and falls down again, tumbles, etc. The young people get back off the roof and have fun, jumping and dancing in the smoke. At their parting, the whole company runs up to the camera and, continuing to play the fool, looks and laughs into it before running away.

This direct look into the camera and the behavior of the young people, who seem to be very well aware of what kind of equipment it is, is the best evidence of how "advanced" modern pranksters are. It ends exactly like a city event in the frame, perhaps a rally in front of a pre-set camera, but not like a farcical theatrical scene, the way it all started. Paradoxically, here the technique of detecting the camera and filming gives the events the

atmosphere of a modern city, which is associated with the latest technology of that time.

A number of tricks take place in a comedy "Misfortune never comes alone" ("*Un malheur n'arrive jamais seul*", 1903). A guard at the entrance door with the "Corps de Garde" sign falls asleep. Meanwhile, life goes on. A lamplighter comes to repair a lamp. Then a prankster appears, takes the gun from the guard and puts a hose in his hand instead. When a strict officer walks past and comments on the sleeping man, he shudders, which puts the hose into action. Water gushes to the officer's face and over the lamplighter. The latter drops the lamp post directly onto the officer, and his head takes place of the light bulb. It is followed by fussing around in front of the house and running / jumping inside.

The corner house here is similar to an illusionist's magic box, which has grown to the size of a building. However, its essence is the same - this thing seems static, unchanging and predictable only for a short while. In fact, the house turns out to be full of entrances and exits in the form of windows and doors, so anyone can jump or fall out from anywhere. Anyone can also jump, break or sneak in. Chases and confrontations through appearances-disappearances in this amazing house look like an endless theatrical or circus performance with a lot of acrobatics elements. But this is not enough. The characters bring a booth and leave it in front of the house. After that, the booth also starts functioning as a magic box.

Nevertheless, with all the theatre and, therefore, convention of this "city spot", there is something that supports the city illusion. These are characters that appear from the left and right, from inside and outside of the house and leave the frame going in different directions. Such a free movement creates the effect of an open environment letting in and out an unlimited number of new people. A frame becomes a part of a flow-through system with a kind of "filter" that makes the "flows" of actors stop and engage in close physical interaction with the house and the booth.

In modern cinema, there still works the principle of one location for the entire film, with fixed multidirectional movement around this location or with a fragment adjacent to it and located frontally or diagonally to the audience. In "The Place" (2017, director Paolo Genovese), for example, all the action takes place in a cafe, in the dialogues that the protagonist of the film, similar to the good devil, conducts with his clients, whose affairs he means to settle. From time to time, we can see only a little spot in front of the glass wall of the cafe. This transparent wall, a neon sign above it, a highway with a zebra crossing and a traffic light – that is all that defines urban space in this film.

Méliès forms the principle of urban movement, or rather, the movement associated with the urban principle. It takes place around one house or in front of it, at a crossroads, in front of a porch and windows. At the same time, the movement is always multidirectional, with various people coming from different directions and freely leaving the frame. The freedom of movement in the frame, close to chaos, even without a single change in the place of action, is sure to create a city illusion.

#### IV. CHANGE OF CITY LOCATIONS

Another successful principle of creating a city illusion is a frequent change of locations, including public urban areas.

Both of the techniques work well in "The Christmas Dream" ("*Le Reve de Noel*", 1900). Méliès changes locations a few times, showing first a private dwelling and then a square in front of a temple. Later, we can see bell-ringing boys inside the temple. There is a huge bell and pigeons on wooden beams around it, which immediately indicates the location of the bell - somewhere very high, where birds feel good in the temple. Live birds give more naturalness to the bell, which is still too similar to a piece of scenery ... Then we go back to different rooms of the private house, or rather, a palace or a castle. The effect of free multidirectional movement is created in the scene in front of the temple. Pedestrians go in all directions at once, so it is impossible to track their movements, as our eyes seem to go out of focus. In addition, there appears a palanquin carried by someone's servants. It comes from the deep of the frame and goes around the camera towards the audience.

Natural changes in the distance between a camera, on the one hand, and actors and objects, on the other hand, with a camera still, create the impression of a more organic construction of screen dynamics. Too free and intense movement of a camera is often associated with the convention of cinema.

Even sooner than that, however, in the same film, there is a view of urban roofs that later becomes archetypical. The roofs stretch across the entire frame, demonstrating the density of urban development and creating a feeling of a cozy habitable space. The shapes of the gable tiled roof vary, and some windows can be seen. In general, the scene before us is a magnificent and charming "top floor" of the urban universe, "a city on the roofs", which will be repeatedly exploited both in Méliès's later films and in the cinema of subsequent years (primarily in the adventurous films of Louis Feuillade). In the distance, you can see a spire of a Gothic cathedral or a town hall. In the foreground on the left, there is a chimney going. On the right, two angels on the snow-covered tiles take boxes with gifts down the chimneys of the city dwellers. Nothing breaks

the illusion of magic happening around. Both the angels and the city roofs look like the result of divine creation and harmony.

With all the peripherality of a city theme for Méliès, it rather significantly affects the atmosphere of some films. In "The Christmas Angel" ("L'Ange de Noël", 1905), for instance, Paris is shown as a shaky essence. From the point of view of traditional cinema, there are few locations here, but for Méliès there are quite a lot of them. After the interior of the poor house, we can see a spot in front of the church, where beggars and cripples gather. Immediately after the scene with the people who are leaving the church, being indifferent or irritated at a beggar girl, the action is transferred to the street full of shop windows.

This is the liveliest place in this film – the line of shop windows diagonally goes deep into the frame and looks like a quintessence of the urban aspect. Méliès gives a cutaway view of the shop, which creates the effect of openness and friendliness of urban public spaces. The street looks fun, anticipating a holiday. However, this is a deceptive effect, since it applies only to prosperous Parisians.

Yet here, as well as in front of the church, no one will give the poor girl a coin. Her attempts to beg will be met with hostility. Strangers here are shown as alien, callous, unwilling to take someone's sorrows to heart, even on Christmas Eve. While the church symbolizes the spiritual and duty, the butcher's shop in the foreground stands for the material, related to physical needs and pleasures. The girl appears to be alien anywhere she goes. The city represented by strangers, spiritual institutions and everyday life rejects her.

Next, the film visualizes the depletion of the human principle as compassion, mercy and kindness. It is depicted through the scenes of Paris being almost deserted. The next location is the bridges over the Seine. There are nearly no passers-by. The girl is barely walking. Seeing a couple of passers-by with an umbrella, she tries to talk to them, but in vain. There is no one else around. Only bridges, snow and the silhouette of the Palace of Justice (Palais de Justice) darkening in the background, which is a bitter irony from Méliès.

On the bridge, a poor rag-picker will help the girl. However, this assistance is not enough. After the bridge, we will see the character in a snow-covered landscape with no more signs of the city. Instead, we can see a desert hilly area with a well in the foreground. It seems that it is not the girl who has gone somewhere to the outskirts of Paris, but it is the city that has retreated further from the miserable character. There is no one to expect help from, nothing to hope for - there is simply no one around. It is completely empty.

The girl is found unconscious by some gentlemen in a car. In other words, instead of a pre-urban city, civilization comes to the rescue. Its main symbol at the beginning of the twentieth century – the car – literally enters the rural space, moves over the snow, ignores the cold and the blizzard. Sure enough, the director is far from consciously developing a confrontation yet – a pre-urban, static city with borders vs. a new technologically advanced, dynamic borderless civilization. However, this confrontation comes naturally.

In most films directed by Georges Méliès, there appears a patriarchal city with medieval houses, narrow streets and small squares. However, it is good, first of all, as an aesthetic phenomenon with no significant tasks or meanings assigned to the urban environment. As a decoration, such a city works well and is pleasing to the eye, maintaining a harmonious picture of the world where it is strong enough. Meanwhile, such a city does not save from anything where conflicts and catastrophes are brewing. In "The Christmas Dream" and "Joan of Arc" we have about the same collective image of a medieval city and a part of "non-academic medievalism" [9], or Romantic myth of the Middle Ages.

## V. CONCLUSION

Thus, the first attempts to create a screen illusion of a city in the films of Méliès come together with the emergence of images of civilization and reflection on its future. It is easier to show the presence of civilization with the help of individual elements of the latest or fantastical technology of the future, rather than by building an integral space of a civilization or a city in the frame. Méliès follows the tradition of aestheticizing destructive activities of characters in a civilized / urban environment, which compensates for the prohibition of destruction in social reality and provides a virtual way out for destructive human energy.

Méliès's first views of the city are those of medieval towns. The images of urban streets, squares or roofs can both support the picture of life harmony, and, on the contrary, emphasize its artificial nature, depending on which plot develops in the scenery of the ideal urban environment.

One of the first simple methods of creating a city illusion is showing multidirectional movement of characters in front of a corner house or a house in the foreground with a street section behind it. Characters freely entering and leaving the frame enhance the effect of incorporation of one location into a certain urban environment, the "extension of the city" behind the scenes. Another technique is an intensive change of urban locations. The principles of picturing a city in the frame outlined by Georges Méliès, continue to evolve

in modern cinema and television art (television, television series, television drama) as the most typical and technically convenient elements of screen art aesthetics.

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# The Religious Consciousness in "Povest vremennykh let" (Tale of Bygone Years)

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## ABSTRACT

"Povest vremennykh let", known as "Tale of Bygone Years" in English, is the first historical work independently completed by the East Slavs. The history of East Slavs and the ancient Ross has been handed down to the world thanks to "Povest vremennykh let". "Povest vremennykh let" not only recorded the birth, development, and establishment of the ancient Ross state power, but also detailed the process of the establishment of the lofty status of Christianity as a sole legal religion in the Ross state. In addition, Nestor, the author of "Povest vremennykh let", used the narrative technique of historical event sanctification to integrate the establishment of the ancient Ross and the spread of Christianity in Ross, and made a religious interpretation of the history of ancient Ross. This article will analyze the religious consciousness contained in "Povest vremennykh let" as a historical book.

**Keywords:** *historical events, "sanctification", religious consciousness*

## I. INTRODUCTION

As one of the two most famous and important documents in the ancient Ross period, the "Ross Code" and "Povest vremennykh let", "Povest vremennykh let" was written at the beginning of the 12th century. Nestor, the author, was a monk of cave monastery in Kiev. "Povest vremennykh let" is the first complete annalistic chronicle of Russia. It recorded the history of East Slavic and ancient Ross According to the chronological order, dating back to the legendary era and the origin of Slavs, and ending in 1110 A.D. It was mainly on three questions, namely, "the origin of Ross", "the first Prince of Kiev", and "the birth of "Ross".<sup>1</sup> The book recorded the historical events during the period of ten princes of ancient Ross, especially the historical facts of ancient Ross after Rurik became King (862) and Oleg found the state (882). "Povest vremennykh let" recorded dozens of tribes entering the Eastern European Plain. They were distributed in all regions of the Ross with Kiev as the center. "Povest vremennykh let" described the social production and customs of tribal peoples in details, and pointed out the differences between them. These contents actually implied the origin of Russia, Ukraine and Belarus. "Povest vremennykh let" pointed out that the Ross originated from the conquest of the Varyag (Norman). Nestor tried to connect the history of ancient Ross with that of Europe and the whole world. Therefore, he recorded the

relationship between Ross and Greece (Byzantine Empire) in detail, and preserved various valuable historical materials such as treaties signed by the two countries. In addition, "Povest vremennykh let" recorded the establishment of Christianity in ancient Ross, the history of Christianity, the establishment of famous cathedrals and monasteries still existing in Russia, and the life stories of several eminent monks and other historical events related to religion.

Michel Foucault, a French thinker, thinks that "the world is a world of symbols and languages. There is no real thing, only language. What we talk about is language. We talk about it in language. Therefore, it is discourse that makes history. People don't dominate the talking, but the words are talking. Thus, human history and culture can be regarded as the structure of some discourse, that is, there is no historical truth. The so-called history is determined by what people said."<sup>2</sup> People say that the skill of history is the same as the skill of plot weaving that people often see in literary works such as plays or novels. Historical events are materials. When history becomes a story, the author "speaks" history with some ideology. Coincidentally, Hayden White, a famous contemporary American historical philosopher, pointed out in his famous work "Metahistory" that in the face of some chaotic story elements, historians "exclude and emphasize this event by containing this event and make it subordinate to other events to create his story". "This process of exclusion, emphasis and subordination is carried out

<sup>1</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 1.

<sup>2</sup> Ma Xinguo. History of Western Literary. Beijing: Higher Education Press, 2002, p. 476.

according to the purpose of forming a particular kind of story. That is to say, he 'plots' the story.<sup>3</sup> The purpose of historians is to explain historical events according to their own reasoning theory. Historical narrative is derived from the need and impulse to arrange real events according to their own historical culture or group significance. "Events must not only be recorded in their original chronological framework, but also be narrated, that is to say, to be displayed like a structure, there is a meaningful order"<sup>4</sup>. Historical events as actual events are chaotic and have no particular significance, while historical narratives idealize the events they deal with, showing people "a world that is universally acknowledged to be "completed, handled and ended, but not decomposed and collapsed". "In this world, I really put on the mask of meaning... "<sup>5</sup>Historians use some narrative techniques to record historical events, refine, delete and arrange certain sequence of numerous and disordered historical events, so as to make history have the face they want. A thorough reading of "Povest vremennykh let" can also reveal such signs. "Povest vremennykh let" contains the author's deep-rooted concept of national unity, national superiority and strong religious consciousness. Due to the limited space, this paper only discusses the religious consciousness in "Povest vremennykh let".

## II. SANCTIFICATION OF HISTORICAL EVENTS

The so-called "sanctification" of historical events is a kind of religious interpretation of history, which takes the real events in history as "the name of Lord". Mircea Eliade, American religious thinker, commented on the historical event of Moses leading the Jewish people out of Egypt in the first volume of his book "History of religious thought": "the event of 'being out of Egypt' is imagined by the Israeli people as an episode in their sacred history. However, for us, it is important that the event of 'being out of Egypt' is connected with the celebration of Passover." In other words, the ancestors of a nomadic nation, Israel, held thousands of years of ancient sacrifice activities, which were re-promoted and integrated into the sacred history of Yahweh worship. A worship ceremony originally belonging to the universe religion was interpreted as a memorial to a historical event. The transition from a cosmic religious structure to a sacred historical event was characteristic of Yahweh monotheism, which was later adopted and

continued by Christianity.<sup>6</sup> For the ancient sacrificial ceremony, the status is sublimated, and the nature is integrated into the sacred history of God worship. For the first time, a historical event related to this has been given value by the prophets, so the historical event itself has a value, and they are determined by the will of the God. Therefore, historical facts have become the "situations" when people face God, thus obtaining an unprecedented religious value."<sup>7</sup> That is, historical events have been "religiously" interpreted. Russia has a long tradition of monastic monks writing history. Nestor, the author of "Povest vremennykh let", is a monk of cave monastery in Kiev. The history of ancient Ross recorded by him has a strong religious consciousness, which is first reflected in the way of chronicle of "Povest vremennykh let". The old calendar (Byzantine calendar) was adopted in the chronicle of "Povest vremennykh let", that is, from the so-called "creation" of the Bible (its first year is equivalent to 5508 BC). The chronological record of ancient Ross was shrouded in the background of God's creation, and the subsequent historical events all had this religious background. In the legend era of the first volume of "Povest vremennykh let", Nestor explained the origin of the nation, and defined Slavic nation as the chosen one and the descendant of Japheth.

The chronicle started here.

After the flood, the three sons of Noah, Shem, Ham and Japheth, took over the land.

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After Shem, Ham and Japheth had divided the land by way of casting autographs, they lived in their own territory, and they agreed not to enter into the territory of their brothers. People use a common language. When human beings multiply on the ground, they want to build a tower to the sky. So they gathered together in the plain of Shinar, and built the tower and the city of Babylon near it. One day, God came from the sky to visit the city and the tower. God said, "look, they are the same people, and use the same language." God disrupted the language, divided the human race into 72 nations, and moved them to all places. After messing with the language, God made a strong wind to destroy the tower.

After the destruction of Tongtian tower and the division of language, the sons of Shem occupied the eastern countries, the sons of Ham occupied the

<sup>3</sup> [US] Hayden White. "Metahistory: Historical Imagination in Nineteenth-Century Europe", Chen Xin Trans. Nanjing: Yilin Press, 2013, p. 12.

<sup>4</sup> [US] Hayden White. "The Content of the form: Narrative Discourse and Historical Representation", Dong Lihe Trans. Beijing: Wenjin Publishing House, 2005, p. 7.

<sup>5</sup> [US] Hayden White. "The Content of the form: Narrative Discourse and Historical Representation", p. 27.

<sup>6</sup> [US] Mircea Eliade. "History of Religious Thoughts", Volume 1 (From the Stone Age to Eleusinian Mysteries), Wu Xiaoqun Trans., Shanghai: Shanghai Academy of Social Sciences Press, 2011, p. 179.

<sup>7</sup> [US] Mircea Eliade. "History of Religious Thoughts", Volume 1 (From the Stone Age to Eleusinian Mysteries), Wu Xiaoqun Trans., Shanghai: Shanghai Academy of Social Sciences Press, 2011, p. 303.

southern countries, and the sons of Japheth occupied the western and northern countries. Among these 72 nationalities, there is a Slavic nationality, a descendant of Japheth. It's called the Noriki, the Slavs.<sup>8</sup>

At the beginning of "Povest vremennykh let", it tells a little history of God's creation, and people can see the authority of God, such as destroying the world and the tower, and dividing the language. Human ancestors and authors have no objection to this. Moreover, after the elaboration of this paragraph, the author defines Slavic people as the descendants of Japheth, that is, the chosen one. Therefore, the origin of Slavic people was "sanctified". This kind of national orientation also gives the history of this nation the religious background and important value. Since then, the social events and natural phenomena in history have been given religious explanations.

In the first volume of "Povest vremennykh let", it recorded dozens of ethnic tribes living in the area of ancient Ross, and introduced the different natures and customs of Polyane, Drevlians and Polovzi in details.

Polyane people have the gentle and quiet character of their ancestors, and they treat their daughter-in-law, sisters, mother and father with a stable manner. They are very dignified in front of their mother-in-law and their husband's brothers. Their marriage customs are as follows: the bridegroom does not go to meet the bride, but the bride comes at the night before the marriage ceremony, and the man brings the bride price and dowry next day.

The living customs of the Drevlian people are like animals, and living conditions are similar to that of pigs and dogs. They hate each other, and the food is dirty. They practice marriage instead of the etiquette.

The Polovzi people abide by the laws of their ancestors. They take blood and killing as their glory; they like to eat the carcasses of animals and all kinds of unclean things, such as rats and yellow rats; they marry stepmothers, daughter-in-law and brothers' wives, as well as some other traditional customs.<sup>9</sup>

The above-mentioned records undoubtedly have certain exaggeration and self-restraint, which are derived from the author's sense of national superiority. As a member of Slavic nationality, Polyane people are different from other nationalities in various aspects, such as eating habits and marriage customs. Polyane women have already had the brilliance of sainthood, such as being dignified, quiet and docile. And the

<sup>8</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 2-p. 15.

<sup>9</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 32-p. 34.

women of other nationalities are either cowards who try to please their husbands, or plagiarists who dominate their husbands and exercise their rights, or incest who have low marriage customs. In a word, Polyane people are in the age of civilization, while other nations are still in the age of barbarians. In the author's opinion, the root cause of these differences lies in the sentence that "because we are all baptized by one person and attached to Christ"<sup>10</sup>, that is, these are all grace of God.

The grace of God is like rain on the head of his people. Orga, an extraordinary woman in the history of ancient Ross, prayed to God for wisdom and strategy. She defeated the alien, refused the proposal of the monarch of other countries, and avenged her husband. After her death, her body did not rot, and she was remembered by the world. She became the first person to wash the sins and enter the heaven. When Vladimir believed in polytheism, the outstanding prince was forced by lust. In addition to five wives,

Vladimir had 300 concubines in Vishgrad and 200 concubines in Berestovo. He was still not satisfied with these, also impolite to the wife of his officials, and raped girls. He was as lustful for women as Solomon was, because Solomon had 700 wives and 300 concubines.<sup>11</sup>

Solomon was a wise man, but was destroyed finally. Vladimir accepted the Christian faith, suffered the grace of "the most powerful and intelligent God", and was saved forever.

Vladimir's heart was filled with joy at the fact that he and his people knew God. He ordered the construction of wooden churches where idols had been erected before. People in all cities and villages began to baptize. Vladimir sent messengers to lead the recruited nobles to study the Scriptures. Vladimir loved religious classics and often heard the "Gospels". After hearing the teachings, Vladimir sent all the beggars and poor people to the residence of the king and ordered the preparation of all kinds of necessities and food. For the rest except himself, Vladimir did more. He decided to hold a large banquet in the living room of his palace every Sunday, to entertain the nobles, servants, centurions and centurions, as well as important ministers and lost princes. He was friendly with the princes around him. There was peace and goodwill between them.<sup>12</sup>

<sup>10</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 34.

<sup>11</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 149.

<sup>12</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 216, p. 218.

Vladimir used to indulge in obscene lust. However, after living in awe for God, he followed the Apostles' words and was keen on repentance, and quickly became a benevolent, modest and approachable monarch. In addition, with the blessing of God's mercy, Vladimir also made remarkable achievements in governing the country. He sent his 12 sons to guard the cities, built a number of new towns, and successfully defeated the invasion of other ethnic groups such as Pecheneg and Horwath.

God's kindness is endless, and God's punishment exists everywhere. If an individual violates the Christian canon, he will see God's anger and be severely punished. In 1019, Svyatopolk led a group of Pecheneg people to attack his brother, Prince Yaroslav's army, with an attempt to seek the throne of the prince. The result was very tragic. This may be a common internal conflict between royal brothers for the purpose of seizing power. It is inevitable that those who have fewer soldiers will be defeated. However, Nestor owed this inevitability to the "just judgment" that God gave Svyatopolk.

"A just judgment will come upon him. After death, he will be shrouded in all kinds of pain. The devastating blow God inflicted on him clearly shows that he died in fatal pain and suffered terrible abandonment. After his death, he fell into eternal misery." This is a lesson that God told the princes of ancient Ross. If the people who heard about it still act as usual, not only should they be punished the same way, but also more than that, because they already know that there have been such vicious murders. Cain was punished seven times for killing Abel, but 70 times for Lamech. Cain didn't know that he would be punished by God, but Lamech killed people even after he knew that his ancestors were punished. Svyatopolk was the new Abimelech. This was the son of Gideon, who killed his brothers. Svyatopolk was the guy like this.<sup>13</sup>

In the long history, ancient Ross suffered the invasion of foreign people for countless times, especially before his national power was strong. The princes led the army to expand its territory in the East and fight against foreign enemies in the West. In "Povest vremennykh let", Nestor recorded numerous wars. The war made the Slavic people drink the wine of victory and suffer the humiliation of defeat.

"In 1068, a large number of Polovci, a foreign nation, invaded the land of ancient Ross. God made the infidels attack us because of our sins. Princes of Ross fled in the wilderness, and the Polovci won. It was because of God's own anger that he has led nations to this country. Only by letting its residents live in this

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<sup>13</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 255-p. 256.

disaster for a while will they think of God. No matter what crime happens in any country, God wants to plunge our lives into death, starvation, pagan invasion, drought, insect pest, or other strange things to make us repent.<sup>14</sup>

In 1097, Polovci invaded Ross. Under the oppression of foreign people, our army retreated one after another, or fell in front of the enemy, and the death toll was huge. This was because of our sins and lies, and because of the great increase in our transgressions. It should be noted that God did not let the infidels invade us to benefit them, but to punish us and extricate us from our evil deeds. It's God's whip to get us out of our own stupid path.<sup>15</sup>

The purpose of alien invasion was more to claim property and occupy land, while Ross' failure was mostly due to the lack of enemies." In "Povest vremennykh let", the alien invasion was God's benefactor — to extricate ourselves from our sins. Ross's failure was the consequence of the people's violation of the precepts, and the punishment that should be paid according to God's will. In this way, the occurrence and result of the war were all "barriers" set up by God to make the Ross people believe in Christ more religiously and follow the teachings of The Lord more firmly. The historical event has become a part of the historical development of Christian Ross. The suffering brought about by the war is no longer the suffering of life, but has the "sacred" value.

In "Povest vremennykh let", strange and natural disasters or phenomena also had the nature of "divine manifestation".

1065 was the year when there were signs — the West showed a giant star, radiating ordinary light. After sunset, it hung in the sky for seven days. This was not an auspicious thing. Since then, civil strife continued, and heretics attacked the territory of Ross. Because this blood red star is a sign of bleeding.<sup>16</sup>

1092 was the year of the drought. The land was red and hot. Large forests and swamps were burning naturally. There were many signs in other places. At this time, a large number of people suffered from various diseases. This was because of our sins, and our iniquities were increasing day by day. This was what

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<sup>14</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 289.

<sup>15</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 353.

<sup>16</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 284.

God had given us, ordering us to repent and control, to overcome sin, jealousy and other demonic evils.<sup>17</sup>

On August 26, 1094, locusts flew into Ross, devouring all the grass and crops. We witnessed this disaster that had never been heard of in Russia. It's because of our sins.

God showed his anger to the people through the failure of war, the invasion of alien people, strange phenomena and natural disasters. In Nestor's works, these were not punishment, but God's love and mercy. It was because of the guilt and glory of the Ross nation. "God has brought his anger to our heads more than anyone else, because we are respected more than anyone else, and more serious than anyone's crimes. We suffer more light than anyone else. We understand the will of the Lord, but despise it. Therefore, we should be punished more severely than others. I am sinful. Constantly and massively offending God is crime every day and at any time."<sup>18</sup> As a result, the author of "Povest vremennykh let" regards the role of divine power as the ultimate cause of all events and recognized actions.<sup>19</sup>

### III. CITATION OF THE "BIBLE"

In "Povest vremennykh let", Nestor directly quoted the Bible story and the original text in many places, such as the contents from p. 160 to p. 197 in the book, in which he used the "Genesis" of "the Old Testament" to show the religious history of God's creation, human original sin, flood destruction, Noah's ark, and quoted the "Book of Judges", "Book of Deuteronomy" and other contents to tell about God's law. In the way of question and answer between Vladimir and Greek philosophers, the original texts such as the "Gospel of John" in "the New Testament" were quoted to show the kindness and power of Christ. These quotations are mainly used to introduce the development history of Christianity and to persuade Vladimir to accept Christianity.

In addition, in "Povest vremennykh let", Nestor quoted the original Bible as the eulogy of Prince Ross. Vladimir made the most important contribution to the establishment of Ross Christianity, and his behavior of indulging in lust was also fundamentally changed by following God's teachings. After his death, Nestor

directly quoted from "the Wisdom of Solomon", "Ezekiel", "Acts" and other chapters of the "Bible" to praise his good deeds and achievements.

As I live, says the Lord God, I will not rejoice in the death of the wicked, but in their turning away from their ways. "Ezekiel"

The righteousness of a righteous man cannot save him in the day of his sin. I said to the righteous, "you will live." If he makes sins by his righteousness, his righteousness will not be remembered. He will die for his iniquity. Moreover, I said to the wicked, "you will surely die." If he turns away from his sin, and does what is right, and gives back the pledge and the plunder, all his sins will not be remembered. He has done just and reasonable things, and he will live (Ezekiel)

Hope never dies even if a righteous man dies. (Proverbs in the Old Testament)

The quotation of the original Bible is not only used as a eulogy to the king, but also is often used as a judgment to the unjust behavior of the king. In order to rule the Ross by himself, Svyatopolk killed his brothers Borris and Gleb in 1015. Nestor condemned him with the words of "being guilty from head to toe" in "Isaiah". In "Povest vremennykh let", Nestor also quoted a lot of proverbs and aphorisms from the original Bible to admonish later generations, such as Vladimir's words, Manomach's admonition, or God's direct admonition to the people of Russia. For example, after the defeat of the invasion war against Poloziv in 1068, God said to the prophecy, "why don't you give up your sins? Why do you misinterpret my laws and not follow them?" "You respect me with your words, but your heart is far away from me." This explained that the people of Ross were humiliated by other nations because they offended God. "Those who do not want to go my way will be closed by heaven, or violently cracked, replaced by hail and graupel, or damaged by cold and heat, or the earth slackened because of heat." This showed God's anger. "My strength is great, and I use it to punish you." It hoped for the repentance of the Ross people. Every volume and chapter in "Povest vremennykh let" quoted a large number of original Bible texts everywhere. There are no more examples here. The quotation of the original text of the Bible makes "Povest vremennykh let" have a strong religious significance. Just as the book "outline of Russian cultural history" commented, "the Bible is also the historical and literary material of 'Povest vremennykh let'."<sup>20</sup>

<sup>17</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 345.

<sup>18</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 357.

<sup>19</sup> [Soviet Union] Leningrad Institution of Russian Academy of the History. "The Outline of Russian Cultural History: From Ancient Times to 1917", Zhang Kai et al. Trans. Beijing: Commercial Press, 1994, p. 19.

<sup>20</sup> [Soviet Union] Leningrad Institution of Russian Academy of the History. "The Outline of Russian Cultural History: From Ancient Times to 1917", Zhang Kai et al. Trans. Beijing: Commercial Press, 1994, p. 27.

#### IV. RECORDS OF HISTORICAL EVENTS OF CHRISTIANITY IN ANCIENT ROSS

In "Povest vremennykh let", Nestor not only recorded the process of the establishment of the state power of ancient Ross, but also interspersed many historical events of the development of Christianity in Ross, such as the construction of churches, the development of cave monasteries, and the deeds of famous monks. Since Vladimir built the Saint Basil's Cathedral and the Frauenkirche at the beginning of his acceptance of Christian faith, the nobility of Ross continued to build churches. "Povest vremennykh let" recorded historical events such as the construction of Saint Sophia Cathedra in 1045 and the construction of St. Andrew's Cathedral in 1086. As a monk of the cave monastery, Nestor recorded the origin and history of the cave monastery in "Povest vremennykh let" (p. 272- p. 276), and described the events of the abbot Feodosi (p. 309-p. 313, p. 339-p. 343), shaping his typical image of abstinence, meekness and piety as a monk.

In ancient or earlier historical times, miracles and prophecies were two ways to confirm supernatural missions. Miracle is regarded as an indispensable symbol of sacredness and a symbol of the gift of the prophet. Such as Buddhism, Islamic scriptures or stories handed down and ancient myths handed down are full of miracles, and almost all ancient societies accepted miracles. Nestor interspersed two miracles in "Povest vremennykh let". The first was the insertion of historical events concerning Greece in book III, the establishment of Ross. In 866, Ross attacked Tsaregrad, killed a large number of Christians, and surrounded it with 200 ships. Unable to challenge the enemy, Mikhail III went to the Frauenkirche in Fracher and prayed all night. People sing carols, take the efficacious robes of the Virgin Mary and immerse them in the sea water. At this time, miracles appears.

The sea, which had been silent, suddenly set off a storm. The huge waves scattered the ships of the polytheistic Ross people, and dashed them to the shore, smashing them to dust. Unfortunately, few Ross escaped from the disaster and returned to their hometown.<sup>21</sup>

The second miracle was recorded in volume 8, "the achievements of Vladimir". In 988, Vladimir led the army to attack Kherson, the Greek city and entered the city. He sent messengers to meet the emperor and asked to marry his sister Anna, and would be baptized at that time. According to God's will, Vladimir was suffering from an eye disease, could see nothing and suffer a lot. When he was baptized, miracles appeared.

As the bishops in Kherson shaved the top of his head, Vladimir's eyes suddenly could see the light. Vladimir began to praise God for his rapid recovery: "until now I have seen the real God!" Members of his retinue were baptized after seeing this.<sup>22</sup>

Careful analysis of the two miracles occurred at the most critical historical moment: the critical moment when the Greek city was about to be occupied by foreigners, and Vladimir was about to embark on the road of faith guided by God. These two miracles indicate that God's power is unpredictable, and God only protects the people who follow him. In particular, Vladimir's eye disease was cured. By seeing the "miracle" of the eyes, God conquered the Ross people and won the worship of the people of ancient Ross.

As everyone knows, the Lord Jesus refused to perform miracles because miracles were performed by witches, not by true religious beliefs. However, it may be because of the need of preaching, or because of the "false preaching" of believers, Jesus became a miracle executor and Exorcist in his old age. Healing the sick is seen as one of the signs of the kingdom of God. Under the condition of low level of knowledge, a superman appears. He treats patients with tenderness and assures their recovery by touching. This is often the most effective medicine and a way to win the support of the public. Jesus did not resist or help the miracle, and all saints and founders of religion encountered such problems.<sup>23</sup> In order to publicize the power of God, to consolidate the foundation of Christianity in ancient Ross, and to promote the unquestionable nature of Christian belief, it is justifiable to insert miracles into "Povest vremennykh let".

The historical events of Christianity scattered in the annals of "Povest vremennykh let" occupy a large amount of space, which makes "Povest vremennykh let" have strong religious colors. This feature is also a reflection of the monastic status of Nestor, the author of "Povest vremennykh let".

#### V. CONCLUSION

As a historical work, the historical materials recorded in "Povest vremennykh let" are very precious. It has left a path to the depth of the history of ancient Ross for later generations. It not only recorded the origin of the state power of the ancient Ross, the primitive life appearance of the Slavic people, the contributions made by the princes to consolidate the regime and defend the territory, but also recorded the development history of Christianity in the country. It

<sup>21</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 48.

<sup>22</sup> Wang Cheng. "Translation and annotation of Povest vremennykh let", Lanzhou: Gansu Nationalities Publishing House, 1994, p. 202.

<sup>23</sup> [French] Ernest Renan. "The Life of Jesus", Liang Gong Trans. Beijing: Commercial Press, 1999, p. 205-p. 207.

gives a vivid picture of the secular and religious life of ancient Ross for later generations to ponder and daydream. However, historical works cannot be truly objective and true because of the limitations of historical narration. Nestor, the author of "Povest vremennykh let", is a monk. In his works, the history of Ross is full of religious consciousness. This kind of religious color will undoubtedly "distort" history to a certain extent and cause the world to "misread" history. Therefore, in order to understand the history of ancient Ross more clearly and objectively, it should not trust "Povest vremennykh let" completely, but should combine with other historical works, excavate the neglected and marginalized historical materials, and treat the value of historical works with a comprehensive, critical and rational attitude.

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# The Minaret of Bukhara (Kalan) and the Minaret of Vabkent New Knowledge About Their Stucco Décor

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## ABSTRACT

The Manar-i Kalan of Bukhara (1127) and the Minaret of Vabkent (1198–9) are well known in research literature, primarily for their brickwork décor. However, the stucco ornamentation that fills the stalactite cornice of their lanterns has not yet been studied seriously until now. This paper attempts to survey the history stalactite cornice décor in Central Asian minarets and muqarnas' stucco ornamentation. Three types of the ornamental motifs were studied regionally to identify their variations and to offer their comparative, stylistic analysis. The said motifs were found to have been well developed in the Sassanid art and undergone certain changes of form in early Islamic art. We find a tradition of filling lanterns with stucco ornamentation to have already matured by the 12th century in Central Asia. The history of studies of those minarets' architectural décor cannot be considered complete without this paper.

*Keywords: muqarnas ornamentation, the minaret of Bukhara, Kalyan, the minaret of Vabkent, stalactite cornice, Islamic stucco ornament, Islamic architecture in Central Asia*

## I. INTRODUCTION

Minarets were erected in all Islamic countries and often came to symbolise their cities. The Manar-i Kalan built in 1127 became such a symbol of Bukhara. Seven decades later (in 1198–9 or 1196–7), the Vabkent minaret was built 35 km north of Bukhara.

These are considered traditional early Islamic minarets, crowned with a circular balcony for calling the Adhan. However, only the Bukhara and Vabkent minarets stayed topped with rotunda lanterns that retained their stalactite cornices [1]<sup>1</sup>. The cornices' muqarnas contain a few inserts of carved stucco ornament that are now in poor condition.

The minarets are well known and studied; however, their stucco ornament has never been given a thorough study (*the issue*). I suppose there were two reasons for that. Firstly, the few fragments of ornament, located rather high, have long been inaccessible for photographing without special enlargement [2]<sup>2</sup>. Secondly, the minarets traditionally attracted

researchers' attention by their lush brickwork ornamentation. Consequently, stucco would be overlooked.

So this article is a dedicated study of those minarets' stucco décor. Their well-known décor programme could not be considered fully studied in its absence.

## II. LITERATURE REVIEW

The abundant literature on these minarets is mainly dedicated to their architecture, decorative brickwork belts, and epigraphics [3], [4], [5], [6], [7], [8], [9], [10], [11], [12], [13], [14], [15], [16], [17], [18], [19], [20]<sup>3</sup>.

A small number of authors do pay attention to the inserts of carved stucco and mention them in just a few sentences or paragraphs.

Thus, in 1956 V.A. Nilsen, Soviet historian of architecture, mentions 'inimitable colourful patterns' in the lower stalactite belt of the Manar-i Kalan [21]. In

<sup>1</sup> Early Islamic minarets are traditionally considered to belong to a separate school.

<sup>2</sup> The Bukhara minaret is 45.6 m high according to V.A. Nilsen and 45.3 m according to G.A. Pugachenkova and L.I. Rempel; the Vabkent minaret is 41 m high.

<sup>3</sup> Most of the publications were written by Soviet archaeologists and art historians, who provide brief information about those minarets in the 1920s and '30s (B.V. Weimarn, B.P. Denicke, I.I. Umnyakov, L.N. Voronin, and M.Ye. Masson). The most detailed publications were authored by V.A. Nilsen, S.G. Khmel'nitsky, and B. O'Kane.

1996, archaeologist S.G. Khmel'nitsky quotes his words with a small comment, 'Unfortunately, this brief description gives no understanding of what specifically is meant' [22].

The stucco ornament at Vabkent was first described in detail by B. O'Kane. The researcher devotes several paragraphs to it, publishes photos of the lantern with the ornamental insets, and finds analogues of the ornament [23]<sup>4</sup>. This information is undoubtedly of the greatest interest and value.

Among the latest mentions of the stucco known to me, I should cite a 2013 publication by A. Arapov. The researcher devotes just one sentence to it, 'In the décor of the Kalyan minaret and the minarets in Vabkent and Jarkurgan fretted stucco is used in combination with the figured brick ornamentation' [24].

### III. METHODOLOGY

The above helps formulate the object (the Bukhara and Vabkent minarets) and subject matter of this study (the stucco ornament of their stalactite cornices). Those monuments were chosen because they are the only ones in Central Asia to remain crowned with stalactite belts.

The purposes and objectives of this study are:

- to describe the vegetal motifs,
- to identify monuments of architecture with similar iconography,
- to answer the question of where they rank among the previously described ones that became widespread in Central Asia the said time period, and
- to trace a tradition of decorating pre-Mongolian minarets in Central Asia with stalactite belts.

The study employs historical information and literary data, and methods of comparative and stylistic analysis.

It identifies the best-preserved architectural monuments belonging to the same circle. The period covered is between the 9<sup>th</sup> and 12<sup>th</sup> century. The study's geographical scope includes Turkmenistan, Kyrgyzstan, Tajikistan, Uzbekistan, Iran, Iraq, Afghanistan, and Azerbaijan.

The following architectural and archaeological methods were used for *data collection*: graphic, photographic and descriptive recording.

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<sup>4</sup> The researcher finds parallels with the ornament that decorates the stalactite squinches of the 11th-century Baba Hatim Ziyarat (or Salar Khalili). The mausoleum is a tomb at Imam Sahib, a town sixty kilometers west of Mazar-i Sharif, Afghanistan.

There are a total of 35 monuments. And 18 most representative ornaments are shown in the tables. They were all collected and classified by their supposed date<sup>5</sup> and region (*evaluation and classification of date*).

The ornaments' stylistics and composition were studied (to identify the ornamental motif and find parallels with earlier findings).

The materials have been collated and reconciled with historical information and with studies of other monuments of the same type (*synthesis*).

These methods permit the most complete data coverage and evaluation.

### IV. THE STALACTITE CORNICES OF THE BUKHARA AND VABKENT MINARETS AND THEIR STUCCO ORNAMENT

This section will deal with Central Asian minarets' crowning shapes and stalactite cornices. Minarets in Azerbaijan, Afghanistan and Iran will also be reviewed for comparative historic analysis.

Although no minarets dating from the 9<sup>th</sup> and 10<sup>th</sup> centuries have survived in Central Asia, we can assume their canonical shape to have been established by that time and remained the same later on. That is, the lantern must have taken on its finished shape by the 11<sup>th</sup> century.

This is attested to by the 11<sup>th</sup>-century Ribat-i Malik monument located between Bukhara and Samarkand.<sup>6</sup> Its south-western tower had a 'lantern of a number of arches, something similar to the top of the well-known Bukhara minaret' [25]. We know this from a brief description and drawing by Austrian researcher A. Lehmann who visited Bukhara and its environs in 1841–1842<sup>7</sup>.

That is, in the pre-Mongolian period (and later, to some extent) the appearance of a Central Asian minaret remains generally the same (with minor variations). Tripartite in design (base, shaft and lantern), it is a round tower in plan. Its shaft tapers upwards and houses winding stairs inside. Outside, the shaft is decorated with rings of brickwork with geometric or epigraphic ornament. Minarets have crowns from which the Adhan is called.

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<sup>5</sup> The datings of architectural monuments and their décor common to research literature are used.

<sup>6</sup> Summer residence of the Qarakhanid dynasty, later used as a caravanserai.

<sup>7</sup> B.N. Zasytkin relies on a drawing published by A. Lehmann [26]. This vision is unequivocally supported by S.G. Khmel'nitsky, B.N. Zasytkin and N.B. Nemtseva. The last author told me personally that the lantern tower may have been used as a minaret, though there was no practical need for that.

The Bukhara and Vabkent crowns are massive rotundas<sup>8</sup> with a circular arcade and flat roof.

- Manar-i Kalan

The Manar-i Kalan rotunda is 6.66 m in diameter, 33 cm wider than the minaret's shaft. The overhang is supported by a belt of stalactites (muqarnas) in three tiers, that decorate the transition from the narrow shaft to the wider crown.

The stalactites are sculpted from terra cotta to produce a uniform structure. Two motifs have been preserved. The first one is a multi-tiered vegetal twig (palmette?) with separate leaves. The second one is a trefoil with elaborate symmetrical half-acanthus on its sides ("Fig. 1").

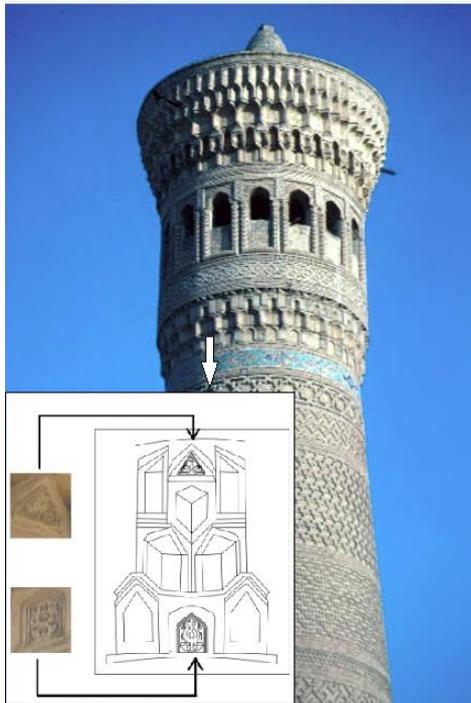


Fig. 1. The Minaret of Bukhara. Sketch by Guzel Zagirova.

The rotunda has a stalactite crown as well – a three-tiered cornice whose cells have no ornament. The cornice is known to have been five-tiered before 1920, but the lantern was severely damaged by a shell as the Red Army captured Bukhara. In 1923, it was restored by the master Abdul-Kadyr Bakiyev. The master builder is known to have left only three tiers of stalactites in the cornice, for fear of failing to cope technically with the big overhang [27, 28]. There are no documents (to the best of my knowledge) about this restoration that could describe the ornamental filling of the upper cornice. The muqarnas may have been intentionally left empty back in the 12<sup>th</sup> century as that

<sup>8</sup> On the contrary, the open balcony crown is typical of Iran.

part of the rotunda was weakly protected from the elements. Or the ornaments failed to survive till 1920, also because the upper part was unprotected.

- The Minaret of Vabkent

The Vabkent minaret is considered a smaller copy of its Bukhara predecessor (in terms of its design and décor). The lantern is 33 cm wider than the shaft and has a similar stalactite base and stalactite cornice on top. In the two lower tiers, two kinds of ornament can be seen, arranged in chessboard order. One is fantastic foliage inscribed in a rectangle. The second is the motif of a multi-tiered vegetal twig inscribed in an arch ("Fig. 2").

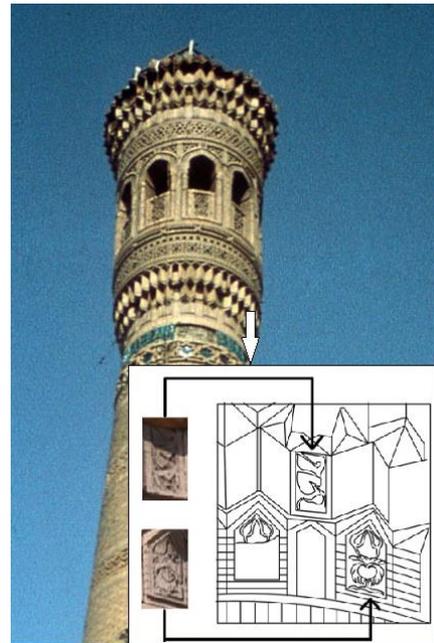


Fig. 2. The Minaret of Vabkent. Sketch by Guzel Zagirova.

The stalactites of the rotunda's top have no ornamental filling, either.

A detailed stylistic analysis of all the ornaments mentioned is provided in the following section.

The above is important for understanding that those minarets had elaborate ornamental motifs in stucco<sup>9</sup>. They had shared a common prototype that was repeated in multiple monuments ("Table. I", "Table. II", "Table. III"). If the motifs are used here in the canonically

<sup>9</sup> The earliest specimens of Central Asian carved stucco date back to the period of Sogdian art. And between the 9th and 12th centuries this technique (called gunch carving) was flourishing. The whole series of the ornamental motifs of the region's pre-Mongolian art dates from that period.

approved lantern shape, then they may have had predecessors with ornamented stalactite belts<sup>10</sup>.

This is quite possible, given that one of the earliest stalactite cornices in Islamic architecture (a direct prototype of later stalactite decorations) is located 60 km away from Bukhara. This is the late 9<sup>th</sup> – early 10<sup>th</sup> century Masjid-i Diggaron near the village of Khazara. Single stalactites were also found 190 km east of Bukhara, in the village of Tim (south of the city of Kattakurgan) in the Mazar-i 'Arab 'Ata dating from 977–978. And located in Bukhara itself is the Mausoleum of the Samanids built in 892–942, whose squinches are believed to contain prototypes of the first stalactites.

The search for possible predecessors takes us to 10<sup>th</sup> to 12<sup>th</sup> century minarets of Central Asia, Iran and Afghanistan.

The above-mentioned Ribat-i Malik minaret tower had 'basic shape stalactites in the form of protrusions covered with carved gunch' that are now lost [29], [30]. As archaeologist N.B. Nemtseva explained to me, by the time she started working on the monument, the cornice with its possible ornamental filling had already been destroyed.

All the other Central Asian minarets close to the Bukhara and Vabkent ones in design and/or décor have lost their crowns [31]. These include: the Minar-i Qutlugh Timur<sup>11</sup>, the Northern minaret at Misrian<sup>12</sup>, the Burana minaret (Tower of Burana)<sup>13</sup>, Özgön Minar (the Uzgen minaret)<sup>14</sup>, and adobe minarets in the upper reaches of the Zeravshan [32]<sup>15</sup>.

A review of Iranian and Afghan monuments returns the following findings. Firstly, most of the minarets

have either lost their crowns or undergone serious alterations<sup>16</sup>.

Secondly, the lanterns in Bukhara and Vabkent are somewhat differently and more intricately elaborated. Generally, in 11<sup>th</sup> and 12<sup>th</sup> century Iran a rotunda lantern was a rare occurrence and rather an exception. Thus, it may result from a later alteration, like in the Masjid-i Jami' Kashan<sup>17</sup> – or from Central Asian influence, like the Manar Mashhad-i Bayazid Bastami<sup>18</sup>. The latter's stalactite belt is roughly plastered and left without ornamental filling (the work may have been left unfinished).

Thirdly, the closest analogues of the Bukhara and Vabkent minaret in terms of lantern and cornice design include the above-mentioned minaret of Bastam, followed by the Manar-i Sarban<sup>19</sup>, and possibly Arslan-i Jazib Gunbad-i<sup>20</sup>. However, their cornices have no stucco ornamentation.

Such a detailed review is important as it identifies two important exceptions.

The first exception is located in Azerbaijan. In the minaret of Synyk-Kala (or the Mohammed Mosque)<sup>21</sup> a stalactite cornice of cut stone has ornamental filling in the form of basic palmette.

The second exception is in Iran. A short cylindrical shaft of Masjid-i Jami'-i Na'in<sup>22</sup> terminates in a cornice decorated with carved stucco. The cornice has no stalactites; however, its ornamental motifs are of great interest. They represent a ribbon of trefoils similar to the Manar-i Kalan.

The above suggests two tentative conclusions.

One is that in Bukhara and Vabkent we already find a mature tradition of ornamental filling of muqarnas. In comparison, the Synyk-Kala ornaments created a century before are simpler and rougher in their execution. The stalactite-like pendentives of the Hakim at Termiziy mausoleum has a simple stucco ornament

<sup>10</sup> Judging from the first known muqarnas in Nishapur, Iran and Qasr al-Salam, Algeria, the tradition of their ornamental decoration had existed back in the 10th century.

<sup>11</sup> Kunya-Urgench, Turkmenistan. Its datings vary between the 11th and 14th century. The minaret was formerly crowned by a wooden lantern; the beams radiating out of the placing are the only remains of the lantern.

<sup>12</sup> Turkmenistan. The earliest dated minaret in Central Asia, 1004–5.

<sup>13</sup> Kyrgyzstan, late 10th – early 11th century.

<sup>14</sup> Located 260 km away from the Burana minaret, 2nd half of the 12th century. Its initial crown has been lost; the current one was made from European brick in 1923 to roughly imitate the lantern shape typical of the 12th century.

<sup>15</sup> Located in Zahmatabad, Rarz, and Fatmev (Tajikistan), and dating from the 10th and 11th centuries. The minarets' were 15 to 20 metres high, but their upper parts have not survived. Adobe was too weak a material to carry the weight of an adobe lantern, so the latter might have been made of wood.

<sup>16</sup> E.g. the 1108–9 Dawlatabad Minar in Afghanistan, Manar-i Masjid-i Jami' Savah of 1110, the minarets of Masjid-i Tarik Khana built in 1028, and of Masjid-i Jami' Simnan dating from 1026–1073. The 1174–5 or 1193–4 Minaret of Jam in Afghanistan stands distinctive. As explained by David Thomas, its crown suffered no considerable damage. Only a few fragments of its wooden balcony have survived, protruding from the cornice. The brick-and-stucco cornices carry no traces of ornament.

<sup>17</sup> 1073–4. Major restorations were made in the decade after 1778–93.

<sup>18</sup> 1120–1.

<sup>19</sup> Isfahan, Iran, 1130–55.

<sup>20</sup> Sang Bast, Iran, 997–1028.

<sup>21</sup> Baku, Azerbaijan, 1078–9.

<sup>22</sup> Iran, 10th–early 11th century.

as well<sup>23</sup>. In the same period, the stalactite cornice of the Ribat-i Malik minaret tower was created in Central Asia.

The other is that the minarets of Bukhara, Vabkent and Ribat-i Malik were perhaps an exception, and muqarnas would possibly be left just smoothly plastered. There may be a number of reasons for that. Firstly, stucco turned out to succumb to the elements, so in the 10<sup>th</sup> to 12<sup>th</sup> century it was used in exterior décor rarely and to a limited extent.<sup>24</sup> Secondly, stucco was almost entirely displaced from the décor programme as fired brick facing developed.

## V. ANALYSIS OF THE ORNAMENTAL MOTIFS

We now proceed to stylistic analysis of the ornamental motifs described in the preceding section.

It is important to bear in mind that the muqarnas' geometric shape dictates a limited set of motifs that repeat on the set of monuments.

- The Motif of a Multi-tiered Vegetal Twig Inscribed in an Arch.

In Vabkent, this motif rather resembles a tripartite *cosmological tree*, well known from the pre-Islamic art of Iran ("Fig. 2"). In the Sassanid tradition, the *cosmological tree* is a composite plant, fantastic foliage, that comprises the *palmette*, *acanthus*, and *lotus* [33]. With the passage of time, those elements get developed on their own and may supplant the idea of the *cosmological tree* [34]. Thus, in Bukhara the *cosmological tree* appears as a *palmette* with separated leaves ("Fig. 1").

As we continue analysing the motif at Vabkent, we should make a couple of important observations.

The pattern's lower paired leaves are deeply split in two and curl into heart-shaped forms. This is a developed form of Sassanid paired wings known from the Ctesiphone stucco. And its drooping upper leaves represent the split-acanthus leaf bracket that was widespread in Sassanid Iran [35]. In the 12<sup>th</sup> century its leaves broaden and split even more. The Vabkent specimen is the closest to the Masjid-i Haji Piyada (or Nuh Gunbad) ("Table. I").

The above-mentioned vegetal elements never disappeared for long from those regions' art and are frequently used, in new forms, in early Islamic art.

The Bukhara *palmette* is the closest to the stucco specimens from the portal niche of the 11–12<sup>th</sup> century

<sup>23</sup> Termez, Uzbekistan, 11th – 12th century.

<sup>24</sup> In addition to the two minarets under review, the Central Asian exceptions known to me include: the Mazar-i 'Arab 'Ata, the Mausoleum of the Samanids, and the Ribat-i Malik, Masjid-i Maghak-i 'Attari, and Uzgen Mausolea.

Northern Mausoleum (Uzgen). There the *palmettes* are confined in a kind of arcade consisting of three small arches ("Table. I"). This device is generally characteristic of the art of the Ghaznavid period, where a tree placed into an arch and repeated many times is reminiscent of the Sassanid scheme of pattern arrangement in an arcade. [36].

The earliest examples of this technique in early Islamic art of Central Asia can be seen on the 9<sup>th</sup>–10<sup>th</sup> carved wooden columns found in mountain villages on the Zeravshan river (Tajikistan)<sup>25</sup>.

Among these, the column from the village of Kurut attracts special attention. Protruding from the upper part of its shaft are triangular tringles similar to single stalactites. Their side surfaces are flat, and their middle surfaces are concave. The latter are decorated with ornamental carving that depicts vegetal twigs. A similar vegetal ornament was present on the octagonal columns in Jami' al-Nuri al-Kabir (1170-2) before it was destroyed ("Table. I") [37].

A similar motif repeats on the columns from the villages of Obburdon (lower part of the shaft) and Urmitan (capital) and in the carved wooden panel from Asht. Its most schematic and stylised version occurs inside the curved ribbons of the carved board from the Obburdon mazar ("Table. I").

The *palmette* gets more elaborate and detailed in the single stalactites of the above-mentioned 11<sup>th</sup>-century Baba Hatim ("Table. I") [38].

- The Motif of a Trefoil Inscribed in a Triangle with Symmetric Half-acanthi on Its Sides.

This is a common motif, and the cases of its use in stucco are innumerable. Plenty of it is found in Central Asian stucco and in the cornice of the Masjid-i Jami, Na'in minaret ("Table. II"). The flanking split-acanthus leaf brackets are broadened and split into two, which is characteristic of the 12<sup>th</sup> century.

- The Motif of Fantastic Foliage Inscribed in a Rectangle.

Unfortunately, it is problematic to see this motif in detail even using camera zoom. Besides, it has actually survived in one heavily damaged fragment.

Fantastic foliage underwent long-term evolution in Sassanid art. Four versions of it were developed by the end of that period. The Vabkent specimen is closer to

<sup>25</sup> These were studied and published by Soviet researcher V.I. Voronina. The basic paper is "The wooden Carving of the Zeravshan Valley," / Materials and research on archeology of the USSR, Proceedings of the Sogd-Tajik Archaeological Expedition of the Institute of the History of Material Culture of the USSR Academy of Sciences, Tajik branch of the USSR Academy of Sciences and the State Hermitage, Vol. 1: 1946-1947, Ed. A. Yu. Yakubovsky, 1950, No. 15, pp. 210-220.

the third type that 'seems of vine origin...but has been affected by the palmette' [39]. Its analogue is found in the same region, in the 11–12<sup>th</sup> century Palace of Termez Rulers.

A review of the carved stucco shown in the table ("Table. III") makes it possible to put the stucco of the Bukhara and Vabkent minaret on a par with that

region's ornaments already described and published. Besides the above-mentioned ones, these include the Masjid-i' Jami Ardistan, al-Qasr al-Abbasi, Mag'oki Attori Masjidi, Mausoleum of the Samanids, Afrasiyab, Masjid-i Jami Na'in, and the stucco panels of Rey and Nishapur. The stucco carvers would choose the motifs that circulated over the monuments known to them (wood/terracotta/stone carving).

TABLE I. THE MOTIF OF MULTI-TIERED VEGETAL TWIG

Ornamental motif's description	The motif of a multi-tiered vegetal twig inscribed in an arch (Cosmological Tree – Palmette)									
Minaret	The Minaret of Bukhara					The Minaret of Vabkent				
Motif's figure										
Motifs' analogues	Mosque of Haji Piyadah (or Nuh Gunbad), 2 <sup>nd</sup> half of the 9 <sup>th</sup> century or 794-803	Column from the village of Kurut, 9 <sup>th</sup> –10 <sup>th</sup> century, (sketch: V.I. Voronina)	Column from the village of Urmitan, 9 <sup>th</sup> –10 <sup>th</sup> century (sketch: V.I. Voronina)	Mausoleum of Baba Hatim (or Salar Khalili), 11 <sup>th</sup> century (sketch: G. Zagirova)	Northern mausoleum, Uzgen, 11 <sup>th</sup> –12 <sup>th</sup> century (sketch: G. Zagirova)	Masjid-i' Jami, Ardistan, 12 <sup>th</sup> –15 <sup>th</sup> century	al-Qasr al-Abbasi 1175-1230	Mag'oki Attori Masjidi 12 <sup>th</sup> century	Jami' al-Nuri al-Kabir 1170-2	
Analogues' figures										
Analogous' materials	Stucco	Wood	Wood	Stucco	Stucco	Stucco	Terracotta	Stucco	Stucco	

TABLE II. THE MOTIF OF A TREFOIL

Ornamental motif's description	The motif of a trefoil inscribed in a triangle with symmetric half-acanthi on its sides							
Minaret	The Minaret of Bukhara							
Motif's figure								
Motifs' analogues	Mausoleum of the Samanid, 892-942 (sketch: Guzel Zagirova)	Domed hall, Afrasiyab, 10 <sup>th</sup> –11 <sup>th</sup> century (sketch: Guzel Zagirova)	Mihrab, Afrasiyab, 9 <sup>th</sup> –10 <sup>th</sup> century (sketch: Guzel Zagirova)	Dado G, Palace, Afrasiyab, 9 <sup>th</sup> –10 <sup>th</sup> century	Masjid-I jami, Na'in 10 <sup>th</sup> –11 <sup>th</sup> century	Dado from Rey, 11 <sup>th</sup> century, Iran-e-Bastan Museum, Tehran, No. 3267 (photo: G. Zagirova)	Mosque of Haji Piyadah	
Analogues' figures								
Analogues' materials	Stucco	Stucco	Stucco	Stucco	Stucco	Stucco	Stucco	

TABLE III. THE MOTIF OF FANTASTIC FOLIAGE

Ornamental motif's description	The motif of fantastic foliage inscribed in a rectangle	
Minaret	The Minaret of Vabkent	
Motif's figure		
Motif's analogues	Palace of Termez Rulers, Eastern wall, 11th–12th century, the State Museum of Oriental Art in Moscow, "Personal archive of P.Ye. Kornilov"	Tepe Sabzpushan, Nishapur, 9th–10th century, Iran-e-Bastan Museum, Tehran, No. 3256-2 (photo: G. Zagirova)
Analogues' figures		
Analogues' materials	Stucco	Stucco

## VI. CONCLUSION

Stylistic analysis was made for three types of motifs: multi-tiered vegetal twig (cosmological tree – palmette), trefoil flanked symmetrically by half-acanthus, and fantastic foliage (*description*).

The said motifs were found to have been well developed in the Sassanid art of Iran and undergone certain changes of form in early Islamic art.

The motifs got widespread in the 9<sup>th</sup> to 12<sup>th</sup> century stucco of Iran, Iraq, Afghanistan, and Central Asia (and in terracotta and wood carving as well) (*cite analogues*). This was facilitated by the geographic, historical and cultural proximity of those regions where a shared set of artistic ideas circulated.

From the diversity of the motifs developed, the masters would select those traditionally inscribed in a triangle, arch, or rectangle. Given that the stalactite forms limited the choice of motifs, their set for that kind of decorations could generally remain the same (*identification of the motifs' place in the set*).

A tradition of filling minarets' stalactite belts with stucco did exist in Central Asia. We find it to have already matured by the 12<sup>th</sup> century (*tracing the tradition*).

This is indicated by the following factors:

Firstly, this stucco décor was applied to a canonically approved lantern shape that remained stable since the 11<sup>th</sup> century.

Secondly, the first muqarnas in Central Asia were traced to the 10<sup>th</sup> century, and the first instances of their ornamental filling, to the 12<sup>th</sup> century. However, we

have no 11<sup>th</sup> century Central Asian minarets that would retain their rotunda lanterns with stalactite cornices (only a description of the 11<sup>th</sup> century Ribat-i Malik exists).

Thirdly, the earliest 10<sup>th</sup>-century muqarnas found in Iran and Algeria have (painted) ornamentation. This tradition might also come to Central Asia from the Western part of the Caliphate. I should specially mention that tracing the origins of this tradition in Central Asia is beyond the scope of this paper, given that the birthplace of the muqarnas themselves remains a disputable issue [40].

However, the influence of ideas is well exemplified by the stucco ornamentation of the cornice on the Masjid-i Jami'-i Na'in minaret and stone ornamentation in Synyk-Kala. Both monuments date back to the very beginning of the 11<sup>th</sup> century. Ornamentation in the Bukhara stalactites would only appear a century later. Consequently, in that period monuments could exist that developed that tradition in the region.

The absence of transitional monuments may also testify to an alternative inference. Those minarets' stucco ornamentation might be an exception, with muqarnas generally left smoothly plastered like on the Manar Mashhad-i Bayazid Bastami. The reasons were described above in detail.

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# Research on Design Aesthetics and Cultural Connotation of Gold and Silver Interlocking Buckle in the Ming Dynasty

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## ABSTRACT

The gold and silver interlocking buckle is a unique accessory commonly seen in women's clothing in Ming Dynasty. It is composed of a button loop with a bayonet, a flat spherical button and two keepers. This article organizes and summarizes the types of gold and silver interlocking buckles in the Ming Dynasty; analyzes the ingenious structure of this kind of interlocking buckle and the unique design aesthetics reflected in the shapes; and expounds the rich cultural connotation of gold and silver interlocking buckle: it is an intuitive expression of the aesthetic concepts of the Ming Dynasty society, an indirect proof of the strong trend of the Ming Dynasty society's conspicuous consumption in the context of economic prosperity, and a material medium for the Ming Dynasty women to practice the concept of covering the body. These rich cultural connotation and aesthetic value are the inspiration source and cultural cornerstone of today's clothing design.

*Keywords: Ming Dynasty, gold and silver interlocking buckle, Design Aesthetic, conspicuous consumption, covering the body*

## I. INTRODUCTION

After the Song and Yuan Dynasties, the craftsmanship of Gold and Silver Ware have reached a new peak in the Ming Dynasty, and the types and styles of Gold and Silver Ware also have been enriched and developed. Among them, the gold and silver interlocking buckles appearing in Ming Dynasty women's clothes are noteworthy examples. This kind of interlocking buckle was generally used for fixing the collar or the placket. Each pair of buckles consist of a button loop, a button, and two keepers. At present, academic researches on gold and silver interlocking buckles has begun to take shape. For example, Yang Zhishui classified this kind of interlocking buckle as jewelry and studied the pattern of the theme of "Butterflies and Flower"[1]; Wang Jiaqi studied this kind of interlocking buckle from the aspects of structural evolution, application methods and visual design[2]; Chen Fang mainly discussed the origin of this kind of interlocking buckle[3]. These studies allow

us to appreciate the unique style of gold and silver interlocking buckles in the Ming Dynasty, and this article will make an in-depth discussion on the design of gold and silver interlocking buckles in the Ming Dynasty and the culture of the times, and explore the unique design aesthetics contained in the gold and silver interlocking buckle and the cultural connotation of the times behind it.

## II. DESIGN AESTHETICS OF GOLD AND SILVER INTERLOCKING BUCKLE IN MING DYNASTY

### A. The beauty of structure — clever and practical structural design

The button loop and the button in the gold and silver interlocking buckle form an open-close component which has the function of opening and closing the buckle, and the two keepers are used to fix the button loop and the button. The beauty of structure of the Ming Dynasty gold and silver interlocking buckle is mainly reflected in the structural design of the open-close component.

The "opposite" and "unified" relationship between the structure and material of the buckle's open-close component can best show the beauty of its structure.

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The open-close component of the fabric braid button use the suppleness of the fabric to achieve the locking and releasing of the button loop to the button, so as to achieve the purpose of convenient opening and closing. The fabric braid buckles had appeared in the Song costumes, as shown in "Fig. 1"; the Yuan Dynasty fabric braid buckles had shown a certain decorative effect, as shown in "Fig. 2"; and in the Ming Dynasty, gold and silver interlocking buckles appeared for the first time. From fabric braid buckle to gold and silver interlocking buckle, how to deal with the "opposite" relationship between the "stiffness" of gold and silver materials and the "suppleness" required by the button loop became a key issue to be solved by artisans in the Ming Dynasty. Judging the unearthed objects, the Ming Dynasty artisans used the bayonet on the button loop to realize the "unified" relationship between the structure and material of the gold and silver interlocking buckle open-close component. In the Ming Dynasty gold and silver interlocking buckle, the two pieces of metal extending inward from the inner edge of the button loop compose the bayonet. In order to ensure that the button can pass through the gap in the middle of the bayonet, the button is also changed from a spherical shape to a flat spherical shape. "Fig. 3" shows an Ming Dynasty gold and silver buckle in the open state. Therefore, when closing the buckle, simply twist the button to feed it into the button loop, and then twist it again to make the button firmly locked by the bayonet on the button loop. This structure greatly improves the applicability of the gold and silver interlocking buckle.

The appearance of the interlocking buckle with this open-close structure promoted the emergence and popularity of the mandarin collar and the Chinese style jacket with buttons down the front, and also laid the

foundation for the subsequent use of a large number of Chinese knot buckles. What's more, the structure design of this kind of buckle shows that the Ming Dynasty craftsmen's ingenuity in the design of the structure of the utensils, and also reflects their profound ability to control the gold and silver materials. And the existence of these excellent craftsmen in turn confirms the rationality and historical inevitability of the Ming Dynasty gold and silver jewelry becoming the pinnacle of traditional Chinese jewelry.



Fig. 1. The fabric braid buckle in the Song Dynasty clothing.



Fig. 2. The fabric braid buckles in the Yuan Dynasty clothing.

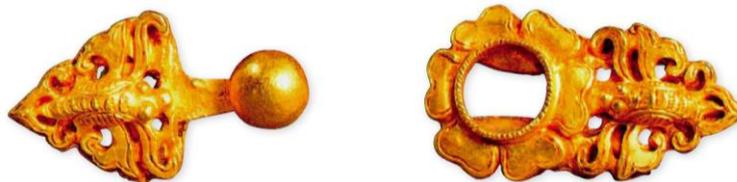


Fig. 3. A pair of Ming Dynasty gold and silver buckle in the open state.

*B. The beauty of form-highlight the decorative function*

The gold and silvers interlocking buckles of the Ming Dynasty pursue a balanced beauty of bilateral symmetry in the overall structure, but in the aspect of shapes they show the characteristics of exquisite elegance and rich change. These buckles of the Ming Dynasty have various form themes, such as "蝶采花 (Butterflies and flower)" "云托月(Clouds and Moon)" "双银锭(Double Silver ingots)" and so on, and the typical themes of Ming Dynasty gold and silver interlocking buckles' form are presented in "Table I". All the

interlocking buckles show the formal beauty of the high integration of shape and structure which makes the functional components of the interlocking buckles are concealed and highlights the decorative effect of gold and silver interlocking buckles to the greatest extent.

TABLE I. TYPICAL THEMES OF MING DYNASTY GOLD AND SILVER INTERLOCKING BUCKLES' FORM

Themes	Butterflies and Flower	Clouds and Moon	Double Silver ingots	Character	Tong Zi Peng Hua	Fish and Lotus
Examples						

The concealment of the functional components of the gold and silver interlocking buckles is divided into two aspects, including the concealment of the open-close component and the keepers. Among all the shape designs, the most typical example is the design of the form of the "蝶采花(Butterflies and Flower)" theme, and the following is the detailed analysis on the shape design of the theme of "Butterflies and Flower". The first aspect is the concealment of the open-close component which is composed of a button loop and a button. In the gold and silver interlocking buckles of the "蝶采花(Butterflies and Flower)" theme, the button loop and the button make up a complete flower in bloom when they are closed; and when they are opened, the button becomes the center of the flower, and the button loop becomes the petal. The second aspect is the concealment of the keepers. The two keepers of the gold and silver interlocking buckle become two lifelike butterflies flying around the "flower", and the holes on the keepers used for threading also become patterns on the wings of the butterflies. The shapes of this theme is in line with people's cognition of natural things, but it also breaks the laws of natural world. The design activities of the artisans of the Ming Dynasty made the forms in natural world appear in the ornaments, which fully demonstrated their great association and imagination ability. In addition, the shape of the theme of "Butterflies and Flower" also appeared in other gold and silver ornaments in Ming Dynasty, which shows that the Ming people love it very much, and also proves that the design of this theme is so exquisite.

The concept of the form design of the Ming Dynasty gold and silver interlocking buckles is to greatly enhance its decorative nature on the basis of retaining the opening and closing function of buckles. It is also under the support of this design concept that gold and silver interlocking buckle can always be one of the favorite fashion accessories of the Ming Dynasty women.

### III. THE CULTURAL CONNOTATION OF THE MING DYNASTY GOLD AND SILVER INTERLOCKING BUCKLES

#### A. Intuitive expression of social aesthetics concept in the Ming Dynasty

Through the Ming Dynasty gold and silver interlocking buckles, we can realize that people in the Ming Dynasty valued real life and loved auspicious patterns. Gold and silver ornaments inlaid with jewels had flowed from West Asia to China during the Sui and Tang Dynasties. At that time, the form of the ornaments still retained more exotic features. After the transition between Song and Yuan, the gold and silver ornaments of the Ming Dynasty preferred to express everyday things and placed a longing for a better life. For example, the "蝶采花(Butterflies and Flower)" theme interlocking buckles of the Ming Dynasty used "butterflies" to refer to "husband" and used "flower" to refer to "wife", implying a sweet and loving relationship between husband and wife; the "双银锭(Double Silver Ingots)" theme interlocking buckles symbolized wealth by the images of silver ingots, expressing the Ming people's pursuit of rich life; the "芙蓉捧寿(Furong Flowers and Shou)" gold interlocking buckles, unearthed from Ding Ling, used the homonym "fushou(福寿)" of "fu(美)" and "shou(寿)" to pray for its owner to live a long and healthy life; the patterns of sunflowers and lotuses in the Ming interlocking buckles became the symbol of "多子多孙(many children and grandchildren)", because of they can produce many seeds. These patterns on the Ming interlocking buckles are all related to the beautiful daily life, which is the embodiment of the Ming people's concept of paying attention to real life.

Also, through the Ming Dynasty gold and silver interlocking buckles, we can realize that the Ming people adored gold, silver and jewel materials. The interlocking buckle is a functional accessory in clothing, which can be made using cheaper and more common fabrics, but precious materials, such as gold, silver, jade and jewel, are often used in the Ming Dynasty interlocking buckles. For example, in the tomb of Zhu Youbin, the Ming Dynasty Prince of Yi, in Jiangxi, two large size gold interlocking buckles of "蝶

采花 (Butterflies and Flower)" theme were discovered[4]. Each pair of them was inlaid with seventeen jewels, six on the button loop, one on the button, and ten on the two keepers, as shown in "Fig. 4". In addition, in an ordinary person's tomb in the early Ming Dynasty, one pair of "蝶采葵花(Butterflies and Sunflower)" theme silver buckles were also discovered[5]. From the member of the royal family to the ordinary people, they all loved to use precious materials such as gold, silver, jade and jewel to make interlocking buckles, which is enough to show the Ming people's aesthetic concepts of adoring the gold, silver and jewel.



Fig. 4. The large size gold interlocking buckles of "蝶采花(Butterflies and Flower)" theme unearthed from the tomb of Zhu Youbin.

#### B. Indirect proof of strong conspicuous consumption trends

With the prosperity and development of the commodity economy, the consumption concept of the Ming people gradually have changed from "thrifty" in the early Ming Dynasty to "luxurious" in the middle and late Ming Dynasties. The number of gold and silver buckles that appeared in tombs in the middle and late Ming dynasties have increased tens of times compared to the beginning of the Ming dynasty, and this result was caused by the conspicuous consumption behavior of the Ming Dynasty society.

The American economist Thorstein Veblen once introduced the term "conspicuous consumption" in *The Theory of the Leisure Class*[6], which refers to the consumption activities that provide evidence of wealth and power to obtain or maintain respect and honor. He summed up the two main motivations for conspicuous consumption: one is invidious comparison, and the other is pecuniary emulation. Invidious comparison refers to the strata with higher wealth levels striving to differentiate themselves from the strata with lower wealth levels through conspicuous consumption. The aristocracy in the Ming Dynasty used gold, silver, jewels and other very expensive materials rather than cheaper fabrics, to make a lot of interlocking buckles. This is the conspicuous consumption motivated by invidious comparison, and its purpose is to prove their

high wealth level, highlight their identity and status, and maintain their image of being in a higher class. For example, 71 pairs of gold and silver interlocking buckles were unearthed in the coffins of two Empress Wanli[7], and 105 pairs of gold and silver interlocking buckles were unearthed in the tomb of Ming Dynasty Princess of Yi[8]. These buckles were only the tip of the iceberg of their gold and silver funerary objects and the burial of such a large number of gold and silver vessels really proves the supreme power and high wealth level of the royal family. The conspicuous consumption also appeared in the lower stratum of the Ming Dynasty, motivated by pecuniary emulation. Pecuniary emulation refers to the stratum with lower wealth level trying to imitate the stratum with higher wealth level through conspicuous consumption in order to be considered as one of them. As described in the fourteenth chapter of *Jin Ping Mei Ci Hua*[9], on Pan Jinlian's birthday: "只见潘金莲上穿了沉香色潞绸雁衔芦花样对衿袄儿，白绫竖领，妆花肩子，溜金蜂赶菊钮扣儿....." (Pan Jinlian was wearing a saffron-colored jacket of Lu-chou silk that opened down the middle and was decorated with a motif of wild geese holding bulrushes in their mouths. It had a stiff-standing white satin collar with purpled edging and gilt buttons that depicted honeybees rifling chrysanthemum blossoms...) This is the conspicuous consumption in lower classes motivated by the pecuniary emulation. In the traditional hierarchy concept of "scholar, farmer, artisan and merchant", as the wife of a merchant, Pan Jinlian's social status should be low. But she implied the great wealth of her family through wearing gilded interlocking buckles in imitation of the upper class ladies, which aroused the envy of the other women. And it is the other women's envious gaze that can change Pan Jinlian's identity from a lowly merchant wife to an upper class lady.

After the middle Ming Dynasty, the extravagant ethos began to prevail, and the overstepping authority phenomenon in women's clothing is also more and more common. All of the above can prove that the conspicuous consumption trend is very strong in Ming society.

#### C. The material medium to practice the concept of covering the body

The stand collar with gold and silver interlocking buckles was one of the most distinctive and popular clothing structures in Ming Dynasty women's clothing. As shown in "Fig. 5", it is a portrait of a female in the Ming Dynasty wearing a stand-up collar with gold and silver interlocking buckles. Women in the Tang Dynasty loved to wear tube tops, which demonstrated the unrestrained thinking of the Tang women of exposing their bodies. In the Ming Dynasty, the stand collar with gold and silver interlocking buckles was commonly used in women's clothing, showing the conservative concept of the Ming women of covering

their bodies. Women in the Ming Dynasty tended to cover their bodies partly for the strengthening of the “贞节观(chastity view)”, and partly for the climate changes during the Ming Dynasty. And it is the gold and silver interlocking buckles that acted as the material medium for Ming Dynasty women to practice the concept of covering the body.



Fig. 5. The portrait of Empress Xiaojie in the Ming Dynasty wearing a stand-up collar with gold and silver interlocking buckles.

The performance of “贞节观(chastity view)” in clothing was to hide the woman's body as much as possible with clothing. During the Southern Song Dynasty, when Zhu Xi was the magistrate of Zhangzhou, Fujian, he had stipulated: “良家妇女出门，需用蓝夏布一幅围罩头和颈项，以避免妇女抛头露面 (when gentlewomen went out, they needed a blue ramie cloth to mantle their heads and necks to prevent them from showing their faces in public)”[10]. In the Yuan Dynasty, Mrs. Ma in the *Jie Fu Ma Shi Zhuan* died of the ulcers on her breast, just because she insisted that she was Mr. Yang's widow and would rather die than be seen by men. It can be seen that the thought of women covering their body to avoid being seen by men had rooted in the hearts of the people because of the instruction of chastity on female that continued for hundreds of years during the Song and Yuan Dynasties. In the Ming Dynasty, the concept of woman keeping her chastity have been more prevailing because of the support of the law, and the idea of covering women's skin was naturally continued. Therefore, the stand collar with gold and silver interlocking buckles can remain in the Ming women's clothes.

In addition to the chastity view, climatic changes also prompted women in the Ming Dynasty tending to cover their bodies. During the Ming Dynasty, the average temperature in China was low. Using the structure of stand collar with interlocking buckles can make the traditional Chinese clothes wrap the body tighter and increase the warmth retention property of the clothing. Zhu Kezhen studied the temperature changes in ancient China according to the growth of vegetation and the freezing records of rivers, lakes and

seas. His research showed that the annual average temperature during the Tang Dynasty was the highest in the past 1700 years and the annual average temperature during the Ming Dynasty was often two to three degrees lower than that during the Tang Dynasty[11]. These research results coincides exactly with the phenomenon that the Ming Dynasty clothes wrapped female's body tighter than the Tang Dynasty clothes, in order to increase the warmth retention property of the clothes.

The strengthening of the chastity concept and changes in climate and temperature all have prompted the Ming Dynasty women's clothing towards the direction of covering the body. And the structure of stand collar with interlocking buckles has lasted for several hundred years, enduring and becoming an important element in Chinese style garment today.

#### IV. CONCLUSION

As a unique accessory that appeared in Ming Dynasty women's clothing, the gold and silver interlocking buckle not only decorated the life of Ming Dynasty women, but also embodied the design aesthetics of Ming Dynasty utensils, and also witnessed the cultural changes of Ming Dynasty society. In the aspect of structure design, the gold and silver interlocking buckle in the Ming Dynasty adjusted the open-close structure on the basis of the structure of the fabric braid buckle to suit new material properties and improve its applicability. In the aspect of form design, the functional components of the gold and silver interlocking buckle are concealed by chic shapes to enhance its decorative nature. In a word, its overall design reflects the aesthetic concept of "exquisite and applicable". And, the popularity of gold and silver interlocking buckles in the Ming Dynasty became an intuitive manifestation of the Ming Dynasty society's aesthetic concept of paying attention to real life, loving auspicious patterns, and advocating gold and silver jewelry and provided indirect proof for the strong conspicuous consumption trends in Ming society. At the same time, it also acted the material medium for Ming Dynasty women to practice the concept of covering the body.

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# Exploration and Reflection on the Research Method of Oral History of Tibetan Dance

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## ABSTRACT

Currently, the research on Chinese ethnic and folk dance has achieved fruitful results, but some fields still need to be further explored. The research method of oral history is feasible and irreplaceable in practice, which makes up for textual research. The study on the oral history of Tibetan dance is feasible and urgent, which is of great value to the understanding of minority dance culture and the protection of intangible cultural heritage. Specific research and practices are faced with such obstacles as language barrier, inaccurate translation, poor support from literature, and human interference, resulting in low efficiency or stagnation of interviews. Therefore, several issues in the study on the oral history of Tibetan dance should be carefully controlled, and scientific and efficient ways and methods should be proposed to solve the problems of "whom to talk to", "what to talk about" and "how to talk", so as to guarantee smooth study and unveil the mystery of Tibetan dance.

**Keywords:** *Tibetan dance, research methodology of oral history, domain and attribute characteristics, research dilemma, key nodes*

## I. INTRODUCTION

Chinese ethnic and folk dance generally refers to "dance that is emerged and circulated among the folk, restricted by folk culture, improvised performance but relatively stable in style, with self-entertainment as the main function"<sup>1</sup>. The research on its history and dance aesthetics mainly relies on "investigation of local customs". The method has been adopted and inherited since the emergence of Chinese ethnic and folk dance, and has become one of the approaches to study the theories and methods of oral history with the development of theoretical research. The research method of oral history in ethnomusicology has been applied for a long time. Whether the upsurge of the compilation of music history in the first half of the 20<sup>th</sup> century or the visiting, recording and sorting of folk songs in provinces and cities during the compilation of *Chinese Folk Songs* at the beginning of the People's Republic of China are important practice in the study of oral history. In recent years, scholars such as Feng Jicai, Liang Maochun and Xie Jiabin have put forward diversified views on oral history of folk music. On November 30, 2017, Mr. Liang Maochun gave a lecture on *Eight Methods of Musical Oral History* in China Conservatory of Music, and talked with scholars as Xie

Jiaying, Ding Xudong, explaining method elements as "pragmatic approach, historical perspective, topic selection and outline writing". Feng Jicai employed oral history in his *Ten Years of One Hundred People*, which laid the foundation of his oral history methodology. As for the oral history of Chinese ethnic and folk dance, in 2004, Professor Zhao Tiechun of Beijing Dance Academy began to pool practical experience of front-line educators and theoretical scholars through oral interviews. Later, *Origin and Analysis of Traditional and Typical Combination of Chinese Ethnic and Folk Dance*, *Memory of Dance Journey — Oral History of a Chinese Ethnic and Folk Dance Educator* and *Oral History of Chinese Ethnic and Folk Dance* were published successively. The research method of oral history has been adopted in these research results, and the personal experience of scholars has also become an important factor. The publication of these books also indicates that the research method of oral history has become an integral in the academic research field of Chinese ethnic and folk dance. Among them, research on the oral history of Tibetan traditional dance is still in its infancy. Constrained by various subjective and objective hampers, no systematic research results have been obtained. Therefore, the combination of the research methods of oral history and the exploration of Tibetan dance deserves attention.

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## II. BASIC CONCEPT CATEGORY AND CORE CONTENT OF ORAL HISTORY OF DANCE

The basic concepts of oral history held by contemporary Chinese historians falls into two camps: "first, oral history is regarded as a new form of historiography, which is a branch of historiography parallel to the literal historiography with historical documents as research object. The second is to take oral history as a new historical method, that is, to collect and use oral historical materials in the way of recorded interview to study history"<sup>2</sup>. Despite their differences in concept, they share cognition of oral history. Therefore, the concept of study on oral history of dance can be considered as follows: the unique way of obtaining research data is applied, and the "primary data" can be obtained by mining the respondents' deep perception of dance culture and history, making up for the important content neglected in the current literature and archaeological research, restoring the development of folk dance, and thus forming a research perspective different from the previous ones. In terms of the research method and concept of dance oral history, the regular method of oral history can be used for reference. That is, "a form of historical study in which well-prepared interviewers collect and collate oral memories and historical perspectives by means of transcripts, tapes, etc."<sup>3</sup>. On this basis, considering the particularity of dance oral interview, the topic, content, method, communication context and other issues were adjusted to achieve favorable research results. Such communication by word of mouth is ubiquitous in the inheritance of human culture and history. It was not until the 1940s that a professional discipline developed in the United States. China introduced this research method in the 1980s and employed it in several fields of culturology.

The study on oral history of dance has formed a certain development momentum in China. Based on the existing research results of Chinese ethnic and folk dance and supplemented by the research method of oral history, this paper observes and thinks about the history and culture of dance from a new dimension. However, the integration of "oral history" and "dance" cannot accomplished in one move, and there are many problems to be solved in the specific research process. For example, how the orientation of the attribute and boundary of new discipline not only reflects independent research perspective but also integrates with the literature history research? What is the particularity of the interview when the research method of oral history is connected with the silent dance

language? How to use the research method scientifically to highlight the special characteristics of the study of oral history of dance? How does the application of oral history expand existing results, provide fresh historical materials, and promote the innovation of historical research at the overall level? Some of these problems and assumptions need to be clarified first, and some need to be constantly reflected in practice.

In view of the current cognition of dance oral history, the academic circle has widely recognized the achievements of practical research and the ability of oral history theory system. First, there is a consensus on the existence value of oral history of dance. Oral history of dance is a highly practical research method. Oral interviews with dance creators, performers, theoretical researchers, folk artists and bystanders were conducted to collect research materials, and the reliability of the content was proved by comparing existing literature with materialized archaeological results. Second, there is a consensus on the independent characteristics of the research methods of dance oral history. The study of oral history of dance can serve as historical documents to form a comprehensive, objective, detailed and multidimensional academic system in the context of contemporary research. With the development of research technology and depth on music history, the existing documents and historical materials often encounter problems of contradiction or insufficient evidence. Static data text, however, is "dumb". Therefore, the application of oral history is needed to provide more active material content and create evidence with "sense of presence". In the process, the audio and video can be used to extract historical materials from the speech and behavior of the inheritor, which is precious, and cannot be endowed by text historical materials. Third, there is a consensus on the logic of dance oral history. The key to the oral history of dance lies in the interview. The interview should be original, scientific, typical and diversified. Various opinions and wisdom should be taken into account to present an objective picture of history in all directions. As the object of oral history, researchers must have outstanding ability of research summary, sorting and reasoning, so as to flag the most valuable part of the interview and make up for the "blind spot" of current historical research. With rigorous academic attitude, the results of oral history are annotated with footnotes, marginal notes and endnotes, so that every research result can be reflected according to the facts. Fourth, there is a consensus on the complexity and difficulty of research on dance oral history. Compared with other cultural or artistic fields, the study of oral history of dance is very special, professional and abstract. Therefore, this is a challenging research work for researchers, who must master abundant research accumulation for support and fully prepare the

<sup>2</sup> Qi Linna. The Obscure Historical Corner — The Social Significance and Theoretical Contribution of "Oral History" [J]. *Contemporary Cinema*, 2015(11): 165.

<sup>3</sup> Ding Yizhuang, Wang Run. *Readings in History: Oral History* [M]. Beijing University Press, 2011:1.

interview content. Communication ability, language expression ability, logical thinking ability and resilience are essential for both parties to achieve the best communication state.

The development of Chinese ethnic and folk dance has a history of thousands of years and its long development and evolution relies on the cooperation of inheritance and communication. In addition to the dance works themselves, the study of minority dances also includes the foundation of dance culture, the creation and performance of dance concepts and the social feedback to the concepts, so as to form a complete cycle chain. Oral history of dance is an era in which the society pays attention to the results of works and provides dancers and inheritors with a platform to make their voices heard. The process of dance from scratch and the source of its charm in their eyes are narrated.

### **III. DIFFICULTIES IN THE APPLICATION OF RESEARCH METHODS OF ORAL HISTORY OF TIBETAN DANCE**

The Tibetans are an ancient minority with splendid culture and history. Most people live on the Qinghai-Tibet Plateau, known as the "roof of the world". Nourished by special geography, history, climate, religion, folk customs and other comprehensive factors, the people here are simple, kind, hard-working and enthusiastic, with innate talent for singing and dancing. Dance, a "necessity" in religious ritual activities and a cultural carrier for the masses to amuse themselves, enjoys a strong religious flavor and numerous colors. There are many types of dance with cultural functions and connotations. Each dance serves as the epitome of Tibetan cultural life, and also reflects the unique dance aesthetic. Since the peaceful liberation of Tibet, many scholars have been keen on the observation and research of Tibetan ethnic and folk dance. However, there is still room for further exploration in historiography, aesthetics, posture, communication and culturology. With mature theoretical research methods and technical support, the research method of oral history interview on Tibetan dance can make up for the deficiency. However, in the current research process, the following difficulties are found:

First, the language barrier in oral history interview is difficult to overcome. If the field investigation of Tibetan dance is to get rich fruits, it must go deep into Tibetan cultural life. The Tibetan national language enjoys strong independence, and the dialects of different habitats have subtle differences. For most Han scholars, the language barrier is one of the most serious obstacles in the study of oral history. Some scholars can only overcome the difficulties through language translation. During the interview, it was found that many interviewees (inheritors) of Tibetan dance were

old. Although there are translators proficient in Chinese and Tibetan, there are differences in word selection, mood and deep semantics between the semantic expressions of ethnic minority languages and post-translation Chinese expressions. On the other hand, even though translation can narrow the gap in language, most translators themselves lack professional knowledge of dance, so it is difficult for them to fully express the core information about Tibetan dance in discourse, which leads to oral history investigation becoming common chat communication. Translating the results of such interviews into text would obviously leave out important information.

Secondly, the relative lack of literature restricts the oral history interview. Since the founding of the People's Republic of China, great progress has been made in the study on Tibetan culture, history, music and dance. However, there are still some deficiencies in the history of folk customs and of regional religions. The knowledge system of the interviewee may not be comprehensive. Therefore, there exists "fact-oriented" situation in the communication process. Every Tibetan dance is conceived and passed down from generation to generation in certain cultural opportunities. In oral communication, the collection of historical information often takes the macro cultural perspective as the entry point, which is closely connected with local religious beliefs, ritual activities and national festival culture. Without sufficient literature support, oral interview will lose the basis of dialogue between subject and object. Many useful language information is ignored due to the difference in level, and the interview results will be greatly reduced.

Third, the oral history told by the inheritor is not completely true, comprehensive and objective. During the interview of oral history of Tibetan dance, the interviewees should be carefully selected. They are creators, performers, educators or witnesses of a dance culture and have first-hand information resources and insights. However, in the interview practice, some uncontrollable "artificial" factors are also found. For example, the relatively narrow prejudices of the interviewed inheritors; partial understanding of some areas of Tibetan dance; and the idea of dance culture formed by the influence of the culture of the tribe or region is contrary to what the literature shows. In addition, the unspoken words in the communication process caused by national cultural concepts, religious beliefs and personal character. These problems exist in oral history interviews, which lead to the distortion of many data and variables too high to obtain accurate information.

Fourth, the academic quality of scholars is uneven, which also leads to the "overflow" of oral interview information. Strictly speaking, the study of oral history is a complex subject based on the interview results,

forming a written data system, and then conducting in-depth academic research and elaboration. It is not only the intuitive information obtained from the oral interview that can lead to a certain conclusion. It should not only pool ideas, but also conduct comparative research with literature materials, and publish research results or scientific opinions in open channels in a responsible academic spirit. However, there are some "unhealthy tendencies" in the field of oral history research. Some people unilaterally equate "oral history interview" with "news interview", and release some new information without further research. Especially in the current environment with advanced mobile Internet technology and far-reaching influence of "we media", some people lack the spirit of research and are too impetuous. They take the interview information out of context and quickly release it to the media for publicity. Many interviews "exaggerated", resulting in misleading public opinion. This obviously does more harm than good to the inheritance and development of Tibetan dance.

It can be seen that there are many practical difficulties to be overcome in the oral history study of Tibetan dance. On the one hand, the design of research methods should strictly follow the rules and logic of oral history; On the other hand, it is necessary to fine-tune the discussion on Tibetan dance and the actual situation in field investigation. It is possible to obtain the expected research benefits only by making adequate preparation and "tailoring".

#### **IV. THE KEY NODE OF RESEARCH METHODS OF ORAL HISTORY OF TIBETAN DANCE**

The research process of oral history "is an academic activity that includes a series of behavioral steps, such as topic selection, rebound, dictation, recording, text arrangement, and writing publication"<sup>4</sup>. As for the topic selection of the Tibetan dance oral history study, it should focus on the researcher's "ability" and give consideration to the research innovation and value. After selecting the topic, an outline of the plan related to the interview should be prepared. In addition to the content, objectives, methods and steps at the research level, itinerary planning, contact with interviewees, appointment of interview time and provision of interview plan should also be considered. In addition to the basic methodology, the following key links should be paid attention to in the research on Tibetan dance:

First of all, the determination of interviewees is a prerequisite for the success of oral history of dance. In fact, as for the question of "who" is the target, it also reflects that the preparation of oral history research needs to be thorough and meticulous. There are various

types of Tibetan dance, with different genres and themes. The long historical evolution has gone through the initial period of singing and dancing, imitation of life and labor, functional period of religious rituals, and the period of dominating various blessing and praise activities after maturity. From the perspective of dance types, there are Nuo used in religious culture, Gaba influenced by Central Plains culture, "harmonic" of mass singing and dancing, and "zhuo" of both interest and skill. On the vast Tibetan Plateau, different cultural tribes differ in physical geography, living customs and their familiarity with various types of dances. Therefore, it is an important prerequisite to understand the history from whose mouth we should "pry" into the secrets of Tibetan dance. Traditionally, there are three types of interviewees to be sought: inheritors of dance art, witnesses of dance events, and experiencers of dance culture. In the eyes of the three types of interviewees, Tibetan dance has its own characteristics. The "reliability" and "validity" achieved by cross-integrating the information they say will obviously be excellent. Therefore, in the design process of interview plan, the researcher should take a certain type of Tibetan folk dance as the research target, mark the typical representative Tibetan dance source, consult the local county annals or relevant cultural and historical data, and find the interviewees with the most interview value, so as to get twice the result with half the effort. At the same time, according to the characteristics of oral history, attention should also be paid to the voice of ordinary people. In traditional historical studies, the upper class and elite figures are often the focus of writing, while the feelings and experiences of the lower class are easily ignored. The research method of oral history itself is a subversive historical research perspective, which collects the missing information in the real original ecological cultural environment. Therefore, emphasis should be placed on grassroots dance creators, performers and educators. For example, Tibetan dance educators of Minzu University of China, Ciren Sangmu and Danzhou Dorje, have been in the forefront of Tibetan dance education and communication for decades, and their observation and experience of Tibetan dance are bound to have the right of speech and representation.

Secondly, the interlocutor's communication ability and advance preparation is an important part to guarantee the interview quality. The interview method of oral history needs gentle and equal communication and many times of progressive and in-depth interview. But this is not the same as "small talk". The relationship between the researcher and the interviewee is very delicate. Only with rich knowledge, quick response and accurate entry point can researchers break the invisible barrier between host and guest, improve interview efficiency and enhance interview benefits. As for the horizontal interview content, the oral history interview

<sup>4</sup> Shan Jianxin. On the Concept, Nature and Method of Musical Oral History [J]. *Music Research*, 2015(04): 98.

should focus on mining rare, concrete and in-depth data, avoiding the overlap with the existing historical data research results, and reflecting a new dimension of information. This is very important for Tibetan dance research. Before the peaceful liberation of Tibet, Tibetan dance developed slowly under the special social system for a long time. After the liberation, most of the investigations of local customs focused on the macro level of cultural and artistic research. The lack of in-depth understanding of dance, coupled with objective reasons, led to some interviewees "can't say", "dare not say", "don't say much". The gradual opening of the society makes such "barrier" disappear gradually and brings a new opportunity for the study of oral history. Compared with the generality and abstraction of the traditional Tibetan dance more than 30 years ago, today it has formed the concrete type stratification. In the field of education, there are also "element teaching method", "combinational teaching method" and "Kumara" combination for Tibetan dance. In the absence of abundant documents, the research method of oral history is very precious. Therefore, the interview should seize the opportunity to talk more about the actual content, which is conducive to the inheritance and development of Tibetan dance.

In addition, sincere communication and in-depth understanding of the history of Tibetan dance are equally important. At the technical level, interviewing is all about people communicating. As for the technique design of oral history interview, many contents are listed in the existing books and research results. But the best way to open one's heart to anything is to be honest. The Tibetan people have lived on the plateau for generations, leading a diligent, honest and unsophisticated life. The current development of tourism and all kinds of media visits not only bring new life, but also "overdraw" the cultural environment of this place to some extent. Therefore, the oral history interview is better to give up the "routine" and adopt the "he who knows no tricks knows all tricks" method. Only by asking and listening attentively can people win the trust and respect of Tibetan compatriots and make them willing to give gifts without reservation. As for the "interview method", the particularity of the history of Tibetan dance should also be paid attention to. The Tibetan dance before liberation is mainly derived from the accumulation of folk culture, and religious dance is the most representative. After the liberation from 1957 to 1965, Tibetan dance began the development and transformation of the "academy", drawing lessons from the "Soviet model" to form a folk dance system. In March 1979, after the end of the Cultural Revolution and at the beginning of the reform and opening up, Deng Xiaoping met with representatives of the Dalai Lama in Beijing. In 1980, the 10<sup>th</sup> Panchen Lama was elected vice chairman of the National People's Congress. In May of the same year, Hu Yaobang, then

China's President, visited Tibet and brought with him many policies for the benefit of the people. Since 1984, Tibet has implemented the policy of "reform and opening up". The differences of political and economic environment in different historical stages have swayed the development of Tibetan dance. After the cultural Revolution, Tibetan dance was greatly promoted by the state cultural department. During this period, *People's Daily* published many articles like *The Tibet Song and Dance Troupe has Concluded its Visit to Sweden*<sup>5</sup>, *Praise for the Tibetan Dance Drama Fairy Zhuowa Sangmu*<sup>6</sup>, and *The Tibet Autonomous Region Held its First Amateur Tibetan Opera Show*<sup>7</sup>. *Dance*, an authoritative academic journal of dance in China, has also released *Musical Notes*<sup>8</sup> and *The Pearl of "Singing and Dancing" — Comment on Tibetan Dance Drama "Reba Love"*<sup>9</sup>. Therefore, the research on Tibetan oral history should clarify the content level of the interview so as to avoid time overlap and event confusion.

## V. CONCLUSION

To sum up, the study of the oral history of Tibetan dance should adopt the methods in line with the study of the history of dance and the characteristics of Tibetan dance. Only by establishing the right interviewees, organizing the files in advance, and communicating with the interviewees with different identities, can researchers gain favorable research results. In the process of oral history research on Tibetan dance, various unexpected problems may be encountered. Some results from the "innate" limitation of oral history research, and some the special problems encountered by the unskilled operators. However, compared with the academic function and existence value of oral history itself, these difficulties and deficiencies are insignificant and can be overcome and solved through practice. It is believed that desirable research results can be obtained through unremitting efforts to uncover the deep cultural code of Tibetan dance.

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# A Review of the Basic Teaching Thoughts of Legal School in Sculpture Teaching in Chinese Academy

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## ABSTRACT

**In the last century, sculptors returning from studying France combined the French academic sculpture teaching mode with their respective artistic ideas, and gradually formed the French teaching tradition in the sculpture teaching of the Chinese Academy in teaching practice. French sculpture teaching emphasizes basic skills training, with relatively short course time and casual arrangement, and it attaches importance to the cultivation of students' awareness. The content of the course is mainly human body sketching, and the boundary between basic training and creation is relatively blurred.**

*Keywords: sculpture, teaching, college of fine arts*

## I. INTRODUCTION

In recent years, with the reform and development of China's higher education, the enrollment scale of the college of fine arts has expanded rapidly, and the professional foundation level of students has generally declined when they entered the school. Undergraduate education is the main body and foundation of higher education. Grasping the teaching of undergraduate is the focus and key to improving the quality of education. The undergraduate teaching focuses on the foundation. High buildings rise from the ground. The foundation determines the height of a student's art development. Confucius said: "Getting new knowledge by reviewing the old knowledge, you will be a teacher." The pioneers of modern Chinese sculpture education in the last century had a lot of insights in basic teaching. It is the responsibility and obligation of the latecomers to take stock of their teaching ideas so that they can play a greater role in the current teaching reform.

## II. LEARNING FROM THE WEST

Throughout China's long history, sculpture has not achieved such a prominent position as calligraphy and painting. For example, the famous "Twenty Pins of Longmen", as the model of the stela of Wei Dynasty, was sought after by writers of all ages. Originally, it was only an inscription on the statue of the cave. The main body of the cave, the exquisite sculpture of the Buddha, has been ignored for a long time. This is because the sculpture creation has a strong color of manual labor, which cannot attract the scholar-bureaucrats to participate. After the defeat of several foreign wars in the late Qing Dynasty, the social elites realized that simply learning Western technology could

not achieve the goal of a prosperous country with a powerful army, and began to try to fully understand and learn from the West in politics, economy and culture. People marveled at the neatness and gorgeousness of European city construction, and were also attracted by the sculptures all over the streets. Sculptures had become one of the symbols of Western culture like oil paintings and western houses. The concept of sculptures known as art had been gradually accepted by the Chinese cultural class. Furthermore, some people of insight realized that sculptures have an important role in honoring heroes and cultural celebrities and enhancing national cohesion in addition to beautifying the city. The Chinese youth who went to Europe to study sculpture were holding these ideals to ship to foreign countries to study. Most Chinese students chose to enter the École Nationale Supérieure des Beaux-arts de Paris to study sculpture. Although the classical sculptures of the École Nationale Supérieure des Beaux-arts de Paris had been declining at this time, in the views of the Chinese, Paris of France was still the center of Europe, and the École Nationale Supérieure des Beaux-arts de Paris represented the orthodoxy of the European art, which is why the foreign students who studied sculpture in Belgium, Japan and the United States at the time did not as influential as the students studied in France. After returning to China, the foreign students established the sculpture major in the art technical colleges. They combined the French academy sculpture teaching mode with their own artistic ideas and promotions, and gradually formed the French teaching tradition of the sculpture teaching in the Chinese academies. In the 1950s and 1960s, after the spread of the Soviet realism sculpture teaching mode in major art colleges, the French sculpture teaching gradually declined. The impact was limited to the Central Academy of Fine Arts and China Academy of Fine Arts

(Zhejiang Academy of Fine Arts). This article selects Wang Linyi, Hua Tianyou, Liu Kaiqu, and Cheng Manshu, four traditional representative figures of the French school of sculpture teaching to explore the basic teaching ideas of French school.

### III. WANG LINYI AND HUA TIANYOU

Wang Linyi (1908-1997), studied sculpture at the Paris Fine Arts School from 1931 to 1935, and returned to China in 1935 to serve as a professor at Peiping Art Technical College. After liberation, he served as the director of the Sculpture Department of the Central Academy of Fine Arts. Wang Linyi hadn't written an article about his teaching thoughts during his life. According to the articles from the students' memories of his life and the author's interview with Liu Shiming, his teaching can be summarized as the following characteristics:

- In terms of the content and arrangement of the course, clay sculpture was taken as the main body. Student's first sculpture assignment is a work of female body (24 lessons);
- The homework time was coordinated by the students themselves, and the class hours were basically 1 week to 2 weeks. Sometimes it will be decided whether the homework should be continue based on the progress of the homework;
- There is no specific rule of scale for the homework, which was controlled by the students themselves, generally 80 to 100 cm;
- The sketches were arranged by the school uniformly.

Wang Linyi's teaching method advocated teaching students according to their aptitude, and inspiring and enlightening according to the characteristics of students. He never affirmed or denied students' works in classes, so that students can explore their own artistic path with confidence. His students Liu Xiaocen, Liu Shiming, and Yu Jinyuan, "have their own characteristics in the same class that one is known for 'line', one is for 'face', and one is for 'body'. They all made good grades. And this characteristic runs through their lives."<sup>1</sup> Wang Linyi's teaching method is undoubtedly suitable for art education, and the success rate is quite high.

You Tianyou (1901-1986) studied at the École Nationale Supérieure des Beaux-arts de Paris from 1934 to 1948 and returned to China in 1948. He successively served as a professor at the Peiping Art Technical College and the Sculpture Department of the Central Academy of Fine Arts. You Tianyou combined the "six methods" in traditional Chinese painting theory with sculpture creation and teaching, and used this as a basis to construct a set of teaching plans for implementation. He believed that the purpose of basic teaching is to master the human body modeling knowledge necessary for creation. The knowledge includes: the laws of movement, the laws of organization, and artistic skills. He believed that the training of the sculpture department first requires students to recognize and master the laws of movement and organization, and on top of that, their artistic skills also need to be trained. "It is necessary to understand what sculpture language is, to be able to break through the norms and create", and finally "to achieve the level of both implicit and unrestrained that it can be beautiful if you want it to be, and humble if you want to be humble"<sup>2</sup>. In teaching organization, he was adhering to follow the laws of cognition, "from emotional cognition to rational cognition, from rational cognition to application", so that students can gradually obtain the skills "from basic knowledge to mastering the law, applying the law, and improving to artistry"<sup>3</sup>. In order to train step by step, Hua Tianyou planned the learning steps of each grade, and clearly specified the teaching purpose and requirements of each stage. At each stage, one or more of the six methods will be adapted, being convenient for students to understand and master. Although the course focused on exercises of head and body sketching of human, Hua Tianyou did not advocate a single content of teaching. He believed that "sketches should be combined with facsimileing, observation, rapid modeling, long-term sketching, and blind modeling as the whole process", and explained the purpose and teaching arrangement of these training forms: "rapid modeling can be used as confirming the positive new feeling before sketching in each large unit, and blind modeling can be used after the large unit, as a confirm of the harvest. Facsimileing can be arranged between the two stages of summing up previous experience and further improvement, for inspiring the

<sup>1</sup> Qian Shaowu: Review of the 38-year history of the Department of Sculpture. Yin Shuangxi, Sui Jianguo, chiefly-edited, *Traveling through Time and Space — Selected Papers of Teachers from the Sculpture Department of the 80th Anniversary of the Central Academy of Fine Arts*, Xi'an: Shaanxi People's Fine Arts Publishing House, Feb. 1998, p95.

<sup>2</sup> Hua Tianyou: My Views on the Basic Training of Sculpture. Yin Shuangxi, Sui Jianguo, chiefly-edited, *Traveling through Time and Space — Selected Papers of Teachers from the Sculpture Department of the 80th Anniversary of the Central Academy of Fine Arts*, Xi'an: Shaanxi People's Fine Arts Publishing House, Feb. 1998, p1.

<sup>3</sup> *Traveling through Time and Space — Selected Papers of Teachers from the Sculpture Department of the 80th Anniversary of the Central Academy of Fine Arts*, p2.

new stage."<sup>4</sup> He emphasized the reference and research of previous works, and advocated that "in the process of research, we should gradually study the ancient and modern Chinese and foreign masterpieces at the same time, to learn from the experience of previous people and the rules they found to confirm whether they have obtained the right or have more gains". At each stage of the study, he prescribed corresponding masterpiece appreciation. In the arrangement of teaching content, he advocated that the training can be divided into staged training and unit training.

- Staged training: "the handy training that the lower grades (grades 1 to 2 and 3) learn the basis, the senior grades are gradually improved to the artistry based on the original foundation, and finally the students can mix what they've learnt into a flexible application."<sup>5</sup>
- Unit training: "Small and large units work together. The first unit has a short time and is designed for general learning. The second unit is longer, so it can be faster. The time required for the first unit is condensed within this unit, so that the longer time can be used for more experience. The third unit can be longer, and further accumulate experience, and then it can be gradually accelerated and lengthened in order to improve, rather than treat equally."<sup>6</sup>

Hua Tianyou's teaching assumptions formed a complete and unified system in the teaching purpose, content and organization. The introduction of the "six methods" into sculpture teaching was based on an in-depth study of Western sculpture traditions and teaching and a deep understanding of traditional Chinese art, and had gradually matured through testing in its own creative and teaching practice. Hua Tianyou guided a way for future generations on the road of establishing a sculpture teaching system suitable for his own nation. For various reasons, his teaching ideas had not been fully implemented, and his teaching ideas had not received enough attention.

#### IV. LIU KAIQU AND CHENG MANSHU

Liu Kaiqu (1904-1993), studied at the *École Nationale Supérieure des Beaux-arts de Paris* in 1928, returned to China in 1933 as the director of the Sculpture Department of the National Technical

College of Fine Arts, and served as the dean of the East China Branch of the Central Academy of Fine Arts (now China Academy of Fine Arts) in 1949. In 1959, he served as the Deputy Dean of the Central Academy of Fine Arts, and presided over the teaching of the second session of the sculpture advanced research class. Liu Kaiqu emphasized truth-seeking in his basic teachings, and believed that exaggeration is for sculpture creation. For the purpose of basic teaching, he had a clear statement: "First, it is to understand the structure of the human body, movement changes and the laws of personality. Second, it is to exercise observation ability, generalization ability, organization ability, modeling ability and the ability of skillful using sculpture materials. Third, it is to learn the production steps and solving the difficulties and problems that may encounter in processing. Forth, through the above practices, it is to achieve the ability to truly and vividly reflect the object."<sup>7</sup> Liu Kaiqu believed that the realistic sculpture foundation is more conducive to the formation of the artist's personal style and expression. He didn't advocate that students should copy the methods and forms of a master or an ancient person on the surface. Liu Kaiqu presided over the teaching work of the graduate class of the Central Academy of Fine Arts twice in 1960 and 1978. His teaching ideas had a great influence on the sculpture industry in China.

Cheng Manshu (1901-1961) studied sculpture in the *Cole Nationale des Beaux-arts de Lyon* and the *École Nationale Supérieure des Beaux-arts de Paris* from 1925 to 1936. In 1944 he was appointed as a professor of National Technical College of Fine Arts. Cheng Manshu believed that "the purpose of basic courses is to master and express the specific characteristics and personalities of the objects, and at the same time understand the common characteristics of humans-anatomical structure." He believed that "the emphasis should be on the correctness of the body and the vividness of the image. If the students can correctly shape the complete work, they have already completed the required assignments." "The purpose of the basic lesson is to express objects, not to create new ways."<sup>8</sup> The strict requirements in teaching would sometimes completely deny the students' homework. He did demonstration work for students and often revised students' assignments in person. Regarding the relationship between work and creation, he used to believe that "good work is creation" in pursuit of the formal beauty of the human body in the early period, but he was changed by the influence of revolutionary literary theory.

<sup>4</sup> Traveling through Time and Space — Selected Papers of Teachers from the Sculpture Department of the 80th Anniversary of the Central Academy of Fine Arts, p4.

<sup>5</sup> Traveling through Time and Space — Selected Papers of Teachers from the Sculpture Department of the 80th Anniversary of the Central Academy of Fine Arts, p4.

<sup>6</sup> Traveling through Time and Space — Selected Papers of Teachers from the Sculpture Department of the 80th Anniversary of the Central Academy of Fine Arts, p4.

<sup>7</sup> Liu Kaiqu, Liu Kaiqu's Sculpture Digest: On the Basic Practice of Clay Sculpture, Lin Wenxia, assisted in organizing, New Arts, 1983, 2, p47.

<sup>8</sup> Shen Haiju, Cheng Manshu's Sculpture Teaching, New Arts, 1984, 02, p24.

## V. CONCLUSION

Although the four professors had differences in teaching ideas and teaching methods, the basic teaching ideas of the French sculpture teaching tradition can still be summarized from them:

- Emphasis on basic skills training, which is the same as the Soviet sculpture teaching mode;
- The arrangement of lesson time is more casual. The length of the lesson is determined according to the student's progress, without being as rigid as the Soviet teaching mode;
- The course time is relatively short. It emphasizes feeling and personal observation and comprehension, pays attention to finding subtle fluctuations between object shape and volume, and cultivates students' perception ability;
- The content of the course is mainly human body sketching, and the boundary between basic training and creation is blurred.

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# The Color Features of Chu Teh-chun's Abstract Paintings

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## ABSTRACT

This article studies the unique color style characteristics of Chu Teh-chun's abstract paintings and summarizes them into three points: the delicate feeling after the assimilation of ink of oil painting, the gorgeous feeling produced by the contrast and expression of light sensation, and the poetic rhythm produced by transcendental perception. Through the summary and analysis of these color characteristics, it reflects that against the background of the times and the pursuit and exploration of self-art style, the painter's attempts and thoughts on the absorption and combination of the spirit of the times and traditional arts, as well as his enlightenment on the development of contemporary Chinese art creation.

*Keywords: Chu Teh-chun, abstract painting, color*

## I. INTRODUCTION

As an important expression language, the color in oil painting has unparalleled advantages of other paintings, which has a wide range of pigments, strong coverage and extremely rich expression. By controlling the proportion of oil, it can produce various changes from thick to thin, as well as various effects of matte and bright. Under the action of a pen or knife, the pigment can also produce a variety of changes from the smooth feeling to sense of relief. The early western classical oil paintings were restricted by conditions, and the use of colors had certain limitations. With the industrial revolution and the production of tubular pigments, guided by the principles of modern optics, the colors of French impressionist painting have advanced by leaps and bounds, and the picture effect has gradually become rich and bright. Later Fauvism and Expressionism put more emphasis on the subjective use of color, directly using primary colors for painting, and the role of color was greatly enhanced. On this basis, Kandinsky, the founder of abstract painting, used a scientific method to analyze and sort out the nature and function of color, and abstract painting was also able to freely control color in the picture.

Mr. Chu Teh-chun is the first academician of the ethnic Chinese Academy of Arts in France and a world-renowned master of abstract painting. He graduated from Hangzhou Art College in his early years and went to France in 1955 to pursue artistic ideals and transferred to abstract painting then. The Chinese and international critics generally believe that his abstract works combine the essence of eastern and western

paintings, especially the rich and colorful colors in his paintings, which are unique and special, perfectly blending the elegance and romance of French painting with the poetic and artistic splendor of traditional Chinese culture.

What are the unique characteristics of the colors in Chu Teh-chun's abstract paintings? How did he comprehend and discover these style characteristics in his artistic practice? This article studies and summarizes this.

## II. FINENESS OF SILK — THE OIL PAINT'S ASSIMILATION OF INK

Compared with other painters, the abstract works of Chu Teh-chun's mature period are characterized by a rendering sense of water and ink dripping. This is the effect of the delicate blooming color caused by the dilution of the paint with a large amount of oil and solidification and drying in the painting. Wu Guanzhong described this kind of picture effect, saying: "Chu Teh-chun boldly and resolutely strives to develop the epochal and cosmopolitan character of Chinese pen rhyme and black illusion in oil paintings. He carries forward the characteristics of the traditional Chinese paintings created by the pen and ink movement, silk or rice paper quality and texture, which are suitable for close-looking and intriguing".[1]

Chu Teh-chun's abstract works in the French exploration period, which were influenced by non-stereotype art, paid more attention to the composition of the picture. At this stage, his works used a lot of black thick line structure, and the paint was also dry and

heavy, and the state of prudence of his thinking and consideration can be seen then. After the 1960s, he began to regain ink painting. He couldn't buy rice paper in Paris, and used local blotting paper, which was used to package meat, to paint. Affected by the ink painting, the technique of thick scraping paint used in the original palette of Chu Teh-chun's abstract works disappeared, and the thick and rough picture was gradually replaced with the ink-like warm and flexible texture effect. He controlled the use of oil in the painting, implanting the characteristics of "water" in the ink painting into "oil", producing a "dense, light, dry, wet, coke" effect like ink painting, changing the thick and sticky characteristics of traditional western oil paints, and making them both light in watercolor and deep in ink. This kind of ink painting effect like rice paper and black illusion is subtle, elegant and transparent, contrasting with the bright and soft thick paint of the central area and producing a strange and wonderful visual charm, which is a unique creation in which he combined Chinese ink painting techniques with western oil painting.

"Oil" has only been used as a blender in the history of western oil painting production, and has not changed much since the invention of oil painting by the Van Eyck brothers in the 15th century. The oil in classical oil painting is mostly used for repeated modification and light and shade cover dying. In the one-time painting method of modern painting, such as Hals and Velazquez, the role of oil was to ensure the smooth movement of the painting process. Even in modern painting, although Matisse used a thin painting method with a lot of diluted oil in his works, the role of "oil" has not been fully paid attention to and significantly improved. Only in the 19th century, the English landscape painter Turner applied the dilution technique of watercolor painting to oil paintings, thus expressing the hazy effect of atmosphere, cloud and rain. Compared with Turner, Chu Teh-chun fully realized the rich role of "oil" in oil paint, and discovered the special and rich expressive function contained in this material. In 1995, he specially painted a work "Salute to Turner", which used a lot of thin painting methods using oil, expressing respect and reference to the masters of the predecessors.

Chu Teh-chun's expansion of the role of "oil" was inspired by the development of the "water" function in Chinese ink painting. Jiang Chengqing pointed out in the "Spiritual System of Chinese Painting" the "waking up ink" effect of water in traditional Chinese ink painting. "Water is not a pigment, it is colorless and transparent, and it is hard to say that it is a painting tool in the usual sense, but only if it is colorless, it can "manage" the various colors and strengthen or lighten the effect of color and ink. Mr. Pan Tianshou said: 'Without water, the ink won't awake.' In other words, without water, the ink is like in a deep sleep status, and

its expressive power can't be discovered. As the name implies, the word '水墨画' (water, ink and painting) begins with water, and then goes to ink. Technically, it serves to show that water is more important than ink. The raw rice paper used in Chinese painting has strong penetration and vignette properties and is very sensitive to water. Qian Songyan also said that "using ink color to keep the life of water forever". The method of the use of ink and water is about water, the so-called withered, moist, dry, wet, thick, light, and the so-called splashing ink, accumulating ink, broken ink, there is no way to say them without water.' Using brush, moisture, and paper are trinity.' Chinese painting relies on water to obtain texture effects, such as the misty clouds and the airy imagery, all of which are the wonders of water. From the thickest ink to the lightest ink, the essence is that the content of ink continues to decrease, and the proportion of water increases accordingly. This is a process of water dilution and dilution of ink. It can be said that water makes five colors." [2] Through his understanding of the role of "water", Chu Teh-chun comprehended by analogy, introduced the unique method of water use in Chinese ink painting into oil paintings, used Chinese pen and ink to enrich the expressive power of oil paintings, deepened the ideological connotation in the paintings, and created new forms of painting.

Taiwanese critic and painter Chu Ge praised that: "Chu Teh-chun is best at sowing the canvas as soil. He inputs a feeling in the pen-and-ink lines to make the lines themselves full of life, just like they are organic matter derived from the soil of the painting." [3] Chen Xiejun, the former curator of the Shanghai Museum, also said: "Chu Teh-chun discussed the western oil painting vocabulary from the perspective of ink painting, which transformed the brushstroke effect of the western oil painting into a general situation of brush and ink, so that the lines and strokes of the oil painting 'contain pen and ink'. The unique dripping clarity of the ink effect and the advantages of the bright and heavy oil paintings interact with each other, which enhances the visual vitality of the picture. The multi-stage staining effect stimulates the viewer's free imagination, and the work looks vivid and profound." [4]

### **III. GORGEOUS LIGHT — THE CONTRAST AND PERFORMANCE OF COLOR LUMP**

Most of the backgrounds in Chu Teh-chun's abstract works are thin and dark colors of the same color scheme, and use a wide brush to display a visual "color field" to form a sense of atmosphere for creating environment; the area of the central is a relatively small bright color area. These bright colors are mostly painted with thicker pigments, which contrast with the "thin" background, forming a primary and secondary relationship, and are often contrasting colors in cold

and warm colors. In the bright color zone, he uses rich and bright colors to create the visual focus of the picture, which forms another contrast with the overall "gray".

The critic Shui Tianzhong believes that Chu Teh-chun's abstract paintings are bright "center" and dim "edge" paintings, which are close to the concepts of "guest and host", advance and retreat" and "coping" in traditional Chinese painting. The calm background, the vibrant patches, the wandering lines, and the overall color layout have been thoughtfully arranged, but they also have a fresh and wonderful improvisation. He concluded that under the influence of Chinese culture, Chu Teh-chun has a random partial and orderly whole. In the combination of form and color, each color maintains a high degree of harmony in contrast between the hue, light and dark and the overall picture.[5]

The author believes that Chu Teh-chun's color contrast relationship of "center", "edge", "light and shade" and "cold and warm" also comes from the color comprehension of impressionist external light technique in his early years. The colors in western oil paintings can perfectly express the author's true visual experience. The biggest feature of oil painting materials is richness and ductility, which can make full use of various techniques to fully show the subtle changes in color. The oil paintings of the classical period generally only deal with the relationship between light and shade, and the bright parts are generally colored, and the shadows are blackened. With the new discovery of the relationship between light and color in the development of modern optics as well as the outdoor sketches brought by the popularization of industrial pigments, impressionist painters have increased their understanding of colors in the external light sketches, and the dark parts have colors, which begin to show the cold and warm contrast between light and color. And the color expression has also become richer and more gorgeous. The colors in Chu Teh-chun's paintings are also affected by light, and there are delicate warm and cold changes in the light and dark spaces. Light creates a sense of atmosphere and subtle color contrast. Color is subordinate to the whole and unified to the light source.

Chu Teh-chun has experienced orthodox learning of the color language of western oil painting. In his early years at the Hangzhou Art College, he accepted the impressionist light-color theory under the guidance of Wu Dayu. During the process of learning and teaching, he accumulated a lot of sketching experience and deeply discussed the principles of light and color in modern painting. After going to France, he traveled all over the art museums, directly learning from the works of western masters, and receiving the most direct orthodox practical aesthetic education. At the same time, in the process of studying abstract paintings, he

also accepted Kandinsky's modern chromatic theory, leapfrogging into the intrinsic expressive function of modern painting colors. Kandinsky said in analyzing the intrinsic function of color: "Putting the intrinsic value of matter on an objective balance: people looking at yellow will feel dazzling and restless, which is the rough nature of color. It oppresses people's emotions, and the yellow tint can make people unbearable, like a sharp and loud horn or bugle sound. If it adds blue, it will produce a morbid tone (like a hoarse throat). If you use color to express your mood, yellow doesn't mean melancholy or suspicion, but represents madness, blindness and madness and infatuation in a manic state... Blue is the typical color of the sky. It has a high sense of stability, can be as dark as black, and shows a ultramundane melancholy, giving a solemn and serious feeling...Pure green is the most stable color. It doesn't move to any side. It is not happy or sad or painful. It doesn't require or shout. This immobility gives comfort to tired people, but excessive silence tends to make people feel monotonous.[6]"

The re-recognition of colors in modern paintings has deepened the connection between colors and people's inner emotions. The color expression in paintings also pays more attention to emotional appeal. The "color field painting" in abstract expressionism painting is directly based on the theme of color field relationship, and uses color to express the inner spirituality of people. When talking about the color expressiveness of Chu Teh-chun's works, Hong Kong critic Lin Niantong said: "Chu Teh-chun combines the abstract factors of Delacroix's research on color feelings with the optical factors of Caravaggio and Rembrandt in mid-tone areas of light and shade, and uses complementary color contrast and the coordination of various similar colors to increase the effect of color, so as to change the color from 'slave of light' to what Cezanne called 'incarnation of ideas'. Emotional activities are bound to be expressed in words, expressing the grief and righteous indignation of the painter at will."[7] Lin Niantong's "incarnation of ideas" is to transform the invisible emotions into visible colors and shapes.

In Chu Teh-chun's 2005 work, "Song of Joy", it can be seen that orange and red as a warm color play a role in creating the emotional atmosphere of the picture, and also have a direct guiding effect on color from "visual — emotion" and "physiology — psychology", which is the directness pursued by modern painting.

#### **IV. LINGERING CHARM OF POETRY — THE TRANSCENDENCE AND SUBLIMATION OF PERCEPTION**

When people appreciate the colors of Chu Teh-chun's abstract paintings, in addition to expressiveness, they can also understand the painter's more profound

intentions: the relationship between colors often implies a certain scene and situation in nature. The color relationship not only includes visual experience, but also implies and enriches rich associations with multiple perceptions such as temperature, humidity, touch, and hearing.

For example, in the 1997 work "Sunshine After Rain", various light blues and dark blues form a cool-toned picture, which is like a cool feeling after rain, and at the same time seems to have a refreshing breath of rain. The yellow in the upper left corner is not only the complementary color of the balanced picture, but also symbolizes a touch of sunshine after the rain. Also, in many works of Chu Teh-chun, not only can people see red warblers and green willows, as well as dense willow trees and bright flowers, but also seem to hear wind, running water and feel the cold of winter and the warmth of spring, and various consciousness such as vision, hearing, smell and touch act together.

The traditional Chinese painter's "look" at the landscape is not simply a sketch of the scenery in western realistic paintings, but a kind of memory that remains after observing the scenery in depth. The artist not only looks, but also listens and touches, and then integrates various senses, leaving a crystallization of common consciousness. After returning to the studio, the artist replaced the visual sensations observed in nature with a formal relationship in the picture, thereby implying the emotional resonance between man and nature. After the 1970s, Chu Teh-chun increased reading of traditional Chinese poetry in his spare time. He hoped to find new inspiration from the observation methods and poetic images of traditional painting. He liked to see collected Tang poems and collected Song poems, and found that Chinese poetry was implicitly abstract with cultural appeal, and the artistic conception he created was exactly what he wanted to convey in his paintings. He realized that to paint something in China, he must express the spirit of Chinese painting based on the form of western painting. The realm of Chinese painting is the realm of Chinese poetry. Poetry and painting, including calligraphy, can't be separated. The starting point of Chinese literati painting is poetry. Inspired by the transcendental perception of Chinese ancient poetry, he integrated his own feelings and images, surpassed the imitation of natural colors, and obtained the jump and sublimation of the perceptual system, thereby making up for the rigidity of western abstract painting color theory.

French critic Lydia Harambourg described the world in Chu Teh-chun's paintings as a space where you can taste poetry, revealing all the mysteries of poetry. In his large-scale works, the color becomes a tribute to imagination and primitive landforms. The surface of the canvas has suffocating magic and people's will feel so intimate the first time their eyes see

them. The visible objects of mountains and valleys, the sky and the deep sea, caves and waterfalls are transformed into experience of invisible objects.[8] "The experience of transforming what is visible into something that is not visible" is the "image outside the image" described in western languages.

The critic Fan Di'an used "perceived adventure" to describe Chu Teh-chun's use of color: "He used a childlike perception to record the initial experience of this world; this experience is lively, vivid and innocent, but it easily passes away and often disappears in adulthood; but in his works, the image of color becomes the theme, retaining the innocent interest of 'the beginning of man'; the various contrasting colors, complementary colors and adjacent colors in the picture can be freely combined to form a different spatial atmosphere with the contrast of thin and thick, clear and dense, and full and empty." [9] The "color perception adventure" that Fan Di'an called is actually the perception surpassing of realistic paintings simply imitating the apparent color of things.

At the same time, when people review traditional Chinese painting, due to the long-term influence of Taoist philosophy, it has formed a special "less is more, more is vulgar" color aesthetic style, that is, it pays attention to the simple change of ink color, and thinks that more color is more vulgar, which also restricts the use and development of color in Chinese painting. Speaking of this, Chen Xiejun said: "Comparing Chu Teh-chun's colorful oil paintings with vivid ink paintings, it can be seen that he learns from each other's strengths and weaknesses in the east and west, as well as oil painting and ink painting. He builds a bridge between two different kinds of art in two spaces, which solves the problem of "color" deficiency that has long plagued Chinese painting." [4]

## V. CONCLUSION

From the above summary, it can be seen that through years of artistic exploration, Mr. Chu Teh-chun has found his own unique way of expression in the use of colors in abstract paintings. He firstly delved into the materials of western oil paintings, then sought inspiration from traditional Chinese ink paintings, and injected the richness of "water" into the application of "oil" to form the fantastic and wonderful effect of "oil painting on silk", which greatly enriched the expressive power of oil painting materials. At the same time, he drew on the warm and cold effects of impressionist painting colors and the modern painting's understanding of color expression to form gorgeous and expressive color effects. Finally, he returned to the transcendental perception of the "integration of poetry and painting" in Chinese traditional culture, surpassing the imitation of natural colors in western oil paintings and broadening the color image representation of abstract paintings.

As the representative of the second generation of Chinese oil painting, although Mr. Chu Teh-chun was in a foreign country, he never forgot his cultural responsibility and diligently pursued his artistic pursuit all his life. He integrated Chinese and western paintings, and through the pursuit and exploration of his own artistic style, he perfectly combined the spirit of the times and traditional art. His experience and efforts are people's valuable cultural resources and spiritual wealth, and are worthy of study and reflection by today's art creators and researchers.

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# Study on the Stylization of Color Language in Landscape Oil Painting

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## ABSTRACT

As an independent genre in painting, landscape oil painting has undergone the process of breaking away from Western oil painting and forming a complete landscape color system, which is accompanied by the style evolution of color language. Taking the French Impressionism and Russian Itinerants as research object, the paper attempts to clear the development of landscape oil painting with art history as entry point in combination with style and characteristic of color language in Chinese landscape oil painting, highlighting the importance of outdoors painting for landscape color language, as well as providing relevant teaching with theory of beneficial complement and practical reference.

*Keywords: oil painting landscape, color language, stylization*

## I. INTRODUCTION

As an independent type of painting, Western landscape oil painting developed through the classical, modern, and contemporary periods. At the same time, its color language style has gone through many changes. Such transformation is driven by internal factors covering the cognition process and combination of colors, as well as by external factors including social and historical background, cultural trend of thought and artist's personality. Stylization of color language represents the formation of color language style, which is a relatively stable image or symbol, and also indicator of the continuous maturity of artists or art schools. In the evolution process, stylization is inevitably swayed by the above factors, but ultimately depends on the artist's own experience. It must be noted that the style should mirror the creativity and uniqueness of the works and the creator's personality charm. Only in this way can the works enjoy artistic appeal and the value of the style be displayed.

The French Impressionism and Russian Itinerants, two artistic highlands among landscape oil painting, have wielded seminal sway on Chinese artists. At the end of the 20th century, the teaching and creation of Chinese oil paintings were in a period of wandering or self-adjustment due to the impact of postmodern art, and did not take shape until the early 21st century. Considering the complexity of color language style of landscape oil painting and the fuzziness of its sketching teaching of in logic, this paper intends to analyze the formation of its color style from four stages.

## II. CLASSIC SOY SAUCE COLOR

The landscape oil paintings in classical period mainly serve as background, foiling the theme. The altarpiece *The Miraculous Draft of Fishes* by Swiss painter Conrad Witz is generally regarded as the earliest landscape painting. Although the practice of painting the landscape in oil paint existed in classical times, it has not been independent from the form of painting, but an accompaniment to the figures. In the 15th century, landscape that had been background for over a century finally came under limelight and won independence.

Classical landscape oil painting, whether as background or individual, takes the expression of religious and mythological connotation as the theme, with clear subjective intention. In *The Jewish Cemetery* by Jacob van Ruisdael, a representative of Dutch painting, the landscape is not sketched, but painted purely from imagination. The oil paintings of this period are of a dim hue, with a heavy hue of soy sauce. Although not painted from life, classical landscapes then are based on careful observation of natural scenes. This can be seen in the way the Dutch landscape painter used light. They have their own experience of life, but the light and tone of their landscapes take less account of the objective and real changes in light and color in nature. The light and color of classical landscape paintings are subjectively processed to highlight the scene. Such elaborate arrangement stems from their belief that the artistic expression of light can convey eternal and sacred power, with obvious commercial and religious purposes in essence.

The emphasis on illumination is a means of artistic expression. However, classical landscape painters

depict their own nature in stylized colors. Influenced by inherent colors, they emphasize shape over color. In this way, color is only an auxiliary factor, and its natural attributes have not been studied, which will inevitably be replaced by later artistic styles. Therefore, Wu Guanzhong said, "ancient landscape painting is not from sketching, but conceptualized images, triggering no resonance. The truly touching landscape begins with impressionism." [1]

#### *A. Impressionist color*

The color revolution of French Impressionism marked the beginning of color independence. In the 1830s and 1840s, new and revolutionary changes befall in European landscape painting. Trying to express their emotions, coupled with the progress of scientists in the study of chromatics, painters have begun to refine the relationship between color and light. The color attributes, sense of light and tone are fully displayed in the picture. At this time, Barbizon School and early Impressionism made landscape painting reach peak, advocating pastoral scenery with French national characteristics, and cultivating a large number of representatives such as Miller, Corot, Rousseau, Chuck, Diaz, Dupree and Dubini.

#### *B. Opposition to classical tradition*

The reason why Parisian landscape painters went to Fontainebleau Forest for painting lies in their opposition to long-standing "historical landscape" and break the "realistic" depiction of natural images. Inspired by Dutch paintings in the 17th century and English paintings in the 19th century, they proposed to face nature for painting, believing that "scenery is not only background" and "scenery", and that nature should be the protagonist of the painting. The Barbizon artists share the weariness of urban life, the belief in "returning to nature", the realistic painting style, especially the acute control, infatuation and prominence of light and shadow. It is no exaggeration that without Barbizon there would be no real landscape painting. Landscape paintings of this period play a role of connecting the past and the future.

Based on the Barbizon school, the Impressionists showed a distinct artistic personality. Their life-oriented art creation further get rid of the dependence on history, myth and religion as well as the bondage of traditional painting program of storytelling. They walk out of the studio and into nature, leaving on the canvas the instantaneous changes in temperature of nature, making it an eternal image. Compared with classical landscape paintings, Impressionism completed a leap between landscape schema and color style.

#### *C. Fascination with light*

Landscape paintings by painters from the Barbizon school to the Impressionism and Post-impressionism are imbued with a love of light. As a pioneer of impressionism, Corot Camille took that landscape painting should be "nature-oriented and sketched from life". In contrast to the past when painters painted the dark part of the scene, he made the dark part transparent and bright, thus greatly increasing the brightness of the whole picture and showing the effect of air and light. Influenced by predecessors and absorbing the research results of natural scientists on light, impressionist painters fully showed the color changes of objects in their sketches, reflecting the influence of the surrounding environment under light on the color of objects. The practice of light and shadow by Monet, "the leader of Impressionism", changed the relationship between shadow and contour line. The boundary between the two was vague and implicit, making light and shadow integrated. Monet was fascinated by the sunlight on the walls of the church, which sparkled with color as it atomized. It is Monet's unique light and shadow processing method that makes his works very distinctive. In the post-Impressionist period, painter Vincent Van Gogh even tried to show the flaming sunlight in his paintings, which turned the region's vineyards into a golden yellow that was set against the purple.

#### *D. Pursuit of natural tones*

The knowledge of natural tones comes from the diligent practice of Impressionism. The basic theory and technique basis of color in modern color teaching system appeared in Impressionism landscape oil painting. Color language covering color property, environment color, hue, and chroma, etc., are presented intuitively. Impressionist's use of color is subtle and seeks to exhaust natural tones, as reflected in Monet's *Hay Stack*, and it is no exaggeration to say that he created tones that were impossible even for nature. Such expression of color expands the research spectrum of chromology, returns to the essential attribute of color, breaks the old habit of classical soy sauce covering the picture, and abandons the "ideal landscape painting", which has been popular in France for nearly two hundred years.

In short, Impressionism opened up a civilized virgin territory for art history. Whether landscape image thinking, or color language logic, Impressionism broke through the shackles of that era by the way of superficial thinking, so that it is difficult for the world to follow the rhythm of such color thinking. Impressionists' free temperament and painting style deeply influenced Chinese painters studying in France in the early 20th century. The color in impressionist landscape paintings is passionate and even rampant. The brushstrokes of light and color are randomly dyed,

while the objectivity and truth of form are ignored. Impressionists take conditional color as the basis, emphasizing color over shape, and modelling becomes the auxiliary factor of color.

### III. MONUMENTAL SHAPE COLOR

"Unlike the Impressionists, the landscape painters of Russian Itinerants did not confine themselves to the pursuit of light and color, but emphasized more on the generalization and shaping of forms." <sup>1</sup> After the 1860s, influenced by Russian democratic aesthetics, French realism and Barbizon school, a group of Russian painters broke away from the academic tradition of monographs on myths and Bible themes. They went out of the studio to observe and draw from nature, and set up Russian Itinerants to create independent landscape paintings with Russian characteristics.

#### A. Rigorous color painting procedures and shape shaping

As for landscape oil painting creation, rigorous and scientific body shaping is the typical difference between Russian Itinerants and French Impressionism. The Impressionists paid little attention to form, sometimes distorting its structure, exaggerating and dismembering its color. Painters represented by Levitan completed the sketching or creation procedure of the oil painting landscape, believing that landscape painting is easy to be contained by the scenery, so they should take the initiative to control the scenery instead of copying it, and learn to block surface segmentation to cover moving position. Attention should be paid to the differences in the size, weight and temperature of objects. Before starting landscape sketching, one should draw sketches, or even complete sketches. One should also carefully compose pictures to study the image segmentation of color blocks, draw color drafts and do color-limited exercises. The interlocking traces of Levitan's painting at various stages can be seen in his work. In particular, the color block decomposition of the small color draft reflects the painter's judgment and understanding of light and tone. Once the small color draft is established, the production of large landscape painting can be assured.

The color modeling of landscape painting is represented by Shishkin and Levitan. The representative works of Shishkin, known as the "forest singer", include *Wood Forest* (1872), *Morning in a Pine Forest* (1889), etc., in which the Russian forest is

tall as monument. The trees were carefully shaped and painted in realistic colors, trying to follow the original look of the objects, just like portraits of pine forests. Levitan's masterpiece covers *Birch Forest* (1889), *Spring · High Water* (1897), etc. Though not painting Russian forests in the way Shishkin did, Levitan paints unremarkable rural landscapes. However, his works strive to truly reproduce the shape and color of nature, and create a comprehensive and meaningful image of Russian nature with monumental composition and simple color language that highly summarize the natural scenery.

#### B. Inheriting Impressionism's use of light

Russian Itinerants painters inherited the French Impressionism style. In 1873, Ilya Yafimovich Repin went on a three-year study tour in France, while Monet exhibited *Impression Sunrise* in 1874. That is to say, Repin was just in time for the exhibition, where he learned their small strokes depicting ever-changing sunshine. Valentin Alexandrovich Serov was also influenced by Impressionism's techniques for painting light and colors. His famous work, *Young Girl with a Peach* (1888), is featured with impressionist Pleinairism. Russian landscape painters are fascinated with sunlight. Levitan was acutely aware that only the sun could change the hue of landscape, and the greatest force in sketching came from the sun. The beauty of Russia's dark natural landscape lies in the dazzling and penetrating sun. He also took that the sun and black were incompatible. Rather than pigment, black deadens pigment. It's therefore no wonder that Levitan decided to remove the dark tones from his picture. In order to obtain inspiration and subject from nature, the artist traveled to the outskirts of Moscow and the Volga River, sketching everywhere, looking for his own scenery and sunshine.

#### C. The pursuit of grey tones

Grey tones were more common in the works of painters from Soviet school. Painters after Russian Itinerants, especially during the Soviet period, hold that "the tone in the picture should serve the theme, and the color what the sketch is to express." [3] The techniques employed by both the Impressionism and the Soviet one attempted to finish one hue at a time, that of grey. "The grey advocated by Impressionism is based on natural color and studies the natural properties of color, while that of Soviet Union and Russia is mostly explained by humanistic principles and restricted by sketches or even illustrations." [4] Thus, strictly speaking, the tone of Impressionism is tonal, while that of the Soviet Union is grey. The former is colored gray, while the latter is gray. The gray used by the Soviet school prefer three primary colors on average, which were harmonized by them. Such gray can make the finish of picture better, which can be reflected on scenery, figure, making color

<sup>1</sup> Color theory comes from the book *On the Coordination between the Law of Simultaneous Contrast of Color and the Inherent Color of Objects* by Parisian chemist Chevreul (1786-1889) in 1839. The book laid the scientific foundations of Impressionism and Neo-Impressionism, providing the impressionists with new basic models through the study of sunlight, which alters the natural color of natural objects, and light in the atmosphere of a landscape.

more implicative and charming. Therefore, it is highly respected by Chinese oil painters.

#### IV. IMAGERY COLOR

Imagery color is new direction for the expression of landscape oil painting, as well as a unique feature of its pro-language color style. Modern and contemporary Chinese artists seeking breakthroughs in art have begun the upsurge of studying in the West. In the late 19th and early 20th centuries, Chinese artists went to Japan, Italy and France for study. In the first half of the 20th century, a large number of Chinese artists studied in the Soviet Union. This hugely swayed Chinese oil painting, especially landscape painting.

##### A. Influence of Impressionism and Soviet school

The content has been adjusted for the convenience of writing. First, the study in the Soviet Union aims to pursue realistic art in line with the demands of then China. China from 1949 to 1957 witnessed the vigorous vitality of realistic art, which is inseparable from learning from Russia: the Soviet Union. At that time, students were sent to study in the Soviet Union, and crash oil painting training courses by Soviet painters were also conducted to develop relevant painting skills and emphasize the reflection of art on real life. Works then are literary and narrative. However, landscape oil paintings then were only copy-cat, still struggling.

The stay in France is driven by Impressionism. Yan Wenliang, a veteran oil painter, had an early in-depth study of Impressionism. He studied in France in 1928, influenced by classicism and Impressionism. His paintings are rigorous in structure and life-like. He highlights the changes of external light and color. Many of his works combine realism, light and color. The painters under the wing of Impressionism during their stay in France cover Lin Fengmian, Wei Tianlin, Liu Haisu and Wu Guanzhong. Liu Haisu, one of them, "likes impressionism in particular. He found that Western art later tended to be more subjective, which coincides Chinese painting's emphasis on freehand brushwork." [5] Influenced by printed materials, people hold that Impressionism was opposed to realism from the 1920s and 1930s to the early 1970s and 1980s. Wu Guanzhong inherited the concept of Impressionism and realized his aesthetic pursuit with his unique works, namely, "comments on the formal beauty in sketching and the transformation of oil painting language in Chinese beauty". [6]

##### B. Writing and image

Writing and image are typical of traditional Chinese aesthetic concepts. Writing serves as a way of artistic presentation, and contemporary Chinese landscape oil painting enjoys a tendency of writing or freehand brushwork. "The painting emphasizes "writing" and

expression of personal feelings, pursuing the traces of color language. The carrier adopted is an 'image'." [7] Liu Xie, a scholar of the Liang Dynasty, mentioned in *The Literary Mind and the Carving of Dragons* that "image" grows out of artistic conception. Only when it is generated, can it be employed as basis to show the charm of works of art. The "Xiang" in the image (Yi Xiang) is purely objective. Though growing out of the thing, it is different from the thing. The emotion caked in "image" is "Yi". Only when the two are unified, can complete aesthetic value be obtained. The 21st century saw a new landscape in the development of Chinese landscape oil painting. The color trace of landscape oil painting in different places presents the typical writing style, while the color language of the scenery pursues image between similarity and difference. Wang Keju, a representative landscape painter, said in an exhibition that landscape oil paintings in recent years were all about landscape. These works are no longer merely sketching practice, let alone the representation of natural scenery, but exploration of language transformation and emotion expression in the face of nature. Instead of relying on narrative representation of emotions, the picture has paid more attention to visual factors and emotion expression. The pursuit of combining writing trace with the charm of freehand brushwork in Chinese landscape oil painting, to some extent, enhances its color language and provides a good paradigm for its teaching and creation.

#### V. CONCLUSION

Art goes through the process of inheritance and breakthrough, and art history is no exception. The exploration of color language of landscape oil painting is also a process of relentless learning from masters. Such saying is also mirrored in Cai Yuanpei's *Painting*, "learning Western painting should start from copying". The available color language illustrations provided by predecessors are followed by artistic practice, namely outdoor sketching and creation. Nowadays, landscape sketching in art practice seems to be easy and common. However, when painting becomes a way of education and Images as Historical Evidence becomes a special task, its artistry will be greatly reduced. There was a period when the painting of landscape could not be carried out normally and was forced to do secretly. [8], which seems to be the fate that Impressionism cannot escape. Like Van Gogh's work, real art survives time. Conceptual and technical rules aside, outdoor sketching obviously helps to refine color language. Although there are camera viewfinder for references inside, seeing the world with one's own eyes will endow the world different meaning.

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# The Metropolitan Life in German Artists' Legacy of the Pre-war and Interwar Period

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## ABSTRACT

Urban life became one of the dominant themes in Weimar art, as a city had been the main living space for a human of the XX century. Being one of the main centres of political and cultural life in Germany, Berlin cannot but attract artists from all over the country. The article compares the peculiarities of perception of the metropolitan life by expressionists and the representatives of new objectivity. If for the expressionists it was important to look at urban environment in a new way, to reflect its vitalism and dynamism, the new objectivity artists sought to capture the facts of social reality, taking a sober look at the surrounding environment and revealing its most unattractive features. Nevertheless, both movements contributed to the development of new vision of city space, having produced thousands of works devoted to urban issues.

*Keywords: German art, Expressionism, new objectivity, Berlin urban life, Weimar artists*

## I. INTRODUCTION

Sociologist Max Weber once noted that the achievements of modern painting would not have been possible without the emergence of metropolises life in which proceeds according to its own laws and is radically different from the one that takes place in small towns [1]. Setting a rapid pace of life, around-the-clock existence, providing incredible opportunities for work and leisure, big cities accumulate scientific and technological potential and attract millions of people not only at the local level but also at the global one.

The depiction of the urban landscape has a long historical tradition in German visual art. At the beginning of the XX century, with the intensive development of the urban environment and the emergence of metropolises, the theme of the city was gradually gaining prominence, becoming one of the main leitmotifs in both German and European fine arts. By 1910, the population of Berlin had exceeded 3 million inhabitants [2], and it could have already been considered as one of the largest capitals in Europe. By the 1920s, the so-called "Greater Berlin" had been formed, the territory of which included, in addition to the historical centre, the surrounding suburbs (Charlottenburg, Rixsdorf, Schöenberg, etc.). The population of Greater Berlin numbered more than 4 million denizens in the early 1920s [3]. Berlin joined the race for the right to be called the world capital with Paris, London and New York, and it was without no doubt the epicentre of all events in the country. As a rule, almost all German artists wanted to visit the

capital at least once, and some of them stayed there for a long time, being fascinated by the unique atmosphere of the city and the dynamism of its life. The purpose of the article is to study the peculiarities of perception of the metropolitan life by German artists in the pre-war and interwar period.

## II. EXPRESSIONISM AND A NEW PERCEPTION OF URBAN LIFE

The call to study and reflect urban life came from the famous expressionist Ludwig Meidner in 1914 on the eve of the First World War. In his prominent essay "An introduction to painting the metropolis" [4] Meidner admits his love for big cities and urge the younger generation of artists to keep up with the times, reflecting in their works all the intricacies of urban life through the use of geometric forms, diagonal lines and bright colours. "Let's write what is close to us, our city world! Wild streets, the elegance of suspended iron bridges, gas meters that can be seen in the white clouds of mountains, the bright colours of buses and trains, the flutter of telephone wires (are they not akin to music?), harlequinades of billboards and finally the night... the night of the big city..." [5]. Thus, Meidner's words were more relevant than ever for the post-war period, when urban themes became one of the dominant themes in the art context of the 1920s.

In his canonical self-portrait "The city and I" (Fig. 1) of 1913, Meidner deals with the theme of the city remaining within the framework of expressionist aesthetics, and in fact he conveys his personal, subjective impressions and experiences, as if

prophetically anticipating the coming apocalyptic events. Expressionists were among the first in Germany who approached the theme of the city from the point of view of exploring the multifaceted experience of urban existence. Before the appearance of Expressionism on the German art scene there was no movement that would rely directly on personal experience of urban existence.



Fig. 1. Meidner. The city and I. 1913. Oil on canvas. The Jewish Museum. Frankfurt am Main.

Researcher Jost Hermand writes: “From the very beginning, expressionism was a modernist, avant-garde art of the metropolis, which is not conceivable without its entourage-art cafes, bohemian surroundings, small publishing houses. Despite the connection of expressionism with biological mystical, utopian primordial principles, it became the first actual art of the big city in Germany, finding its natural centre in Berlin...” [6].

The expressionists conveyed in their paintings, in the words of Benjamin, the “shock effects” of modernity [7]. Artists tried to capture the spirit of urban life in urban cafes, cabarets, and, of course, directly on the streets of the city. In some sense, the artists took on the role of flaneurs – a gradually vanishing type of personality who studied the labyrinths of urban space and the physiognomy of the crowd. However, if Baudelaire’s flaneur was distanced from the crowd, preferring to observe from afar over the tumultuous life around them, the expressionists were actively involved in the events taking place and shifted the centre of observation from the outside to the inside, that is, they began to use all the leisure opportunities that were popular with the masses (Fig. 2).



Fig. 2. M. Beckmann. Dance in Baden-Baden. 1923. Oil on canvas. Los Angeles County Museum of Art.

If the impressionists sought to capture on their canvases the light that constructs, in fact, the depicted objects, the expressionists drew attention to the fact that in reality “we do not perceive light everywhere in nature” [8]. As a result, light so “cuts objects into parts” [9] that the surrounding space is perceived by the psyche as a struggle of light and darkness. Meidner proposed to depict the city from a variety of displaced points of view, which, in his opinion, most reliably conveys the feeling of the dynamic atmosphere of the metropolis. Finally, straight lines are needed to demonstrate “what triangles, squares, right angles, and circles are rush out at us in the streets” [10]. Each expressionist, of course, took a different approach to the representation of the city, and Meidner’s recommendations did not become a universal practical guide, although they influenced to some extent the next generation of artists – G. Grosz, K. Felixmüller, who often visited his Berlin studio.



Fig. 3. E. L. Kirchner. Berlin street scene. 1914. Oil on canvas. Neue Galerie, New York.

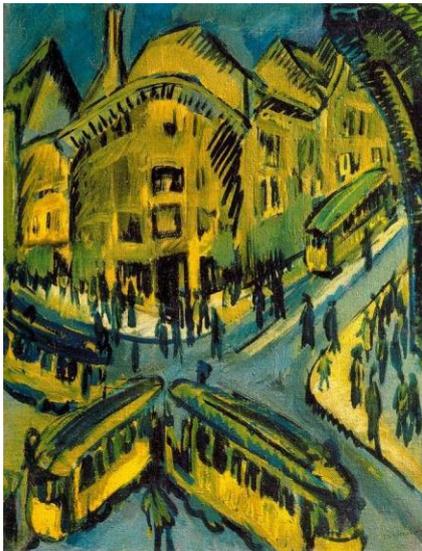


Fig. 4. E. L. Kirchner. Nollendorfplatz. 1912. Oil on canvas. Stadtmuseum Berlin.

E. L. Kirchner's cycle devoted to Berlin is a kind of manifestation of vital forces, released primal instincts that pervade urban space. The architectural appearance of the streets here recedes into the background, leaving room for interpersonal interactions of passers-by, characterized by heightened sensuality (Fig. 3). Most of his works, dedicated to the metropolitan life, he created in the years 1911–14 during his stay in the capital. Critic Kurt Glaser wrote: "No artist has felt the metropolis of Berlin during the last pre-war years so strongly, with all the fibers of his soul, as did Kirchner" [11]. Researcher D. Bartman called the paintings of this cycle "psychograms of urban life" [12]. This cycle of Kirchner's works is characterized by common compositional and technical principles: an inverted

horizon line, the construction of angular forms and distorted proportions that seem to stretch under the influence of centripetal diagonal lines (Fig. 4). These "lines of force", as the artist himself called them, were borrowed by him from wood engravings, a common technique among expressionists, designed to convey the pulsating energy of the city.

### III. NEW OBJECTIVITY AND THE DARK SIDE OF METROPOLITAN LIFE

Stylistic features and worldview of the new objectivity artists are fundamentally different from the works of expressionists: returning to the realistic tradition, academic drawing on the backdrop of the pan-European trend of "return to the order", they turned into a kind of chronicles of urban life. Their heritage includes portraits of people against the background of urban views, various genre scenes taken from everyday Berlin life, many urban and industrial landscapes of Berlin and its surroundings, as well as almost monumental symbolic paintings representing the life of the capital, with all its "splendours and miseries": leisure activities in nightclubs, jazz performances, expensive department stores and restaurants, and at the same time social inequality, crime, prostitution and poverty.

If the majority of the expressionists were interested in the inner world of man, religious visions, non-Western cultures, children's drawings and even the art of the insane, a new generation of artists, who saw the horrors and repercussions of the Great War, was interested in the surrounding environment and was willing to reflect everyday, sometimes ugly reality in their works. In this regard, the theme of the city becomes one of the central motifs for artists of the left wing of the new objectivity, or, as their contemporaries called them, the verists [13].

It should be noted that Georg Grosz, one of the main representatives of Berlin's artistic life in the 1920s, as already mentioned, visited Meidner's studio many times [14] and, despite his negative attitude to expressionism as a phenomenon, he apparently adopted Meidner's enthusiasm for depicting modern urban life. This is especially evident in his early works ("Germany, a winter's tale" (1918), "The Funeral, dedicated to Oskar Panizza" (1918), "The Big City" (1917) (Fig. 5), "Metropolis" (1917), (Fig. 6), where the artist conveys the chaotic and dynamic life of Berlin through the use of a fractional composition, refuse of a single perspective, the displacement of front and back and the overlay of characters and objects. These works are dominated by shades of red and ochre, which capture the atmosphere of irreal chaos that prevailed in public and political life in Weimar Germany. These paintings were influenced not only by expressionists,

but also by Italian futurists, who also sought to reflect the dynamics of big city life in their works.



Fig. 5. G. Grosz. The Big city. 1916-17. Oil on canvas. Thyssen-Bornemisza Museum, Madrid.



Fig. 6. G. Grosz. Metropolis. 1917. Oil on cardboard. The Museum of Modern Art, New York.

In his later works on Berlin, Grosz refuses this style, making compositions of paintings more balanced and the colour scheme more restrained. At the same time, the criticism concerning political and social spheres of public life increased in his works. In the early 1920s, under the influence of Italian metaphysical painting, he created a series of works where the main action takes place against the background of the dead artificial city. Italian metaphysical painting attracted the artist, since both G. de Chirico and C. Carra also address to the image of empty city full of mysterious objects using strict geometry of forms and reliance on drawing [15]. In this cycle, Berlin appears as a city whose streets are deserted and built up with functionalist buildings. For example, in the lost watercolours “Berlin C” (Fig. 7) and “Jakobstraße” (Fig. 8), weak-willed residents-puppets wander aimlessly and lost along the identical

buildings. Here, Grosz hints about the costs of a mass industrial society in which conformism and manipulations by the authorities flourish.



Fig. 7. G. Grosz. Berlin C. 1920. Paper, watercolor. Lost.

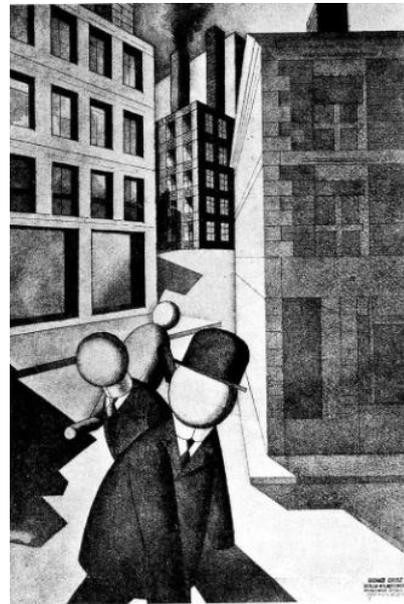


Fig. 8. G. Grosz. Jakobstrasse. 1920. Paper, watercolour. Lost.

In the painting “Untitled” (Fig. 9), Grosz creates a kind of monument to a resident of the metropolis, embodying it in a creepy, impersonal and limb-less torso of a mannequin, which is located on a pedestal in the middle of the empty street. Thus, he accentuates the problem of deindividualization of a person in the modern city.



Fig. 9. G. Grosz. Untitled. 1920. Oil on canvas. Dusseldorf, Art collection of the land of North Rhine-Westphalia.

The plot of another painting “Street scene” (Fig. 10) takes place not in an abstract place in Berlin, but on one of its main streets – Kurfürstendamm. Here, Grosz's left-wing views were clearly manifested through criticism of the bourgeois way of life and social injustice. Near the entrance to an expensive store stands a disabled war veteran, passing by with people who pay no attention to him. The style of the painting is sustained in a more realistic tradition, although it is not without grotesque – Grosz's remarkable stylistic feature.



Fig. 10. G. Grosz. The street scene. 1925. Oil on canvas. Thyssen-Bornemisza Museum, Madrid.

Grosz's another work – “Grey day” (Fig. 11) again refers to the routine of Berlin urban life: an official goes to work, dressed in a business suit with a bowler hat on

his head; a war invalid in military uniform, with a crutch and a drooping head wanders aimlessly nearby; a worker in uniform with a shovel with an impersonal face goes to the factory, whereas a profiteer in a black coat looks around the corner, waiting for customers. It is very symbolic that the official in the foreground is separated from other characters in the background by brickwork – a straightforward hint on social inequality. Against the background, one can see the factories and chimneys – essential attributes of the industrial world. Grosz shows Berlin typical denizens of the 1920s, thus denouncing the socio-economic problems of his time.



Fig. 11. G. Grosz. Grey day. 1921. Oil on canvas. Berlin National Gallery.

Grosz was not the only artist who deliberately created works with political bias to reveal the imbalances in social development, to attract viewers to the topical problems of the present. In this connection, it is impossible not to mention the famous Otto Dix's triptych “Metropolis” (Fig. 12), which he created on the eve of his departure from Berlin to Dresden, where he was offered a position as a professor at the local academy of arts. This triptych can be considered as artist's homage to Berlin, a city with which he had a complex love-hate relationship. This painting, which has become one of the most important works of the artist, can be regarded as the quintessence of Dix's views on Berlin life of the 1920s. Dix deliberately chose the form of the triptych, which is traditionally associated with religious painting, in order to expand the plot in a simultaneous development and thus reveal all the contradictions of the modern era. Dix refers to the old masters technique, meticulously drawing the smallest details of objects and characters. The central panel depicts a trendy nightclub where musicians play jazz and elegant couples dance carefree and cheerfully. Dix also shows a new type of woman dancing alone,

dressed in fashion, with a short haircut and provocatively open dress. On the other two panels street scenes take place simultaneously with the action on the central panel. They depict the dark side of Berlin nightlife, with prostitutes walking the streets and crippled war veterans. Both prostitutes and disabled war veterans are social outsiders, those who live below the poverty line and nobody cares about them. The triptych shows a sharp criticism of social inequality and the artist's reproach towards the state, which is unable to solve these problems. The growth of prostitution in Berlin was unprecedented in the interwar period, which was reflected in the literature and cinema of the period in question. As for the disabled, more than 1.5 million people across the country were officially recognized by the state as war invalids [16], and therefore a disfigured veteran, with amputated limbs, became a distinctive "attribute" of Weimar Germany.



Fig. 12. O. Dix. Metropolis. 1927-28. Wood, distemper. Kunstmuseum Stuttgart.

In this work, the image of the city consists of those contradictions that underlay Berlin urban development during the interwar period: on the one hand, it was the era of the "roaring twenties", with a varied nightlife and advanced leisure facilities, but on the other – a period of severe economic crisis, rising unemployment, prostitution, social insecurity. Dix interprets the urban space in a very theatrical way in the spirit of academic painting: on the central panel on the right one can see an artificial curtain, while on the left and right folds there are arches and bizarre architectural baroque elements, which also serve as a backstage, fringing the composition.

Still, it cannot be concluded that Dix had an extremely negative attitude towards Berlin and its nightlife. It is well known that the artist himself was an active regular in nightclubs, loved jazz, collected music records, enjoyed dancing and even participated with his wife in dance competitions [17], in other words he was an organic part of mass culture in the 1920s. In this triptych manifested Dix's admiration for the turbulent nightlife of the metropolis, and at the same time the bitter awareness of the fact that a carefree life is a kind of illusion and flight from real problems. As a true artist, Dix rises above the ordinary consciousness, accustomed to divide everything into black and white,

and creates a work that reflects all the contradictions of his era, and the triptych itself thus acquires an ambivalent sound.

New objectivity graphics dedicated to Berlin is also remarkable: artists' sketches reflect everyday scenes snatched from the numerous stream of events, as well as depict a particular urban area. For example, in Karl Hubbuch's 1922 drawing "On the corner of Leipziger and Friedrichstraße" (Fig. 13) one can observe the central district of Berlin at the time of large-scale underground construction: in the foreground is a yawning pit from which iron structures – the rudiments of future rail tracks – can be seen. Thus, Hubbuch captured one of the many transformations that the capital was forced to undergo during the process of urbanization. Benjamin described Berlin as a place where "the most significant changes are taking place, excavators and diggers are constantly working, and the ground trembles under their feet from their work..." [18]. Modernizing the city meant fencing off certain construction sites and creating inconvenience for the city's residents in exchange for promises of a better future. The development of infrastructure restricted the movement of passers-by and even dictated one way or another to bypass them. These traces of large-scale continuous urban construction in the form of restrictive signs, fences, and wooden platforms can be found in the works of many German artists from H. Baluschek to K. Hubbuch.



Fig. 13. K. Hubbuch. On the corner of Leipziger and Friedrichstraße. 1922. Graphite, paper. Location unknown.

Rudolf Schlichter's watercolour "Hausvogteiplatz" (Fig. 14) implies social criticism, which is difficult to grasp without knowing the specific historical realities of the period under study. The work shows a close-up of two women walking along the above-mentioned

square, where male passers-by frown at them and look back. Historically since the middle of the XIX century this central Berlin district has been a location where many ateliers produced ready-made dresses for women [19]. Working for these ateliers was the only source of income for many female dressmakers, and therefore, with the sharp deterioration of the economic situation in the country, a significant number of them stopped receiving orders and were forced to move into the sphere of prostitution. Schlichter by depicting female characters in this district, hints to the viewer about the notorious status of these ladies. Taking into account the above mentioned, greedy views of the men surrounding them in the square become clear. To emphasize the hopelessness of the whole situation, the artist turns one of the closest lampposts to the viewer into a gallows, which eloquently symbolizes the death of the entire quarter, which had been until recently a successful and prosperous district. The unreal pinkish glow of the sky and the simultaneous presence of the crescent moon and the planet Saturn gives the whole event an ominous character, hinting at a global malfunctioning of cosmic luminaries, predicting the decline of the world.



Fig. 14. R. Schlichter. Hausvogteiplatz. 1926. Watercolour, paper. Private collection.

Some artists specialized primarily in representing urban and industrial views, and Gustav Wunderwald was one of them. Having settled after the end of the First World War, like many other artists, in Berlin, he definitely falls under the definition of flaneurs. The urban space itself served as a source of inspiration for Wunderwald. It is noteworthy that the artist was attracted not to the famous and popular places of Berlin – central streets, squares, historical attractions, but rather to its suburbs and industrial areas, which had been built recently in the process of expanding the city.

In these unattractive and impoverished areas, which were inhabited mainly by factory workers and poor people, Wunderwald spent a lot of time making full-scale sketches, imbued with the atmosphere of harsh reality.



Fig. 15. G. Wunderwald. In Wedding. 1926. Oil on canvas. Berlin National Gallery.

He created dozens of paintings that depict the industrial areas of Berlin. For example, his 1926 work “In Wedding” (Fig. 15) shows one of these remote metropolitan areas: a lot of similar and rather dull-looking residential buildings, the walls of which are hung with huge advertising posters and signs. The artist chooses the lower point of view, in which residential buildings look monumental; the upper edge of one of them literally rests on the upper right side of the picture. In the foreground there are working rooms – warehouses and workshops. Nature is almost completely absent here – only a small bare, leafless tree is lost against the background of massive logs lying in the warehouse and on the ground. Thus it becomes clear that nature is totally replaced here by human activity. The artist uses restrained and muted colours for buildings and the sky, which gets a lead-gray sinister shade – the result of continuous smog and unfavourable environmental conditions. Bright colour spots are used only when drawing billboards, creating a mismatch between bright, flashy ads and a dark, poor neighbourhood.

Other works by the author “Factory “Löwe and Co” (1927) (Fig. 16), “Factory in Weißensee” (1927) (Fig. 17) also show close-up of industrial buildings - factories and plants, which also look monumental: massive walls and huge iron chimneys can be seen in front of the viewer, with smoke and steam coming out. One can hardly find image of humans in all these paintings, which gives the impression that the factories function without human intervention, on their own.



Fig. 16. G. Wunderwald. 1927. Oil on canvas. Factory "Löwe und Co". Berlin National Gallery.

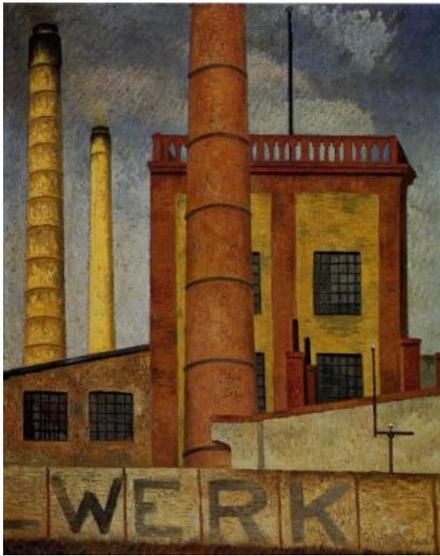


Fig. 17. G. Wunderwald. 1927. Factory in Weißensee Oil on canvas. Private collection.

Wunderwald does not romanticize the city, but tries to capture its objective characteristics, to show the other side of the metropolitan life, leaving out surface glamour of the central districts. Often his works imply critical dimension, since the industrial suburbs depicted by the author revealed even in the 1920s signs of an environmental disaster and were unsuitable for normal human life. The Berlin critic Paul Westheim, editor of the magazine "Kunstblatt" compared Wunderwald with the French painter Maurice Utrillo [20], who was also known primarily for his urban views. Westheim singles out Wunderwald as a new promising artist who has every chance to take the place of the main "painter of the new Berlin" [21].

#### IV. CONCLUSION

Thus, the city becomes the main place of action in both Expressionism and new objectivity. If the expressionists sought to reflect the vitality of the urban

environment and convey their own perception of the world in the city, the representatives of new objectivity chose a slightly different path. Political engagement and a strong interest in leftist theories about the transformation of the world on a fairer basis are typical features of the worldview of the artists under study. In their aspiration to reflect the objective reality and create topical art they could not pass by the metropolitan life, which is always an indicator of public sentiment. As a result, their heritage consist of hundreds of Berlin views, both its central districts and unsightly suburbs. The works analysed above reflect the life of representatives of different strata of the population – from carefree entertainment of Berlin's bohemians to the miserable and inferior existence of socially vulnerable groups: war veterans, prostitutes, beggars, homeless. The search for objective truth is a core feature of Berlin artists' oeuvre, and therefore the aesthetics of the "ugliness" becomes the determining factor in the representation of urban environment, since the truth of life rises above the traditional artistic principle "art for art's sake".

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# Avant-garde and Deconstruction

## An Analysis of Andy Warhol's Dionysian Spirit Dimension

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### ABSTRACT

Andy Warhol, the artist known as the "king of consumption", has reached his peak in popularity and influence in the second half of the 20th century. Through a series of artistic expressions of anti-connotation, breaking away meaning and removing value, his works have caused deep impact and subversion of modern aesthetic moral principles. This coincides with Nietzsche's philosophical proposition in "The Birth of Tragedy", because he saw through the "illusion" of art. Based on this, this article intends to cut to the case from three perspectives of the discrimination analysis of Dionysian Spirit art, Warhol's avant-garde and pioneer spirit inheritance of modern art, and his deconstruction and irony presentation of postmodern art, so as to deeply analyze the spirit dimension of Dionysian Spirit in Andy Warhol's art.

*Keywords: Andy Warhol, Dionysus Spirit, avant-garde, deconstruction, fashion*

### I. INTRODUCTION

Andy Warhol, who was active in the art world as the most influential artist in the second half of the 20th century, was an advocate and leader of American Pop Art. His important position in art history comes not only from his stylized mass copying, mass production and serialized image language features, from his own techniques, self-image packaging and promotion of the consumer society, but also from his success in the art market and his cross-border identity. He is a painter and also enters into the art of photography; he makes movies and is the creator of installation art; he writes his autobiography as a writer and is also a publisher; he composes for famous rock bands and also acts as their agent. The charm of this popular idol swept the fashion, social and music fields at that time and he was a well-deserved star artist. Andy Warhol has achieved tremendous achievements and fame in all fields involved, which makes him successfully create a strong brand effect, known as "the king of consumption". Jean Baudrillard, a famous French critical theorist, specifically spoke in an interview with Françoise Gaillard on the topic of Andy Warhol: "The only thing that excites me in my words about art is about Andy Warhol, Pop Art and surrealism. I believe that when art falls into a very important turning movement and before all the changes come, Andy Warhol is the only artist

who can put himself at the forefront. It may just be lucky or the destiny that makes all the features in his works — mediocre exhibition, mechanized poses and images, especially his idol worship — he turns all of this into a mediocre event. It's him, not anyone else! Subsequent others just imitate him, but only he is the greatest simulant person with a matching style!" [1] In Baudrillard's opinion, Andy Warhol is "an artist who brings nothingness to the core of the image". His "machine-style snobbery" forms a "challenge to aesthetic moral principles". He "abandons the subject of art and the subject of artist, and evacuates from creative behavior", thus "standing on the opposite of aesthetics" and is a "simulant genius". [2] In the deepest sense, Baudrillard's high praise for Andy Warhol is actually due to Warhol's penetrating the "illusion" of art. The essence of this penetrating is precisely the most important dimension of the "Dionysian Spirit". Therefore, it is on this level that this article intends to delve into the subtle and internal similarity and affinity between Andy Warhol's artistic spirit and Dionysian consciousness. Then, the concept and importance of the Dionysian Spirit must first be sorted out and clarified.

### II. DISCRIMINATION ANALYSIS OF DIONYSIAN SPIRIT ART

#### A. Discrimination analysis of Dionysian Spirit and Phoebus Spirit

Nietzsche created the important philosophical concept of "Dionysian Spirit" in his masterpiece of artistic philosophy "The Birth of Tragedy", and the

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opposite dialectical concept is called "Phoebus Spirit". The two are also called "Dionysus Spirit" and "Apollo Spirit" respectively, both of which are derived from Greek mythology's two gods.[3] Among them, Apollo, the Phoebus, is one of the gods of the kingdom of heaven. Nietzsche believes that he points to hallucinations, dreams and order, thus corresponding to the spatial plastic arts such as sculpture, epic, myth, etc.; and Dionysus, the god of wine, is the god belonging to the land. He points to "drunk" and "indulgence". Nietzsche thinks this corresponds to the musical art of time. It can also be said that the Phoebus is the god of reason, which implies constraints and norms — he always uses a rational framework to determine various things in the world, objectify it, and thus be incorporated into a rational order. In this way, the human form that is illuminated by the light of reason is a "dream", that is, an illusion. Because the human impulse to the sun-god is reflected in various constructed rational orders, human beings regard such a constructed order as the truth of the world and the only possibility of the world, and all disordered things are constantly being ordered, forming a shell that can survive in it, and then get a sense of belonging in this orderly state. However, the essence of the Dionysian Spirit is very different from it, and it can even be said that it stands on the opposite side of this "rational" glory. He is a patron saint of reproductive power, representing wildness and symbolizing indulgence and fanaticism. What fills his spirit is intuitive light and the breaking out of vitality. Therefore, in Nietzsche's opinion, Dionysian Spirit has overflowed the principle of reason, and manifested as a pure vital rage. Under the Dionysian state, all rational principles will no longer work, and humans will directly face and encounter nature and their own limitations, and in such an encounter will usher in a state of mad hilarity, and in this state will realize a return to the ontology and the whole.

Therefore, in Nietzsche's opinion, the Dionysian Spirit is the highest truth, because it is the essence of life and the essence of art. He presets two types of artists based on the Phoebus Spirit and the Dionysian Spirit respectively. Artists tending towards the Phoebus always appear to be complacent because they obey the existing art and aesthetic principles. Because these rules and orders are formulated and implemented by human beings, they are actually very far away from the real nature; they are not real realities, but false and "illusions" in the world and real life. Nietzsche admires the artist of the Dionysian Spirit. In his view, the real nature is chaotic, dynamic, and impossible to be dominated by any rules and morals made by humans. In other words, real artists should break down barriers, overcome weakness and fear in the soul, and expose their spirit and inspiration to the power and vitality of life. Because the true essence of life is to break rules

and restrictions, not god or morality. The energy of Dionysus is connected with the energy of restless life, and the artists who are called by Dionysus follow and immerse themselves in the great intuition and inner impulse, and then form a strong resistance to the existing practices and laws. In "The Birth of Tragedy", Nietzsche highly praised the height of the Phoebus Spirit achieved by the Greeks through myths, epics, architecture, and sculptures, and at the same time praised the dimension of Dionysian Spirit of the Greeks in breaking through the so-called Phoebus illusion. He believes that the Phoebus principle corresponds to "individualization", that is, it is separated from chaos and illuminated; however, this principle of individualization is the root of creating divisions and boundaries between people and things, and things and things. Conversely, the Dionysian Spirit corresponds to the principle of "de-individualization", which is a principle of liberation; he believes that during the harvest of grapes in ancient Greece, people will light a bonfire on the night of the harvest, indulge in wines and carnival, and "the earth finally shakes hands with her prodigal son". That is to say, the real big life is a whole, and the individual consciousness separates from it to form excitement and pain. Excitement comes from the construction of the Phoebus, and pain comes from the limitations of the individual. The Dionysian Spirit is the great joy resulting from the direct encounter with the human existence ontology after seeing through and breaking through the various "illusions" constructed by Phoebus Spirit. Therefore, artists with the wisdom of Dionysus are always committed to overthrow the boundaries of moral and cultural norms. They follow Dionysus, who serves as the future god, and revert to the whole life in the "primitive pain".

#### *B. Discrimination analysis of Dionysus Art and Romanticism Art*

The reason for sorting out and discriminating the Dionysian Spirit and Romanticism Art is that on the one hand, it helps to further clarify the particularity and importance of Dionysian Spirit, so that people can form a clearer understanding of the connection between Dionysian Spirit and Andy Warhol's artistic spirit to be discussed later. Another important aspect is that, in Nietzsche's view of art, the difference between Dionysian Spirit and Romanticism Art actually reflects the distinction between modern art and postmodern art. Even Nietzsche later turned away from his greatest idol Wagner for precisely this reason. Because Nietzsche believes that music is the art form that benefits people's psychological expression and is the greatest copy of mankind, so he places music in the supremacy. The early Nietzsche believed that Wagner was an artistic genius, and at that time they shared a common belief; they all believed that art is a public intermediary that breaks the boundaries and isolation of life. Only

through art can reconciliation of life be achieved and through the public function of art can the interpersonal boundaries be broken down — to achieve empathy between people or group integration in the carnival of art, so as to achieve a kind of human community's fate sense. Unfortunately, Nietzsche finally discovered that Wagner, a romantic artist, was still an adherent of the principle of modernity, and did not possess the Dionysian Spirit he requested, so they eventually parted ways. He even wrote later famous works on this matter, namely "Wagner Incident" and "Nietzsche Anti-Wagner". Nietzsche attributed Wagner's music to romantic music, and he himself continued to follow the path of asking the character of Dionysus' music. It can be seen that the biggest difference between Dionysus Art and Romanticism Art is still the attitude towards modernity. Although they all stand on the standpoint of individual aesthetic sensibility to criticize the highly homogenized and abstract life state of modern society, the romantic aesthetic salvation theory is still based on modern aesthetic principles. And the ultimate goal of modern aesthetic principles is to confirm the human sensibility subjectivity, and on this basis, it emphasizes a display of human vitality. But Nietzsche, who wanted to wave goodbye to the entire modernity with reason as his fundamental principle, the Dionysian Spirit he preached was to abandon the principle of subjectivity and rational reflection, "revaluate all values", and break everything including self-discipline rule. Of course, despite Nietzsche's overall rejection of modern rational principles, he still seeks a way out from the standpoint of modern time consciousness, so he who has just opened the postmodern door has not yet walked out of the threshold of modernity. In other words, the Dionysian Spirit from the perspective of modernity can still be analyzed.

Therefore, after making a basic review and determination of the concept, characteristics and importance of the Dionysian Spirit, it is possible to proceed from this perspective to further analyze and explain the Dionysus consciousness or Dionysus wisdom in the artistic spirit of Andy Warhol.

### **III. THE MESSENGER OF DIONYSUS — ANDY WARHOL'S INHERITING OF THE AVANT-GARDE AND PIONEER SPIRIT OF MODERN ART**

Andy Warhol's catering to the Dionysian Spirit is mainly reflected in his inheritance of the rebellious tradition of modern art. This Dionysus-style rebelliousness can be regarded as outstanding avant-garde and pioneer spirit, which is mainly reflected in the cancellation and breakthrough of modern art to the established rules of traditional art. To analyze the problem of ruining rules, it is necessary to examine the basic meaning and position of the problem of visual modernity, because this will become all the theoretical

basis for examining and criticizing modern art. From the second half of the 19th century onwards, the masters of impressionism, as the artistic pioneers of the task of "sensual impulse rebellion against logos", became the initiators of modernity quality on the painting level. Their avant-garde and pioneer spirit nature mainly lies in — compared with the pre-modern paintings that emphasize the painting techniques such as perspective and the principle of realistic, accurate and clear reproducibility, impressionism successfully canceled the focus on the reproduction objects and themes through a series of distinctive features such as its own objects blurring, the disappearance of light and shadow, the contrast between light and dark, the outline of the line replaced by color blocks, and the depth of the painting object disappeared, and made a revolutionary effort to return to the two-dimensional plane because of its closeness to its own media essence. On this point, art critic Greenberg soberly examined the deep background behind it, arguing that it should be traced back to the self-confirmed nature of modernity. In short, since modernity legislates itself based on the principle of reason, since then art has been self-disciplined and all types of art must provide an effective explanation for the legitimacy of their existence. In this way, after the advent of photography, the paintings based on the principle of reproducibility were threatened by their own legitimacy, and then found that their essential provisions are actually in creating visual impact on the two-dimensional plane. In order to further understand this problem, clues can be found in Greenberg's famous paper defending modern paintings, especially abstract paintings — "Laocoon Towards Renewal". The article "Laocoon Towards Renewal" mainly opposes two kinds of rule: subject-centered rule and literary sense rule. Based on these two themes, Greenberg believes that the entire modern art transformation, that is, its avant-garde and pioneer spirit characteristics and impact summary, is reflected in the following three aspects. The first is that the importance of the subject matter or object disappears. On the contrary, the two-dimensional flatness of the picture itself is highlighted. The second is that in terms of painting techniques, Western perspective is no longer regarded as the fundamental law that must be followed in painting; in modern painting art, more expression is that the appearance of painting objects in the picture begins to appear distorted, split, exaggerated, fuzzy and other characteristics. The third is that the value consciousness of painting itself has undergone a fundamental change. Its core is no longer what to paint, but how to paint. In other words, the painter no longer strives to realistically reproduce an object with a three-dimensional or deep sense, but instead strives to create the beauty and visual impact of the picture. The essence of painting is no longer imitation, reproduction, and expression, but the creation of the picture itself. It is important that the visual impact is no longer dependent

on the object of reproduction, and the importance of modern painting for the object of reproduction is cancelled; therefore, as the basic medium of painting, two-dimensional plane and paint become a dimension with all creativity and possibility. And this is one of the signs of the opening of modern art. In addition to the self-confirmation aspect of the media, another sign of modern art is that the practice of art has broken through the traditional concept of "art must be an expression of beauty" in its own development; it innovates the modern taste of art and begins to challenge and subvert the existing ideas. There are numerous famous examples in the history of art: from Gustave Courbet's realism work that shocked the world — "The Origin of the World", to Picasso's efforts and attempts to break the three-dimensional illusion in visual art, through vitality and inheritance of abstraction, to Marcel Duchamp's avant-garde and rebellious "Spring" and so on. Through a series of avant-garde and pioneer art practices and their influence in the art world and art history, modern art gradually dissolves pre-modern art rules and aesthetic principles. The original unattainable elite status of traditional art also collapsed, and art began to become "not necessarily beautiful" things. On these two levels, it's possible to clearly see the strong rejection and subversion of modern art as a distinct consciousness of Dionysus against the centuries-old traditional painting principles and various technical rules constructed by the Phoebus.

What needs to be further clarified here is that the reason why Andy Warhol can be included in the perspective of modern art and analyzed as a messenger of Dionysus is more because of his inheritance and development of the Dadaist artistic spirit that appeared in the late modernism. The premise of discussing this problem is that the coordinates or dimensions of modern and postmodern should be explained first. The perspective of modern art or postmodern art can not only be placed under the dimension of time, but also can be considered in the dimension of a trend of thought or movement. On the level of time, the modernity can be thought of as a historical stage with the nature of the times, and the modern concept in the field of art also contains more complicated dimensions. This dimension is determined by the differentiation of modernity; under the environment of disenchantment, Kant's "three major criticisms" are used as the dividing line in various modern fields, and "human righteousness theory" is the basic guiding principle, which must be established by the test of rational light, thus forming a highly differentiated world landscape. When people examine in the dimension of time, they will find that the wide range initiation of Pop Art is after Dadaism, and its artistic spirit also appears on the basis of inheriting the Dadaism spirit. The Dadaism Movement with the keywords of "destruction" and "ruin" held a rebellious banner in 1915. Its

representative Marshall Duchamp "invented" the rebellious spirit of ready-made artwork; shockingly, he signed a male urinal with his name and sent it to the museum for exhibition. At the same time, he gave this "work" an artistic name — "Spring". This is the first time in art history that an artist has used everyday objects as works of art, which makes Duchamp one of the most controversial artists. However, what has to be admitted is that after drastically subverting the norms of art, Dionysus finally opened a new door for him. Duchamp created a paradigm of ready-made art and conceptual art, and also provided powerful resources for the prosperity of avant-garde art. It was followed closely by the emergence and rise of Pop Art known as "new Dadaism", which rebelled against abstraction and promoted concrete themes of popular culture. Because of its popularity, consumption, low in price and mass production, "Father of Pop Art" — Richard Hamilton summed it up as a short-term art that was designed for a "broad audience" and is easily forgotten. When it came to Andy Warhol, he expanded the range and scope of American Pop Art extensively. And as its leading figure, Andy Warhol's avant-garde and pioneer inheritance of modern art is precisely reflected in the spread of his image repetition, and the continuity of ready-made art in his installation works. Of course, on the other hand, in addition to inheritance, he actually reflects more rebellion in his works — in his art, all are filled with the concept of anti-notation, meaning destruction and value dissolution of the Dionysus style, which is exactly the manifestation of the Dionysian Spirit in Warhol's works of art.

#### **IV. THE MANIFESTATION OF DIONYSUS — ANDY WARHOL'S DECONSTRUCTION AND IRONY OF POSTMODERN ART**

However, despite the rebellious spirit of the various art schools of modernism and the transformation contends, the modernist movement is still considered to be an "anti-art" movement rooted in elitism. That is to say, the entire modernist art can still be regarded as ontological and essential, and it is still within the boundaries and context of media regulation, that is, self-discipline. As the Belgian art critic Deaver said: "The requirement of conceptual objectivity established by the judgment of 'this is art', whether it is merely aesthetic and subjective, has its basis and legitimacy. Therefore, modernism's pursuit of the ontological definition of art, its desire for ideas, and its reductionism that reduced art to the necessary customary self-referential have become meaningful..."[4] Therefore, at this level, it must be explained that although the ready-made art and conceptual art paradigms pioneered by Duchamp are classic moments in the history of modern art, it's necessary to deviate from this modern method of observation in linear time, and regard it as postmodern

art. At the same time, it is precisely for this reason that it can be said — when people examine in the dimension of temporal modern art, Andy Warhol may only serve as the messenger of Dionysus, famous for his destructive power, continuing and catering to modern art's crucial great achievements and glory on the construction spirit of the Phoebus. However, when Warhol is put and observed again in the context of postmodern art where he is, the Dionysus has already revealed his true strength and intention through his embrace of fashion. Correspondingly, what needs to be discussed next is the embodiment of Andy Warhol's Dionysus artistic spirit in the context of postmodern art. It should be noted that even if you enter the discussion perspective of postmodern art, you can't completely separate the internal connection between postmodern and modern art. In fact, from the minimalist multimedia breakthrough attempts, the visual impact formed by installation art through the transformation, disintegration, reconstruction, embezzlement, collage and other methods of objects, to the comprehensive innovative form of multiple combinations of conceptual art, its continuity is deeply embedded. In this regard, Professor Wu Xingming believes: "There are two points of postmodern art that are completely consistent with modern art: one is the continuous development of the subject's perceptual life, and the second is the continuous exploration of the prominent physical properties related to this. Moreover, its exploration broke all boundaries"[5]. The biggest difference between them is that the postmodern faces are always accidental, changing, and containing diversity and richness; postmodern art also completely eliminates the possibility of defining the concept of art from the perspective of the media's inherent stipulation. In other words, the sign of the turning point of postmodern art is that the rigid connotation of the media as the inherent stipulation is broken. Instead, the new and different sensuous forms that are constantly rolling are permeated in daily life in order to provide people with a transient "tremor" feeling. The boundary between elite art and popular art has completely disappeared, forming a long-lasting dispute between the aesthetic mechanism of daily life and the phenomenon of aesthetic generalization and the wane and wax "artistic endism". When going back to the late stage of Western capitalism in the 1960s, people will find that the formation of post-industrial society makes the consumption ideology gradually spread at that time, and also induces the phenomenon of commercialization of art. At the same time, the development of science and technology has provided specialized techniques for art production. The emergence of new media has established a new system of art communication, which has made art production a social economic growth hotspot. In this regard, Andy Warhol, who wears the crown of "King of the Consumption Age", can't go unnoticed for his contribution. As an idol-style art star

in the United States in the 1960s who conformed to and even led the trend of art and fashion, Warhol declared that "everyone is an artist". Because in his eyes, "life is an illusion" and the reality isomorphic with the natural life form is in fact the art form. Through his great success in the art market, Warhol's familiarity with art "games" is discovered; in his "I Am a Machine" manifesto and his extremely indifferent attitude, in his attention to the theme of celebrities and death, in his indulgence and pursuit of money and fashion without modification, in his publicity about his self-image and his attitude towards games of life (such as the work "Shot of Andy Warhol" after him being shot) and in his long and "boring" movie "The Empire State Building", his Irony and ridicule of art as institution and meaning anxiety can be discovered. And all this is full of Dionysus wisdom. Through the previous analysis, it can be found that all the "illusions" of order that were constructed through the blessing and illumination of Phoebus were deconstructed, melted, and transformed in the ironic, ridiculous, and playful postmodern art characteristics of Warhol. And he also gained extraordinary life consciousness and brand-new observation vision in this superficial "superficiality". His powerful influence and "devil god" status in art history may come from his intensity of life. And his life intensity may lie in the systematic, structural, and essential Phoebus dimension of modernity, he can calmly, playfully, and even controllably face the "torrent and abyss of existence." In addition, Dionysus appeared as Andy Warhol, a fanatical fashion fanatic and keen on fashion nerves, as a "libertine" in Baudelaire's mouth. When talking about the "libertine", Baudelaire put it this way: "For him, the problem is to extract what it may contain from the popular things that are poetic in history, and to extract eternity from the ephemeral".[6] In "The Painter of Modern Life," he commented: "The beauty of the libertine's beauty is in particular the indifferent spirit, which comes from the unshakable determination to never be moved; it can be said that this is a potential fire that can be guessed. It can't and doesn't want to emit light. This is what is perfectly expressed in these images"[7]. Standing on the postmodern dimension to observe Warhol's artistic spirit, people should understand that art doesn't possess eternity. Art is the power of perceptual and intuitive. Even under different time, space and context, intuitive power can continue to give people the power to be struck by life and the intuition of art through continuous and endless creation.

## V. CONCLUSION

Andy Warhol's dimension of Dionysian Spirit brings people a revelation: the value of art is temporary, but it will also be transformed into essential at the same time, which is a state of continuous change. And the best expression and carrier of this new emotional

replacement process is the surging fashion itself. The essence of fashion is time, and the word fashion itself is a conceptual expression of time, meaning that a certain sense of stasis develops at a certain moment in the flow of time; this sense of stasis can refresh a new sensuous style. It can be presented as a new fashion with a distinct sense, and its essence is a certain aesthetic style in the state of time. The sharpness shown in fashion undoubtedly reflects an intuitive and progressive sense of the times, then surging into a historical process with a sense of time. It can be seen here that the great achievements of the consumer society "fashion" represent the forefront of new sensibility. It is a momentary sense of liberation that is free from social order, is not restricted by reason, has a clear sense of alienation from daily life, and is fractured. And the reason why Andy Warhol can become a shining star in the history of art is precisely because his Dionysian Spirit in the art spirit and the light of wisdom lead people to form a strong sense of commonality in the aesthetic agreement of fashion. The art design that he points to with fashion as the core has also continuously led people to a new starting point for social waves one after another. And it is precisely because of this, in the current direction of the future, in the package of the fashion tide, in the sense of commonality with the guidance of the aesthetic spirit, in the process of its continuous growth, melting and self-renewal, the economic driving force guided by aesthetics will continue to be drawn to breakthroughs and advances to a higher point. Therefore, such a conclusion may be drawn: Andy Warhol, who is shown here as the Dionysus, is indeed the embodiment of the fashion spirit.

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# A Probe into the Successful Factors of the Chinese National Opera "Struggles in an Ancient City"

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## ABSTRACT

The Chinese national opera "Struggles in an Ancient City" is one of the most successful national operas since the new century. The reason for its success is demonstrated in three aspects: mass foundation, choice of subject matter, and musical characteristics. The dissemination of novels, films and TV series of the same name in the early period laid a foundation for the masses; the choice of revolutionary historical themes and the strong support of governments at all levels have enabled its patriotic education function to be greatly exerted; the use of Chinese folk music and opera board cavity structure has been accepted by the general audience and has enhanced the aesthetics of the Chinese public. These are the main factors that contributed to the great success of the play and its widespread circulation in society.

*Keywords: national operas, Struggles in an Ancient City, success factors*

## I. INTRODUCTION

The art form of opera has an extremely important position in the history of modern music. It originated in Italy and flourished during the European Renaissance. After centuries of development in Europe, a large number of classic opera works have emerged, and a number of great opera composers have become successful. The symphony separated from opera has now become a separate musical genre. Bel Canto, with the development of opera, has gradually matured and perfected. It is recognized as the most scientific singing method in the world and has been spread all over the world with a large learning group.

After three hundred years of development history in the West, opera began to spread slowly to China, and China began its exploration in opera. Since 1920, Li Jinhui has incorporated folk music materials such as folk songs, minors, tunes, etc. into children's songs. The children's cabaret dramas he has created are considered to be the embryonic form of Chinese opera and also mark the beginning of Chinese opera exploration. In May 1945, the opera "White Haired Girl" was performed in Yan'an with unprecedented success. The emergence of "White Haired Girl" is considered to be the symbol of the birth of Chinese new opera and national opera, which has an important impact on the creation of Chinese opera, meaning that after more than 20 years of exploration and accumulation, Chinese opera has found a suitable way for its development. Between 1950-1970, the national operas "Xiao Ehei's Marriage", "The Red Guards on Honghu Lake" and

"Sister Jiang" were staged, pushing the creative development of Chinese opera to its peak. This period is also hailed as the most prosperous period of Chinese national opera creation, creating unprecedented brilliance in the history of Chinese opera, and also playing an extremely important role in the history of modern Chinese music. The opera has been widely disseminated in China and is loved by the broad masses of people. To this day, the stories and arias of these operas are still in constant performance and widely sung.

During "the Great Cultural Revolution" period, the creation and development of Chinese opera was interrupted. After the reform and opening up, Chinese opera ushered in a new period of creative development. During this period, the number of opera creations and performances has increased significantly, and creation no longer focuses solely on national operas, but shows a tendency to diversify creative development. However, most of the works were short-lived and could not be preserved as high-quality plays. Until the emergence of the national opera "Struggles in an Ancient City" based on the novel of the same name, it caused a huge sensation, shined on the stage, achieved great success, and became one of the most popular opera works in the new century, pushing the development of Chinese national opera creation to a new climax.

## II. ARTISTIC ACHIEVEMENT OF THE NATIONAL OPERA "STRUGGLES IN AN ANCIENT CITY"

### A. *Introduction to the national opera "Struggles in an Ancient City"*

The national opera "Struggles in an Ancient City" was written by the Chinese People's Liberation Army General Political Department Song and Dance Troupe to commemorate the 60th anniversary of the victory of the anti-fascist war. In 2005, the Song and Dance Troupe of the General Political Department of the People's Liberation Army premiered in Beijing. In 2007, to celebrate the 80th anniversary of the founding of the army, the play was revised and re-performed.

According to the plot arrangement of the story, the opera adopts the narrative method of recalling the narrative. It is centered around a modern young woman Chen Yao sitting on the speeding train and reading the novel "Struggles in an Ancient City". Such a concept is like crossing a time tunnel to the time when the story takes place. The whole drama uses Chen Yao as the main line to start the narrative, and through her reading to show the historical scenes of the year, with a total of 14 plays. The story told by the opera is on the eve of the victory of the Anti-Japanese War. The Japanese army wanted to destroy the enemy-occupied area of Baoding City, Hebei Province with biochemical weapons. In order to stop the enemy's plan, the first protagonist of the opera Yang Xiaodong went deep into the enemy-occupied area to launch a revolution. In the course of the revolution, he experienced the interweaving and selection of mother-child relationship, sisterhood, comradeship and love, launched a desperate struggle with the enemy, countered the puppet army Guan Jingtao, and won the victory of the revolution. The whole play is arranged properly. Whether the actors' vocal skills and stage performance, or emotional catharsis, the scenes of life and death, the scenes of tears, are highly integrated, shaping the image of a heroic group of revolutionaries who did not fear life and death for the victory of the revolution in the war years.

### B. *Artistic achievements of the national opera "Struggles in an Ancient City"*

The national opera "Struggles in an Ancient City" has not only won the unanimous welcome from the performing artists in the literary and artistic circles, but also received the unanimous praise from the scholars in the literary and theoretical circles. It has won many honors and awards. In November 2005, he won the "Chinese Drama Award" of the Ninth China Drama Festival; in 2006, it won the first prize of the tenth army's new literary and artistic works; in November 2006, it won the first prize of the National Outstanding

Repertoire Performance; it won the Tenth National Spiritual Civilization "Five One Project" award in September 2007; it won the "Wenhua Award" for performance, script creation, dance design, music creation selected by the Ministry of Culture in November 2007; in February 2008, it was selected as "2006-2007 Top Ten Fine Plays of National Stage Art Fine Works" and so on. Some mainstream newspapers and magazines competed for comments and reports, which further increased the popularity of the play. Various art groups and major art schools also use this opera as the school's reserved repertoire for rehearsals and performances. Some of the classic verses in their plays, such as: "It's a Shame that I Can't Be Filial to My Mother" and "My Mother Is in the Cloud", have also been selected in the vocal music textbook in colleges and universities, and have become the vocal music teaching track, which have been sung by the majority of teachers and students.

## III. THE MASS BASIS OF THE SUCCESS FACTORS OF THE NATIONAL OPERA "STRUGGLES IN AN ANCIENT CITY"

### A. *Readers of the novel*

The novel "Struggles in an Ancient City" is a novel created by the author Li Yingru based on his personal experience during the Anti-Japanese War. Under the leadership of the Communist Party of China, the underground workers waged a desperate struggle with the enemies in the enemy-occupied area and won the final victory. After the novel was published, some literary and art experts published a large number of praised articles in journals and magazines, and it was also widely welcomed by readers. Later, it was translated into more than ten foreign languages, including Russian, German, Japanese, Korean, English, and Bulgarian, and was published and distributed abroad, gaining a large number of readers. The script of the national opera "Struggles in an Ancient City" was adapted based on this novel.

### B. *Audience of film and television drama and the modern drama*

The distribution and publication of the novel "Struggles in an Ancient City" in China and foreign countries has attracted more audience's attention, including TV film directors and producers and other literary experts. Since its publication in 1958, the novel has been continuously adapted into various art forms such as movies, TV series, dramas, and various local dramas in the following decades. For example, it changed into a modern drama of the same name in 1959 and premiered in Xi'an, Shaanxi. Later, in order to celebrate the 90th anniversary of the founding of the army and the 72th anniversary of the victory of the

Anti-Japanese War, the Xiangyang Dramatic Art Troupe re-arranged the play. In 1963, "Struggles in an Ancient City" was adapted into a screenplay, filmed by Bayi Studios into a movie of the same name, and released in November 1963; in that era when television sets were extremely rare, movies became the one of people's main spiritual cultural activities. At the same time, because there are fewer movies released in this period, every movie released can get a large audience. Moreover, "Struggles in an Ancient City", as a well-known film at that time, left a deep mark on the psychology of this generation. Since the 1990s, with the popularity of television, classic literary works and movies from the 1950s and 1960s have been successively filmed in TV series. In 1995, to commemorate the 50th anniversary of the victory of the Chinese Anti-Japanese War, in 2005, to commemorate the victory of the Sixth of China's Anti-Japanese War On the tenth anniversary, it was twice remade into a TV series of the same name and released on major TV stations, which had an impact within a certain range. In addition, it was adapted into various local dramas, such as Ping opera.

Before the advent of the opera "Struggles in an Ancient City", the spread of these novels, movies, TV series and other forms of the same name in the society moved and inspired many people, and also made people more familiar with the plot. This has made certain popularity among the masses. So when the opera is on, people are more willing to enter the theater to appreciate this different art form, which is one of the factors of its success.

#### **IV. THE THEME SELECTION OF THE SUCCESS FACTORS OF THE NATIONAL OPERA "STRUGGLES IN AN ANCIENT CITY"**

In the development process of Chinese national operas, operas with revolutionary historical themes occupy an important position. In the "Writing Dictionary" edited by Zhuang Tao, the historical content reflecting the life of the Chinese people's revolutionary struggle from 1919 to 1949 in literary and artistic works is called the theme of revolutionary history.<sup>1</sup> The opera "Struggles in an Ancient City" belongs to the theme of revolutionary history. The choice of this theme is also one of the factors for the success of the opera. There are two main reasons for choosing the theme of revolutionary history: history and reality.

##### *A. Historical reasons*

In May 1942, Mao Zedong issued a "Speech at the Yan'an Symposium on Literature and Art" at the

Literary Symposium in Yan'an. The "Speech" clearly pointed out the direction in which literature and art serve the workers, peasants and soldiers, emphasizing that literary and artistic creation should take root in the masses, be familiar with workers, peasants and soldiers, and make active contributions to the revolutionary cause. The publication of "Speech" has had a profound impact on the development of Chinese opera and the direction of the entire Chinese literary and artistic creation. Due to the influence of "Speech", in 1945, just before the end of China's Anti-Japanese War and the upcoming War of Liberation, China's first national opera "White Haired Girl" was born, with great success, welcomed by the public, and became a milestone in Chinese history of opera, and the creation of Chinese national opera in the following decades was deeply influenced by it. It is worth mentioning that "White Haired Girl" chose the theme of revolutionary history, and then the classic dramas "The Red Guards on Honghu Lake" and "Sister Jiang" created in the 1950s and 1960s also chose the theme of revolutionary history. The choice of theme should be one of the successful experiences of Chinese national operas.

##### *B. Realistic reasons*

From 1919 to 1949, this period of war history in China was the most profound disaster for the Chinese nation, and also a period in which China experienced major historical changes. China has paid a painful price during this historical period and left a deep mark on the hearts of the Chinese people. Using history as a mirror, one can see the rise and fall of the nation. The creation of literary and artistic works on the stage can increase the appeal of the narrative and inspire the fighting spirit of modern people, and transform the works of revolutionary historical subjects into literary and artistic creations, which can not only educate the public on patriotism, but also enhance national cohesion, so it is very necessary to choose the theme of revolutionary history.

The opera "Struggles in an Ancient City" chose the theme of revolutionary history, and it chose the period of Anti-Japanese War in this period of war history. This is the first Chinese national opera to choose the theme of Anti-Japanese War. Although there are many works in the history of Chinese opera that choose the theme of revolutionary history, most of them choose the Chinese domestic revolutionary war. The opera "Struggles in an Ancient City" created a precedent for the theme of the Anti-Japanese War, and it got the strong support of the government, more opportunities for performances on major occasions, and more media coverage and support. It played an important role in the education of nationalism.

<sup>1</sup> Zhuang Tao, chief ed. Writing Dictionary [Z]. Shanghai, Chinese Dictionary Press, 1992, 04 (Version 1), p307.

## V. THE MUSICAL CHARACTERISTICS OF THE SUCCESS FACTORS OF THE NATIONAL OPERA "STRUGGLES IN AN ANCIENT CITY"

National opera as a kind of Chinese opera genre is precisely because of its distinctive national color. Professor Ju Qihong, a well-known Chinese opera research expert, once defined the national opera in his book "General History of Chinese Opera Music": "In the dramatic development of music, the main use of the musical structure and development methods of the opera board cavity is mainly used to write opera pieces with large sets of characters."<sup>2</sup> The use of folk music and the use of traditional operas in operas is an important reason for the success of the opera "Struggles in an Ancient City".

### A. *The use of folk music*

The storyline of the opera "Struggles in an Ancient City" took place in Baoding City, Hebei Province. First, the local folk music was excavated, and then it was reasonably used to reflect the local characteristics and highlight the local music style.

Therefore, the entire opera's music is based on Hebei's folk music, northern opera and Leting drum, and is written using the traditional Chinese five-tone debugging scale. At the same time, the folk music elements of Shandong, Shanxi, Henan and other provinces in the surrounding provinces of Hebei are blended into the opera, so that the music of the whole play is not only prominent in national style, but also rich and colorful.

Chinese folk music is mainly presented through the two elements of syntactic structure and melody in the creation of opera. The technique of using theme songs to run through the whole drama is an important method for the creation of Chinese national opera. For example, the theme song "Country Ballad" that runs through the whole opera is to absorb the music tune of the Hebei folk song "Pakchoi", which is familiar to everyone. The whole song uses the main voice of "Pakchoi" to change and develop. The melody is based on pure four degrees from re to so, or from sol to re. It uses not only the tone of the original folk song, but also the structure of the original folk song question and answer style.

### B. *Application of plate cavity structure of traditional Chinese opera*

The Chinese national opera has absorbed the traditional Chinese opera's plate cavity structure so that it can be unique in the history of Chinese opera and even the world opera. This is also an important

contribution of Chinese national opera to enrich the world opera.

According to Mr. Ju Qihong's definition of national opera, it can be seen that the use of the opera plate cavity is its most distinctive feature, and it is also the most distinctive sign that distinguishes it from other genres of opera. The plate cavity structure is a structural style in Chinese opera and folk art form music. It is also called a plate-style change structure, which is similar to the *partita* in Western music. The Chinese people's familiarity with and love for folk music and the structure of the opera plate cavity structure that they have been accustomed to enjoying opera for hundreds of years have made it easier for them to accept modern opera works with such style characteristics.

There are three arias in the opera "Struggles in an Ancient City" that use plate cavity structure for structural creation. They are Yang Xiaodong's "It's a Shame that I Can't Be Filial to My Mother", Yang Xiaodong's mother's "My Mother Is in the Cloud" and Jin Huan's "Smell the Flower again at Victory". These three arias are mainly carried out through the change of rhythm, that is, such a "rhythm-slowboard-allegro-rhythm" rhythm change method that shows the inner emotional conflicts and psychological changes of the characters and shapes the heroic character image.

## VI. CONCLUSION

Although Chinese national opera produced a large number of excellent works in the 1950s and 1960s, and they pushed Chinese operas to the top, few masterpieces have been published despite the large number of operas performed from the end of the last century to the new century. In 2005, the success of the Anti-Japanese theme Chinese national opera "Struggles in an Ancient City" pushed the Chinese national opera to a new climax. Therefore, it is of great practical significance to carry out research on this opera and explore the reasons for its success, which can provide useful experience and inspiration for the development of Chinese folk songs and even the development of Chinese music.

The success of the Chinese national opera "Struggles in an Ancient City" is inseparable from the joint efforts of the creators and performers; it is inseparable from the dissemination of novels, movies and TV dramas of the same name in the early period; it is also inseparable from the important role played by the theme of revolutionary history in patriotism education, the support of governments at all levels, and the performance opportunities for many exchanges with the audience; it is even more inseparable from the use of Chinese folk music and opera plate cavity structure, which makes it more in line with the aesthetic habits of the Chinese public and accepted by the broad audience. Therefore, the success of the opera "Struggles in an

<sup>2</sup> Ju Qihong, *A Comprehensive History of Chinese Operas and Musicals* [M]. Hefei, Anhui Literature and Art Publishing House, Jan. 1st, 2014, p11.

Ancient City" should also be comprehensive and extensive. This requires more researchers to study the opera from a more comprehensive perspective, providing new ideas and theoretical support for the development of Chinese opera creation.

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# Entertainment and Reflect: Mark Twain's Humor in *The Adventures of Huckleberry Finn*

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## ABSTRACT

As a famous American realistic novelist, Mark Twain's masterpiece *The Adventures of Huckleberry Finn* presents the vivid picture of American society in the 19<sup>th</sup> century. The novel takes it as a clue to describe the adventures along Mississippi of Huck and Jim. In this study, it has analyzed different characters of various heroes at the beginning, which can help readers understand what kind of heroes would be like in the novel. Moreover, it also contributes to reveal the major theme of the whole story. Besides, it also analyzed the characteristics of the language use, which included methods of realizing humorous effect used by Twain, such as exaggeration and irony. Just as entertainment and reflection, he has expressed his own thoughts and expectations by means of this kind of "absurd" ending.

**Keywords:** *Mark Twain's humor, spirit of rebellion, consciousness, conflict*

## I. INTRODUCTION

Mark Twain, formerly known as Samuel Langhorne Clemens, honored as "the American literary giant" [1], is a noted writer of American realism literature. He grew up in Mississippi and once he worked as a pilot of a Mississippi riverboat. His pen name "Mark Twain" just came from those riverboat days when measuring the depth of the water, which was called "marking the twain" [2]. *The Adventures of Huckleberry Finn* is a famous work of Twain and is regarded as one of the greatest literary works of the late 19<sup>th</sup> and early 20<sup>th</sup> century. Besides, the work was also honored as "all modern American literature comes from one book: *The Adventures of Huckleberry Finn*" noted by American famous writer Ernest Hemingway.

The plots of this story described in the novel happened before the American Civil War. There were numerous social problems in America of that time such as the corrupt political life, the deepening labor conflicts, the hypocritical churches and the deteriorating conditions of people's lives day by day. However, the most urgent and serious problem was the existence of slavery and racial discrimination. Although slavery had been abolished from the law, black slaves were just free nominally and were still slaved, even persecuted as before prevalently in the society. The blacks still tried hard to survive with an extremely low social status. Facing all of these unfair and annoying phenomena, Twain showed a tough attitude and meantime expressed a warm sympathy and support for the large groups of blacks. Based on these social backgrounds, he wrote the novel about Huck and Jim

sharing the touching adventure down the Mississippi on a raft.

## II. ANALYSIS OF THE HEROES' CHARACTERS

### A. Huck

Huck is the central character in the novel. He is just a little boy aged thirteen or fourteen years old. But he impressed us deeply with his outstanding characters such as bravery, rebellion, honesty and kindness. Those are among the qualities that makes Huck one of the great characters in American fiction. At that time, whoever escaping with a runaway slave calls for great courage, let alone helping a slave to obtain freedom. But as it shows in the novel, Huck does it bravely. He helps Jim in every way along their escape and treats Jim as a friend. What's more, Huck shows great courage in the acknowledgement of his mistake. One day, with the darkness approaching and the intense fog covering the surface of the lake, Huck and Jim get separated and float in different directions. Huck tries hard to row back to look for Jim but he loses the sense of direction. After a spell time of floating alone, Huck finally met Jim who has fallen asleep on the raft. Jim gets so excited as soon as he meets Huck alive that he speaks to Huck with a trembled voiced. We can see that Jim is very concerned about Huck. But Huck figures out a plan and means to make fun of Jim. He is to talk Jim into the belief that their separation is just a dream made by him. Huck convinces Jim but soon Jim realizes that he has been fooled at the sight of the gathered chips and branches. At the thought of his worry about Huck after their separation, Jim gets mad. There is no doubt that Huck has hurt Jim. Nevertheless, Huck is kind and brave,

however he realizes what he has done is wrong by saying, "It made me feel so mean I could almost kissed his feet to get him to take it back" [3]. Afterwards, Huck makes an apology to Jim, a slave, who is regarded as inferior to whites in the society.

What distinguishes Huck from others most is his rebellion. Huck is homeless after his father died and never receives modern education. He doesn't like to go to church and is tired of wearing decent clothes. What he goes for is freedom and personality. During the period of time of being adopted by the warm-hearted widow Douglas, Huck feels depressed with boring and mechanical etiquettes and doctrines. He would retire to a quiet and remote place rather than struggle in the so-called "civilized society" [4], which doesn't belong to him from the day he was born. Besides, he helps Jim escape, which is the biggest rebellion in that time.

During the journey down the Mississippi, Huck and Jim come across a variety of people and things. Among them are two frauds, the "King" and the "Duke" [5]. The two of them cheat people of their money all along the way. Especially, they try to get those three pathetic girls of their treasure by pretending to be their uncles, whom the girls are waiting for. Their brass and greed drive Huck so mad this time that he resolves to take actions to prevent them cheating the money rather than acts as an onlooker upon their ugly trick. Then Huck steal the money which is cheated from the girls by the "King" and the "Duke" and give it back to Miss Mary and tells the truth. Miss Mary is very thankful to Huck. Reading here, we can't be too proud of our hero Huck's honesty and kindness.

#### *B. Jim*

Mark Twain made a difference of people's attitude to black slaves by successfully creating the character of Jim. Ignorant and superstitious as Jim is, he has many such good qualities as purity, integrity, honesty and bravery. Besides, he is also independent in mind and a strong spirit of rebellion. During their escape, Jim takes care of Huck in every possible way like father to son. One night, it's time for Huck to take shifts but Huck then sleeps tight. Jim is so kind that he cannot bear to wake Huck up. Thus, it's naturally that Huck thinks of Jim as a good person, even more than a good person. For another instance, when the story develops near the end where Tom gets shot on his leg and Huck goes ashore to send for a doctor, Jim comes out of his shelter with the risk of being found and captured to look after the wounded Tom in spite of his thirsty for freedom. Jim is such a good man worthy of our respect and learning.

Jim wants to reach a free state where he can get rid of slavery and enjoy freedom, start a new life. Like every black slave, Jim hates slavery bitterly, because of which he cannot steer his own life and even stay with

his families. But Jim never shrinks back and he has a plan for future. When he comes to a free state he will make every effort to make money so as to buy his wife and children out. If he fails, he will send to steal them out. Reading between the words, we can see Jim has made a firm resolution to alter his fate. However, the majority of black slaves then consider that is nearly possible to gain freedom, also some of them even lose the heart to think of freedom. Jim's independent mind and rebellion is what that society calls for, especially for the world of the black slaves. His ignorance is mainly shown in his belief in ghost. He would turn to ghost-theory whenever something goes beyond the range of his understanding. One day, Jim sleeps tight under a tree and Tom plans to play a trick on him by hanging his hat on the tree. After a while Jim wakes up but he does not somehow work out how could hang his hat run up to the tree. Then he thinks that there must be a devil riding him around the world while he was sleeping. It's ridiculous indeed whom believes that catching a bird causes the death of man and his father died because someone did that; Counting as preparing a dinner and shaking desk cloth will bring unluckiness.

### **III. THEMES OF THE NOVEL**

#### *A. Escape*

Through the analysis of the main plot of the story, we can find "escape" is one of the important themes. Huck is to escape from the "civilized society". Jim is to flee the slave state, heading for a free state. At the beginning of the story, Huck living with the widow Douglas in the riverside town of St. Peter Fort, the widow tries to "civilize" him. But Huck develops a disgusting attitude towards traditional civilization enlightenment and religion consciousness, longing for a boundless life. For that Huck has no choice but to flee. With the development of the story, we see that Huck is forced to escape from the society. Huck is always on the way to freedom. During the journey, the raft, the river and the nature are a symbol of freedom to Huck, which give him a ray of hope whenever he is frustrated on the way, especially on the "shore". Only when Huck stays with Jim on the river, does he feel safe and comfortable. "Life on the raft is nice", which is a kind of spiritual experience resulted from the different lives "on the river" and "on the shore" [6]. Whenever Huck goes ashore, he will run into danger, trouble, and fraud. The people on the shore are hypocritical and corrupt so that Huck is compelled to tell lies to deal with them. What he sees on the shore are cruelty, deceit, corruption and revenge killings. In chapter 18, when Huck gets rid of the family hatred between Grangerford and Robertson, he remarks "there weren't no home like a raft, after all. Other places do seem so cramped up and smothery, but a raft don't ... You feel mighty free and easy and comfortable on a raft" [7]. By making a

comparison between "the shore" and "the river", author criticized ironically American "civilized" society.

Jim escapes for a dual freedom of body and spirit. Though he is just a slave, he has an independent mind, which is of great importance. On the notice that he will be sold to a remote place away from his wife and children, he resists it for freedom by means of escape, even with the knowledge that a runaway slave is to be executed.

#### *B. Consciousness*

Walking through the whole story, we can find that Huck has experienced several mental conflicts. With the inner conflicts, the level of Huck's morality and consciousness are improved step by step. Finally, he becomes a real man with an independent, matured, healthy mind. In chapter 16, Huck's first inner conflict is shown. When Huck and Jim sees lights on the shore, Jim thinks that they have arrived Cairo. So he becomes very excited and says that once he gets to the state of freedom, he will try hard to buy his families out. However, what Jim says makes Huck feel uneasy and uncomfortable on the grounds that Huck has been exposure to the influence of the conception of slavery for a long time. Huck is inclined to change his mind and says to himself as if it is a great sin to steal slaves from their rightful owners. Huck drops in deep inner conflict. On the one hand, Huck wants to shrink his responsibility of helping slave Jim and he assures himself "I weren't to blame, because I didn't run Jim off from his rightful owner" [8]. At the thought of this, Huck becomes more uncomfortable and guiltier. Finally, Huck decides to denounce Jim. After the resolution he made, Huck describes his feelings as "I felt easy, and happy, and light as a feather, right off ... All my troubles were gone" [8]. This shows that though Huck views Jim as a nice person and a good friend, his traditional notion defeats the forming healthy mind because of the conception of slavery taking deep root in him. When we read the point where two men are chasing their five runaway slaves. They come close to the raft and ask Huck whether the person lying on the raft is a black or not. With the question floating around his mind, he thinks of how kind Jim is to him. After the mental conflict, Huck resolves to protect Jim and tells the two men the man lying on the raft is his father affected with smallpox. Afraid of being infected, the two men run away. Obviously, Huck makes a difference to his mind compared with that in his first conflict. He begins to think and determine out of his conscience, which means that he has made a great progress in the development of his consciousness.

In chapter 31, plots are developed to an important stage, in which Huck's consciousness is rapidly improved and his attitude is also altered to Jim and slavery. The plot has it that "the King" and "the Duke"

sell Jim for money and Jim gets under the control of the whites. When Huck finds Jim is not on the raft he realizes what has happened to Jim and is very anxious. However, Huck once again perplexes for a long time. For one thing, like before, with the profound effect of racial prejudice from the family and the society to blacks, Huck feels guilty and even thinks he should return Jim back to his owner. So he writes a letter to Miss Watson to tell her where Jim is. After he finishes the letter, he talks to himself "I felt good and washed clean of sin for the first time I had ever felt so in my life, and I knew I could pray now" [8]. This shows that he considers he is doing the only "correct" thing, which is not true obviously. For another, Huck may not help thinking of Jim who is kind and loyal to him. He also recalls those good old days they spent. "We afloat along, talking and singing and laughing" [9], for all what Huck thinks of about Jim makes the difference to his mind. So far, Huck's healthy mind and heart defeats his twist conscience formed in the social surroundings thoroughly.

### **IV. LANGUAGE OF THE NOVEL**

#### *A. Exaggeration*

Mark Twain's sense of humor is conveyed first through extremely exaggerated language. Twain likes using exaggerated words to create a kind of disharmony between the subjective impression and the objective facts, from which the sense of humor comes out. For example, the novel has a monologue of Huck as "I felt so lonesome. I most wished I was dead. The stars was shining and the leaves rustled in the woods ever so mournful; and I heard an owl, away off, who whooling about somebody that was dead ... and a dog crying about somebody that was going to die; and the wind was trying to whisper something to me and I couldn't made cold shivers run over me"[10]. The author uses the monologue to describe how scared Huck is about the night and loneliness with exaggeration vividly.

#### *B. Irony*

Mark Twain abandoned the conception of creation of general writers, which aimed at making people laugh but lacked for real ideological content. He combined humor and satire skillfully and hid profound meaning in his funny narration to be discovered by the readers. In Chapter 23, Twain described an ugly and ridiculous performance made by "the king" and "the Duke" for money. They claim that they are to perform "The world-renowned tragedians". However, we see "the king come a-prancing out on all fours, naked; and he was painted all over, ring-streaked-and-striped, all sorts of colors, as splendid as a rainbow". Mark Twain wrote here in a sarcastic tone "Well, it would make a cow laugh to see the shines that old idiot cut" [11]. It's through description of funny characters that we enjoy a

thick sense of humor. But after a careful thought, we come to realize the humor is mixed with certain tragic factors, which provides an access to something meaningful implied in it. Mark Twain is the first to make the tragic laughter happen in American literature.

Besides, Twain applied irony to satirize some social realities. It also produces a sense of humor. The description of the mental activities after Huck helping those three trapped scoundrels on the sinking boat is a good example. "I was feeling rather comfortable on accounts of taking all this trouble for that gang. I wished the widow knew about it. I judged she would be proud of me for helping these rascallions, because rascallions and dead beats is the kind the widow and good people takes the most interest in" [12]. It shows that the widow Douglas is not a kind-hearted person as she is on the surface but a snobbish and hypocritical woman. She just helps those scoundrels as she did to Huck who then had a big fortune.

### C. Use of first narrator

In the story, Mark Twain used first person to let Huck narrate what he experienced during the journey, which enhances the authenticity and readability of the story successfully. With the guide of naive and honest Huck, we follow the steps of his down the Mississippi to share his pains and pleasures. It makes us more convinced of what he experienced, what he felt, what he yearned for, etc. Such Twain provides us a best perspective to look at the whole story and the social realities in that time.

### D. Oral language in description

Mark Twain made use of personalized oral language of the characters in the novel, creating a new style of American literature. It's a great contribution he made. The distinctive style of language in the novel set a good example to other novelists. That kind of plain, vivid and vibrant language coming from the public made Mark Twain stand out and get rid of the boring literary shackles of that time. For instance, in the novel Huck describes his father as "He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. There weren't no color in his face ... as for his clothes-just rags, that was all" [13]. Despite his father's appearances are described with simple and oral words, we can picture what his father is like right away.

## V. COMMENTS ON ENDING OF THE STORY

### A. The way of Tom's redemption

As to Tom's type of rescue, many people consider that it is a flaw of the whole story. They hold the belief that Tom still carries out an adventure to rescue Jim on

the condition that he has known Jim has been free according to Miss Watson's will. It's absurd and unrealistic. In fact, Mark Twain made use of the absurd Tom-style rescue to criticize the education of America and satirize the romantic style of writing. Tom lives in the upper class of whites and receives a formal education. He is mechanical and unrealistic with the worship for romantic classics. When Tom learns Jim has been free, which is not known to Huck, he conceals the news to be able to experience the thrilling adventure. On the methods of rescuing, Huck thinks what they need to do is to steal the key to open the door and let Jim escape on the raft. Whereas, Tom considers that the method is too simple and is of little interest. He wants a more complicated plan. Thereof, Tom turns a serious rescue action into an adventurous game selfishly, digging the tunnel with a dragger, using bedspread-made rope ladder, keeping a diary with blood and writing anonymous letters, etc. It not only makes Jim suffer but also makes a mess of Aunt Sally's. What's more, Tom nearly loses his life with a shot on his leg.

### B. The way of Jim's gaining freedom

Jim obtains freedom through the gift of his owner by will rather than their strength, which is viewed as a failure of the novel by many reader and critics. As a matter of fact, Twain made such arrangement about Jim on purpose to put forward his own thought or solution to the problem of slavery — the reform and improvement of the society itself. As we all know, Miss Watson is a representative of the slave-owning class. In the end of the story, she is endowed with new moral qualities by Twain. She becomes more human and humane and liberates Jim by her will. Miss Watson's behavior is the very microcosm of the social self-reform and improvement, which is also Twain's social expectation.

## VI. CONCLUSION

From the surface, *The Adventures of Huckleberry Finn* describes an adventurous journey down Mississippi. Actually, the novel is far from juvenile adventurous novel. The novel touches on the most sensitive racial system of slavery and other problems like education, religion, etc. With the narration of Huck, Twain expressed his own thoughts and expectations about that society. Moreover, the story compels us to think about some important social issues either in the story or in reality, in the past or present. The novel is worthy of being read and researched in depth and still makes good sense to modern society. It has analyzed the characters of the heroes, themes and the language in expression for different descriptions, which also made comments on the ending. Finally, the relations between entertainment and reflection for the features of Mark Twain's humor in the story of *The Adventures of*

*Huckleberry Finn* that could be provided, for showing an access to the study of the work and master Mark Twain for readers but it is far from enough for one to have a comprehensive and profound command of the novel. Therefore, it would be make further researches for searching out even more valuable finding on the characters of Mark Twain's humor in his creations.

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# Analytical Philosophy to Philosophical Analysis

## Arthur C. Danto's Analytical Approach to the Formation of Aesthetic Thought

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### ABSTRACT

Arthur C. Danto's analytical aesthetics occupies an important theoretical position in the history of analytical aesthetics. If the "Artworld" theory is a useful attempt by Danto to use analytical philosophical methods to analyze works of art; then "The Transfiguration of the Commonplace" can be said to be the successful application of Danto's theory of analytical aesthetics to explain and criticize art practice activities, marking the formal formation of Danto's analytical aesthetics; the publication of "The End of Art" marks the dissolution of its analytical aesthetic thought and the return of its artistic theory to philosophy. It can be seen from the "Artworld" through "The Transfiguration of the Commonplace" to "The End of Art" that Danto's analytical aesthetics development begins with philosophy and ends with the theoretical approach of philosophy; the article has certain value for understanding the significance of contemporary art.

**Keywords:** Arthur C. Danto, analytical aesthetics, theoretical approach

### I. INTRODUCTION

Arthur C. Danto is a world-renowned contemporary analytical aesthetician and art critic. Since the 1980s, his "The End of Art" has exerted a great influence in the international aesthetics and art theory circles, and is still a topic of great interest in the academic circle. In the contemporary European and American analytical philosophical circle, Danto has a very high status. Some scholars have listed Danto as the "most outstanding philosopher of the contemporary age" along with pure analytical philosophers such as Quinn, Davidson and Putnam. In his article "The Decline and Recovery of Analytical Aesthetics", Margolis believes that Beardsley, Goodman, Danto and himself are the four most influential masters in the history of analytical aesthetics[1]. From this, it can be seen that Danto's important position in analytical aesthetics.

Although, in recent years, with the popularity of environmental aesthetics and life aesthetics in Chinese aesthetic circles, coupled with the long-term influence of continental philosophy and aesthetics in mainland China, analytical aesthetics in Chinese aesthetic circles has not occupied the mainstream position. But for a long time, Danto's aesthetic thought has been widely concerned by Chinese scholars. Liu Yuedi's "History of Analytical Aesthetics", published in 2009, lists Danto's analytical aesthetics in a single chapter and gives a detailed introduction. In addition, Prof. Peng Feng of

Peking University, Prof. Gao Jianping of the Academy of Social Sciences and other experts in the Chinese aesthetic circle have conducted in-depth research on Danto's analytical aesthetics. All these provide an important theoretical basis for further organizing Danto's analytical aesthetics. In the following, the author tries to sort out the analytical aesthetics in the order of Danto's related concepts, in order to have a macroscopic understanding of the internal logical evolution of Danto's analytical aesthetics.

### II. "ARTWORLD": FROM ANALYTICAL PHILOSOPHY TO EVOLUTION OF ARTISTIC ANALYSIS

At the 61st Annual Meeting of the Eastern Conference of the American Philosophical Society in 1964, Danto publicly announced his "Artworld" article. It was in this article that Danto presented his famous "Artworld" theory. This theory has an important role in the history of contemporary analytical aesthetics, which can also be seen as a sign of Danto's shift from the philosophical field to aesthetics.

Danto's "Artworld" theory begins with the traditional European concept of art, namely the Imitation Theory (IT). In Danto's view, the reason imitation theory can continue to exist in art history for so long is because it can effectively explain the causal relationship between works of art and a large number of

phenomena of art evaluation. Danto believes that according to imitation theory, from Socrates to Hamlet in Shakespeare's hands, art is seen as a mirror of nature. But the difference between them is that Socrates believes that the representations shown in the mirror are only accurate but useless replicas. Therefore, such representations have no cognitive value. Shakespeare thinks that "the mirror shows us ourselves". By comparison, it can be found that the same is the theory of imitation. Socrates pays more attention to the imitation of the external nature, while Shakespeare pays more attention to the imitation of the inner world. From this the logical tension inherent in Imitation Theory can be discovered. It is in this situation that Danto pointed out the inherent contradiction that imitation theory cannot solve. "If mirror image O is imitation of O, then art is imitation, mirror image is art, but in fact mirror image is not art..."[2] However, the invention of photographic art had a huge impact on imitation theory. The reality that abstract art once occupied the mainstream of the Artworld could not be effectively explained through imitation theory, which caused a fatal blow to imitation theory.

It is precisely under the circumstances that traditional art imitation theories have been hit by practice one after another, Danto borrowed the research methods of analytical philosophy and began to advocate the separation of artistic objects from non-art works through "linguistic analysis". Danto believes that, like the construction of reality by language, the role of theory in reality has also been neglected in the context of the past. This is not only because art is indistinguishable from other objects, but also that "art theory" does not play a big role in determining "what is art". This is because people do not realize the need for theoretical reflection between "what is art" and "what is non-art", but take it for granted that the "something is art" determined in a specific field is established by people and does not need to be proved by theory. Danto believes that to determine something as art requires the use of art recognition, and it is in this situation that Danto analyzes the predicate *is*. Danto once assumed that he was accompanying others in visiting the exhibition. He pointed to a spot in the previous painting and said to his friend, the "is" in "That white spot is Icarus" is not the same as the "is" of describing the identity of Venus as a morning star as being hot and the "is" of indicating the attribute that describes Venus.[3] The latter "is" is in the context of everyday life, while the former "is" is only a judgment and description of works of art, and is limited to the Artworld. In other words, in Danto's view, something must pass the judgment and description of this special "is" predicate in the Artworld in order to indicate the identity of its artwork, that is, the judgment that an artwork is an artwork comes from the judgment of the external Artworld, not from the appeal to the artwork's own

attributes. Under this circumstance, the role of "art theory" becomes clear. In Danto's view, "art theory" can not only help people distinguish between art and non-art, but also make art possible with its own power.

After "IT", Danto put forward the concept of "Reality Theory" (RT). What is Danto's "Reality Theory"? Liu Yuedi translated it into "authenticity theory", and believed that Danto's RT theory was directly triggered by Frye's "The purpose of art is 'not in illusion but in authenticity'"[4]. The emergence of RT has put the art viewed according to IT back into a new perspective. And Danto's modern art was demonstrated as an example. In Danto's view, it was through RT that postmodern art, pop art, and brutalism, which were previously unexplainable through IT, can be proved. A philosophical question is involved here, that is, why ordinary people regard these artworks as "real objects", while others can think it "authenticity" according to RT. Danto brought this question to the ontological level, "Why do ordinary people as recipients have such misunderstandings? Why do artists as creators avoid such misunderstandings? Can someone mistake the (previous) 'reality' as (the latter) 'reality'? In a nutshell, what is it that makes it an art?"[5] Danto took Rauschenberg's bed as an example to discuss this issue. He said, "The object is not just a bed, but a complex object that happened to be sprinkled with some paint: 'Paint bed'... When the real thing R is part of the artwork A and can be separated from A at the same time, and is only regarded as R, not every part of A is a part of R. In this way, the mistake made so far is to mistake A as a part of R, although it is not correct to say that A is R and the artwork is a bed."[6] Danto's general meaning is roughly assuming that the bed as a true meaning is part of the bed in the sense of Rauschenberg's artwork, and if the paint on the bed in the sense of Rauschenberg's artwork is removed, the bed as a work of art becomes a real bed, which means that not every part of the work of art forms part of the ready-made object. And ordinary people have a misunderstanding when they look at artworks as part of ready-made objects. This also shows that it is wrong to deduce that the artwork is equal to the ready-made object itself, and there is no equal sign between the artwork and the bed of the ready-made object. It is in this situation that Danto introduced the two important conditions of "Artworld" and "art theory", that is to say, in Danto's view, the work of art must satisfy these two necessary conditions, In order to make "the art's 'is'" into a philosophical "is".

All in all, in Danto's view, to confirm that an item belongs to a work of art is to put it into a "historical atmosphere" and "art theory" to understand together. The former is a historical investigation, and the latter is a theoretical investigation. In other words, Danto believed that it is the art theory that distinguishes ready-made objects from works of art. It is the art theory that

confirms that works of art are works of art. It is the art theory that brings the real thing R into art A. This can also be seen as the theoretical attempt of Danto's smooth transition from philosophical analysis to aesthetic analysis. The "Artworld" theory also marks Danto's formal entry into the field of analytical aesthetics and the use of analytical philosophy to study beauty and art.

However, it is worth noting that although Danto's "Artworld" theory has made an important theoretical contribution to the distinction between art and non-art. However, there is a hidden danger in the theory of Danto that completely separates art from life.[7] That is to say, according to Danto's "Artworld" theory, art and life are not equal, and there is a drawback that art overrides life. In recent years, the aestheticization of daily life has developed rapidly. With the growing aesthetics of life, they advocate that everyone is an artist. Obviously, Danto's "Artworld" theory has the denial that the rationality of life's penetration into art has been unable to adapt to the essence of aesthetic generalization, which is also a theoretical limitation that his "Artworld" theory has to face.

### **III. "THE TRANSFIGURATION OF THE COMMONPLACE": FROM ARTISTIC ANALYSIS TO THE FORMATION OF ANALYTICAL AESTHETICS**

After Danto proposed the "Artworld" theory, he also proposed the "The Transfiguration of the Commonplace" to further explain his artistic ontology. This theory came from the famous artist Duchamp's urinal named "Fountain" who participated in the exhibition in 1917 and became famous in one fell swoop. This raises the question, why are the urinals put in the store unusual, and the urinals that Duchamp took at the exhibition became works of art? Similarly, in 1964, the famous American pop artist Andy Warhol copied the soap packaging box with the word "Brillo" bought from the supermarket with wooden products, single or multiple superimposed, and get directly to the museum for exhibitions, which has also achieved great success. This aroused the reflection of the Dantos. Why did it seem that two completely similar "feeling indistinguishable" objects, one became a work of art, and the other was not?

From Danto's point of view, it is clear that people cannot distinguish this problem from the surface of the naked eye. People cannot distinguish the difference between ordinary objects and works of art by sight alone. Inspired by Wittgenstein and his successor's "action" theory, Danto changed the "parody theory" since the long Plato, and gave art a minimal definition "only when an object is under the interpretation I can a thing O be a work of art, that is:  $I(O)=W$ "[8]. It can be seen from this definition that Danto expressed the two necessary conditions for becoming a work of art. This

object must be about something; it expresses a certain meaning. If something satisfies both of these conditions, it can be shaped into a work of art. Therefore, in Danto's view, the essential provisions of art as art are: "relevance" and "meaning". And that these two conditions have a time-space property, not only can be applied to all works of art in art history, but also can be adapted to works of art in various parts of the world. It is through this simple definition of art that Danto tried to respond to the impact of the development of art practice since "Bullley Box" on art theory. If the "Artworld" theory can be regarded as a sign of Danto's turn from analytical philosophy to artistic analysis, then the idea of "The Transfiguration of the Commonplace" can be seen as a sign of the formal formation of Danto's analytical aesthetics.

However, it is worth noting that Danto's definition of the ontology of art was published in "The Transfiguration of the Commonplace", which basically did not change. He even thought that until 2500, "relevance" and "meaning" would still be two necessary conditions for art to be art. From Danto's point of view, his definition of art no matter when or where art is created, it is applicable to every piece of art. This definition of art not only has a span in time, but also has a transcendence in space. Therefore, there are two loopholes in analyzing Danto's definition of art from the perspective of art ontology. On the one hand, this definition ignores the test of time. As it known to all, truth is relative, any truth is conditional, and there is no absolute truth. Similarly, Danto's definition of art will never be set in stone. As mentioned above, "Imitation Theory" of art has long occupied an important position in the history of art. However, with the success of post-Impressionism, especially pop art represented by "Bullley Box" and modern art such as Fauvism and Dadaism, Plato's "Imitation Theory" no doubt can no longer use the needs of artistic practice. On the other hand, Danto's art definition has the defect of neglecting the difference between Eastern and Western art to some extent. If viewed from a cross-cultural perspective, when the necessary conditions of these two arts meet Danto's statement that art is always related to something and presents a certain meaning, it can be thought that this concept is conducive to understanding the difference between all art and non-art, including Eastern art. However, it can be seen from art practice and art history that the development of Western art and non-Western art has been inconsistent for a long time, and it can be said that there is a big difference in a certain sense. For example, taking Chinese art as an example, there is no art in Chinese history. China has only artistry. Obviously, "art" is a foreign product. Can this foreign product meet the needs of Chinese art practice and meet the Chinese environment? The author thinks this is a question worthy of reflections in the artistic definition of Danto.

#### **IV. "THE END OF ART": FROM ANALYTICAL AESTHETICS TO PHILOSOPHY'S DEPRIVATION OF ART**

In 1984, Danto published two articles "Deprivation of Philosophy to Art" and "The End of Art", especially the publication of "The End of Art" which caused an uproar in the academic circle. In Liu Yuedi's opinion, "The End of Art" is undoubtedly the "most comprehensive deprivation" of the rights of art.[9] In recent years, as mentioned above, with the continuous development of contemporary art practice, the line between art and daily life has become increasingly blurred. The call for "art death", "end of art history", and the appeal of "everyone is an artist" appealed to by life aesthetics are getting higher and higher in European and American aesthetics and the Artworld, and have become increasingly important and widespread in mainland China. However, in fact, the initiator of "The End of Art" theory was not Danto himself, but was first proposed by Hegel in the aesthetics class at the University of Berlin in 1828. Hegel's "The End of Art" was proposed because, on the one hand, it is caused by the overall artistic and cultural conditions of the civil society era in which Hegel is located; on the other hand, according to the deduction of Hegel's ideological system, "spirit" must be freed from the shackles of emotion to surpass the truth, that is to say, art must be gradually abandoned to integrate into the embrace of religion.[10] This can also be regarded as another important reason put forward by Hegel's "The End of Art". From the previous aspect, classical art, which represents the glorious stage of art, is long gone. "Art, is no longer able to achieve the satisfaction of the spiritual needs that the past eras and past nations are looking for in art, and only in art..."[11] In Hegel's view, the civil era in which he is located has been unable to fully realize the functions of art, and it is not surprising that art is coming to an end. Viewed from the latter aspect, in Hegel's view, art should liberate people's spirit from the content and form of the limited world to show absolute truth. Hegel believes that the highest function of art is outdated for the people in his time, and has already been transferred to people's ideas. Art as the lower stage of the absolute spirit must inevitably develop into the higher stage of religion, in order to conform to the three-stage theory that he constructed for the absolute spirit from art to religion, and finally to philosophy. In short, it is Hegel's dissatisfaction with the reality of his own civil society and the inevitable logical evolution of his absolute spiritual development that led Hegel to lay the groundwork for Danto's "The End of Art".

Unlike Hegel's "The End of Art", Danto believes that the end of his art does not mean the death of art, not that art has developed to no longer need art, but that it is mainly based on the "historical" proposition. So what does Danto's "End of Art" mean? What position

does the "The End of Art" occupy in his theoretical system? What impact did "The End of Art" he put forward have on the theoretical construction of contemporary art and aesthetics? How does Danto respond to his theory of "The End of Art" in the face of the constant practice of art in today's era? How should people view his thought-provoking theory? These are the insurmountable problems of accurately grasping Danto's analytical aesthetics.

The End of Art of Danto's art is directly rooted in the face of the development of contemporary art practice, but traditional art definitions such as imitation and aestheticism cannot explain why art is art.[12] Liu Yuedi believes that Danto's "The End of Art" generally contains three meanings. First, the development of art has completed its theoretical planning, and within the predictable time, art will no longer have a predictable breakthrough. This is precisely why, as mentioned above, the "relevance" and "meaning" he mentioned for art will not be outdated until 2500. Second, art has entered a stage of no evolution. Third, art evolves according to established plans and will not become anything else. [13] From this definition, it can be seen that "The End of Art" that Danto said is not the "art death" in the usual sense, just as he once wrote to argue for himself in "After the End of Art — The Boundary of Contemporary Art and History": "Neither of us (referring to Hans Belting) is talking about the death of art, although one of my articles happened to be included in a collection called 'The Death of Art' and was used as the theme article. The title of the book is not from my article, because I am writing a narrative that has been objectively implemented in the history of art. It seems to me that this narrative has come to an end. A story is over. My point of view is not that there is no more art, this is the meaning of 'death'; my point of view is that no matter what kind of art it may be, it can be created without the benefit of a reliable narrative;... What ends is the narrative, not the theme of the narrative." [14]

Since, in Danto's view, what he said of "The End of Art" does not mean the death of art, but the end of a grand narrative model. So, what is art after the end of art that Danto believes? On this issue, clues can be found in Danto's "After the End of Art". According to Danto, the art after the end of art is the art after the philosophical reflection. He said that wherever art includes everything authorized as art, there will be a question "Why am I a work of art?" "When philosophical truth (once discovered) must be consistent with art in every possible way, what Greenberg did was use art philosophical truth to identify certain abstract artistic styles"[15]. That is to say, in Danto's view, the art after the end will turn to the field of philosophy, which can be seen in a sense that Danto has returned to Hegel more than a hundred years ago. Danto himself believed that he, like Hegel,

was also predicting the future of art in history, and felt complacent that he can be said to coincide with Hegel.

As for the art after the end of art, it is the question of how Danto calls "post-historical art". As Danto said, the end of art does not mean the death of art. Art practice will continue to move forward, and will continue to move forward in the art world without any grand narrative structure. The author believes that after the history of Danto's grand narrative of art ends, art will develop towards diversification and anti-ontology. It is against this background that the natural environment can become an aesthetic object, and the daily life people live in can become a carrier of art. It is precisely because of the increasingly blurring or even disappearing of the boundary between the living world and art that the slogans of "Everyone is an artist", "Aestheticization of daily life" and "Lifelization of aesthetics" may appear. To borrow Danto's own words, "In a sense, when the story comes to an end, life really begins." [16] In recent years, the environmental aesthetics and life aesthetics discussed in art theory and aesthetics are its characteristics. [17]

Of course, Danto's "The End of Art" has attracted continuous attention in the theoretical world and made it famous throughout the world. However, while "The End of Art" has given Danto a great reputation, it has also set a target for the academic circle to criticize Danto. For example, some scholars believe that Danto's "The End of Art" is based on the analysis of painting art. There is tension between his theoretical thinking and the practice of artistic practice. This is also an important aspect that Danto's "The End of Art" believes that art will move toward philosophy, which is widely criticized by Chinese and Western scholars.

## V. CONCLUSION

In short, the formation of Arthur Danto's analytical aesthetics experienced a theoretical process that began with analytical philosophy and ended up with philosophical analysis. The introduction of the concept of "Artworld" marks that Danto's research interest has shifted from analytical philosophy to analytical aesthetics, while "The Transfiguration of the Commonplace" marks the final formation of Danto's analytical aesthetics. The suggestion of "The End of Art" means that Danto, who was born of analytical philosophy, could not extricate himself because of his way of thinking in analytical philosophy, which eventually led to the theoretical collapse of his aesthetic thought. This article has certain enlightenment for understanding the significance of contemporary art.

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# British Book Illustration of the 1900–1910s: Sources of Inspiration

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## ABSTRACT

**A huge number of illustrators appeared in the beginning of XX century in Great Britain, first of all in London, who worked on the design of wonderful gift-books. The most outstanding of them were Arthur Rackham (1867–1939), Edmund Dulac (1882–1953), brothers Charles Robinson (1870–1937) and William Heath Robinson (1872–1944), as well as brothers Charles Maurice Detmold (1883–1908) and Edward Julius Detmold (1883–1957). In addition to these artists, more than twenty more graphics were engaged in illustrating various novels, short stories, plays and fairy tales in England in this historical period, but their achievements are either less visible or are the result of imitating the abovementioned illustrators, which makes them secondary to the leaders of this direction.**

**The peculiarity of book illustration of this period is the high level of technical training of graphic artists who studied on the best examples of Victorian art, numerous references in their work to the styles of past epochs, as well as focusing mainly on classical, or fairy tale literature. All of them are unique in their own way, and therefore there is a special interest in identifying common sources of influence on these masters, to determine the universal stylistic features of their work on the basis of the key subjects of fiction illustrated by them, as well as their classification within the era in all these categories.**

*Keywords: book illustration, book design, graphic, gift-books, limited editions, British art, Edwardian era, art nouveau, Arthur Rackham, Edmund Dulac, William Heath Robinson*

## I. INTRODUCTION

Book graphics in Europe and the United States at the end of the 19th – early 20th century is often called "the golden age of illustration", which means the time when the mastery of illustration reached the highest point of its development and quality. English illustrators, especially active between the 1870-s and the 1890-s – Walter Crane, Kate Greenaway, and Randolph Caldecott (the most prominent masters of children's book illustration of their time) are considered to be the pioneers of this process. Becoming idols and inspirers, these artists opened the way for many young illustrators who were busy at the turn of the 19th – 20th centuries.

The work of Edwardian illustrators, which is the important part of "the golden age of illustration", became such a significant phenomenon due to a number of factors:

- Rapid development of the printing industry, which led to the possibility of making photomechanical reproductions from the original illustrations and, in this regard, to the growth of

publishers and magazines interested in permanent cooperation with illustrators;

- High level of training in graphic arts in English art schools of the late 19<sup>th</sup> – early 20<sup>th</sup> century;
- Edwardian Illustrator's passion for the art of various countries and historical periods;
- The opportunity to earn lots of money in the field of book graphics (this point is a consequence of all the previous ones).

Book graphics of the Edwardian period were the result of all the above factors, but it is impossible to discuss its originality without carefully looking at the previous and closely related graphics of the 1890s also known as "fin de siècle", when not colour, but black-and-white illustration reached the heights of its existence.

W. Crane, K. Greenaway and R. Caldecott got famous for their work on colour children's books and became the primary sources for the art of Beatrix Potter. Even more famous throughout the world, the symbol of English graphics in the 1890-s – Aubrey Beardsley – was the idol of black-and-white illustration,

aesthetically directed not at children, but at adults, and moreover – the intellectuals of his time. Along with Beardsley in the 1890s, Charles Ricketts (painter and graphic artist, founder of the publishing house "Vale Press") and Laurence Housman (writer and Illustrator, a friend of Beardsley) came to the fore. All three of them relied in part on the exquisitely designed editions of William Morris's "Kelmscott Press", stylized upon the medieval manuscripts; Japanese engraving, which were particularly popular in those years; and the work of the Pre-Raphaelites – mainly through the paintings and graphic compositions of Morris's friend, Edward Burne-Jones.

So without Morris, Burne-Jones, Beardsley, Ricketts, and Houseman (and more than a dozen other lesser-known but also prominent black-and-white graphic artists, like Robert Anning Bell, Hugh Thomson, Henry Justice Ford, etc.), the world would not have seen the Edwardian illustrators, many of whom became followers of these masters in one way or another. And if it were not for the new advances in photomechanical printing, which made it possible to present illustrations not only in colour (which in itself was an innovation), but also with gradation of tones (which actually equated the skill of illustration to painting), we would today consider Edwardian graphics only as fading echoes of the fin de siècle art traditions. Art historian Simon Houfe cleverly compared the perception of this technical revolution with the challenges in the field of cinematography in the late 1920-s "from the silents to the talkies" [1] – not all the graphics accepted the new reality and took the path of colour illustration, as not all the actors left silent movies in 1930-s. However, the high competition that arose between illustrators of the Edwardian era due to the emergence of a new type of so-called deluxe gift-books, gave the masters an incentive to create masterpieces within their profession.

## II. EDWARDIAN GIFT-BOOKS

Gift-books of the Edwardian era were usually issued in two formats:

- a limited edition was issued with the Illustrator's autograph and usually consisted of 250–500 numbered copies;
- a less expensive trade publication that looked less exquisitely designed, was usually smaller and did not include an autograph, but the text and number of illustrations were identical.

Both formats were intended to play the role of high-quality exquisite souvenirs, often presented at Christmas to intelligent and rich London families. Subsequently, they became an integral part of their era, one of its symbols: "Together with a Lutyens house, a Jekyll garden or Daimler car, they [illustrated gift-

books] were tokens of Edwardian 'refinement'..." [2]. These editions (most often containing famous classic or children's literature) were not just books intended for reading, but unique leather-bound portfolios of illustrators popular in these years who worked on their design, decoration and those illustrations inside. These editions (most often containing famous classic or children's literature) were not just books intended for reading, but unique leather-bound portfolios of illustrators popular in these years who worked on their design as a whole thing. Outstanding in their quality, and sometimes inventiveness of their author, black-and-white drawings of various shapes, vignettes, screensavers, endings and letters were scattered throughout the text, as in the 1890s, but the real spectacle for which such publications were bought were dozens of watercolours printed using a photomechanical reproduction process on thick paper. Such illustrations were protected by tracing paper and attached to plain sheets of dark green, gray or other shading colour, and inserted manually as an appendix to the book after the text (rarely spread throughout the book). So such gift-books, in essence, were divided into two parts - the text with black-and-white drawings and the album part, consisting of most often a number of twenty to fifty colour illustrations, demonstrating the plot of the book with a fine sense of graphic line, and as well showing the outstanding skill of the artist as a colourist. The style of most of these illustrations was dictated by the time – according to the exact remark of the researcher John Russell Taylor, graphic artists of the Edwardian era "...all bear the marks of art nouveau in the details of their forms and compositions, though none can be said to adhere to it wholeheartedly" [3].

Thus, the key source of income, and at the same time the main artistic asset of the Edwardian period illustrators were the cycles of their drawings made for luxury gift editions. In the mid-1900s, the leading London publishers in this field were Heinemann and Hodder and Stoughton – they competed with each other and started to collaborate with the most promising illustrators of their time (A. Rackham and E. Dulac, respectively) to illustrate books published by them every year around Christmas. At the same time, these masters began to sell actively their original illustrations through intermediaries, the key of which was the Leicester gallery, which collaborated with many watercolourists of the Edwardian era and their publishers, who sometimes owned the rights to the original drawings.

## III. ARTHUR RACKHAM AND EDMUND DULAC

The most desirable Illustrator of the Edwardian era was Arthur Rackham (1867–1939). This master began his career in the 1880s, occasionally working for various magazines as a caricaturist. In the 1890s, book graphics came to the first place in his creative activity,

and by 1900, he was already a recognized Illustrator of his time, securing this title thanks to drawings for "Tales of the brothers Grimm" (1900). However, the real fame came to Rackham a few years later, in 1905, after the publication of "Rip van Winkle" by Washington Irving with fifty colour illustrations by the artist – this book is considered as a showpiece of gift editions of the Edwardian era. It was a light leather-bound limited edition decorated with a small elegant drawing in the art nouveau style, depicting the main character of the fairy tale, surrounded by ivy. Rackham's illustrations completely immerse the reader in the atmosphere of an American village, and then in the world of strange mysterious creatures of the nearby mountains. Here Rackham often uses his favorite move – the anthropomorphization of nature. This feature of Rackham's work haunts him throughout his life, so it is usually easy to distinguish his work from the drawings of other illustrators of the first half of the XX century. So in the illustration "Mutually relieving one another they clambered up a narrow gully" (Fig. 1) the covert presented by the artist in an exceptionally gloomy atmosphere, which is the harbinger of the protagonist's fate, and some trees seem to transform into terrifying ancient creatures with distorted grotesque faces – all done with extreme attention to the smallest detail.

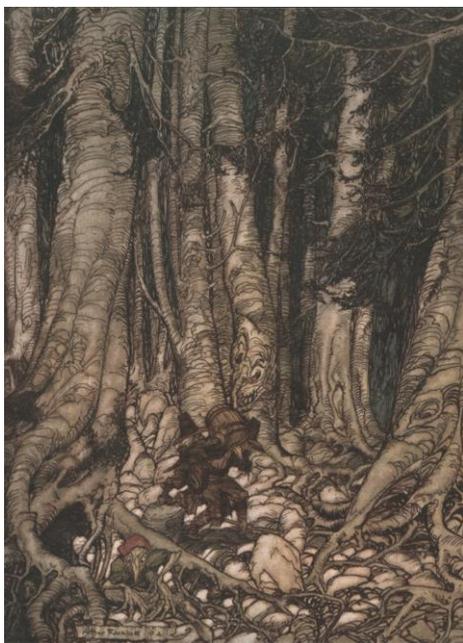


Fig. 1. Rackham A. Mutually relieving one another they clambered up a narrow gully. 1904.

The evolution of Rackham's style is already noticeable in the 1906 illustrations for "Peter Pan in Kensington gardens" by James Matthew Barrie. One of the best watercolours of this cycle "There now arose a mighty storm, and he was tossed this way and that" (Fig. 2) is attractive for its dynamics (which is achieved

primarily by the arc-shaped compositional structure of the work). This picture shows the hero of the story trying to break through the raging water element to reach the cherished shores of Kensington garden. The illustration is important in terms of its stylistic features: the impending waves in Rackham's interpretation are obviously inspired by engravings by Japanese masters of the Edo period, in particular Katsushika Hokusai (1760–1849) and Utagawa Hiroshige (1797–1858).



Fig. 2. Rackham A. There now arose a mighty storm, and he was tossed this way and that. 1906

A few years later, in 1909, in the illustration "Soon she was lost to sight in the Danube" (Fig. 3) to "Undine" by Friedrich de La Motte Fouque, Rackham again resorted to a similar interpretation of storm waves [4]. Furthermore, the composition of one of the illustrations to "Undine" (meaning the image "Little niece", said Kühleborn, "forget not that I am here with thee as a guide") was based on specific source – the famous engraving by Albrecht Dürer "Knight, Death and the Devil" (1513). The vignette from the top of the title page of this edition is the logical consequence of Rackham's study of rhythmic ornamental images made by O. Beardsley for "Le Morte d'Arthur" in 1894.



Fig. 3. Rackham A. Soon she was lost to sight in the Danube. 1909

Rackham's further work is very diverse. In the 1917 drawings for the "Novel of king Arthur and his knights of the round table", he reinterprets the design of O. Beardsley to the publication of "Le Morte d'Arthur". In one of the images called "How Arthur drew Excalibur for the first time" (Fig. 4) he resorts to knowledge of the painting by Paolo Uccello "Niccolò Mauruzi da Tolentino at the Battle of San Romano" (about 1438–1440). In the 1921 illustrations for "Comus" by John Milton he recalls images of beautiful female characters from the paintings of Sandro Botticelli, and in the same years he pays attention to the Persian miniature, which was reflected in the design of Shakespeare's "The Tempest" in 1926. Then, in the late 1920s, he took on a unique project – the creation of a handwritten manuscript on a "Midsummer night's dream", and here the influence of the marginalia of medieval manuscripts is evident. Rackham lived an incredibly productive life, giving the world several thousands of illustrations, and died five days after the start of the Second World War.



Fig. 4. Rackham A. How Arthur drew Excalibur for the first time. 1917

Another prominent Edwardian illustrator and chief rival to Rackham was his younger contemporary Edmund Dulac (1882–1953). In 1907, when Rackham was working on a series of illustrations for "Alice in Wonderland" that were controversially received by the public, "Stories from the Arabian Nights" was published with illustrations by E. Dulac.

Born in the city of Toulouse, Dulac studied art through the prism of French art trends of the turn of the century, the main of which were symbolism and art nouveau. Like the representatives of these movements, Dulac was genuinely inspired by the art of the East, which was fuelled by his native uncle's job, who imported various inexpensive objects from the East, including works of art from Japan and China [5], and instilled in him a love to Orientalism. In addition, Dulac systematically studied English culture and art, which was also reflected in his stylistics. The combination of these interests of the artist brought an incredible charm to the illustrations for the "Stories from the Arabian Nights" of 1907, which he made shortly after moving to London. The publication received rave reviews from critics – a brilliant translation of the famous stories, made by the popular writer and graphic artist Laurence Housman, was perfectly combined with mysterious, not lacking in humor, bright colour illustrations of Dulac. In fact, it was thanks to this publication that Dulac's talent was noticed by London society, as the newspapers wrote about him: "nothing so dainty in colour and, with certain exceptions, in workmanship has been seen for a long time" [6].



Fig. 5. Dulac E. All the courtiers burst out laughing. 1907.

Among Dulac's many illustrations for this collection of oriental tales, some stand out. The drawing "All the courtiers burst out laughing" (Fig. 5) reveals two features that were inherent to Dulac in his future works – the ability to convey grotesquely ironic plots through a caricature look at the characters and a certain interest in ethnic costume, with no actual background shown on the watercolour. Some other illustrations, on the contrary, reflect the artist's interest in the landscape genre. It is curious that all peculiarities of architecture or fashion of the East (which look very convincing in his drawings) are taken from various exhibits, which he either collected himself or saw in other people's collections and museums, as he personally, throughout his life, never visited any of the Asian countries. For the series of illustrations for "Stories from the Arabian Nights" in 1907, Dulac used mainly soft blue colour with many tonal transitions – a typical example is the watercolour "She and her companion arrived at the city of Harran" [7].

Dulac returned to the theme of Arabic fairy tales twice more – in 1913, creating four drawings for the story of "Princess Badoura" and in 1914, illustrating a few more parables from the Arabian Nights. In both cases, graphic interest in Japanese engraving prevailed, particularly in the art of Suzuki Harunobu (1724–1770). It was reflected in the interpretation of space in the illustration "She ran ahead and rushed into the arms of Kamaralzaman" (Fig. 6) and Katsushiki Hokusai – attention to his sea landscapes influenced the interpretation of the sea wave from Dulac's drawing "The Episode of the Whale". The second source of inspiration for the 1914 edition was the Persian miniature – the artist simplified the compositions of the drawings and completely distorted the perspective, as

well as alternating bright colours in contrast to give the drawings an eastern flavor.



Fig. 6. Dulac E. She ran ahead and rushed into the arms of Kamaralzaman. 1913

After the publication of the "Stories from the Arabian Nights" in 1907, the rivalry between Rackham and Dulac began. It reached its climax the following year, 1908, when publishers Heinemann and Hodder and Stoughton gave London several luxury editions of William Shakespeare's plays, the first of which were "A Midsummer Night's Dream" with illustrations by Rackham and "The Tempest" with drawings by Dulac. The critics wrote about Rackham's visual version of Shakespeare: "...the Rackham Shakespeare will find himself on another shelf among the masterpieces of modern illustrative art" [8] and about Dulac – "He [Dulac] makes his vision of Prospero's enchanted island uncommonly interesting from first to last" [9].

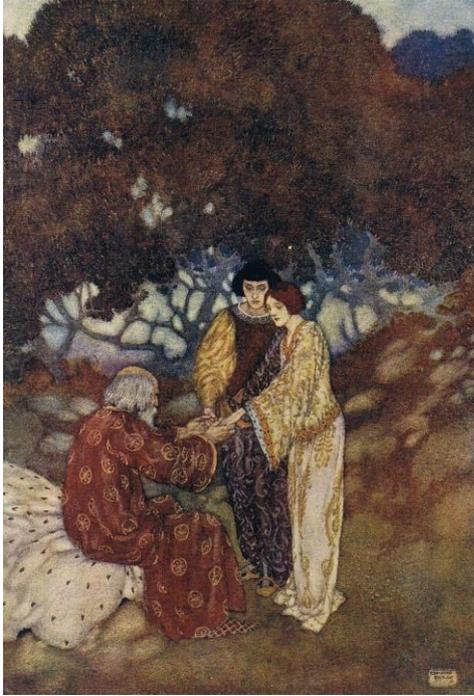


Fig. 7. Dulac E. Give me your hands: Let grief and sorrow still embrace his heart That does not wish you joy. 1908.

In "The Tempest", Dulac, as in the Arabian nights earlier, paid close attention to the costumes of the characters – only now they were luxuriously coloured, ornamented tunics and dresses (an example is the drawing "Give me your hands: Let grief and sorrow still embrace his heart That does not wish you joy" (Fig. 7)). The symbolic meaning definitely plays a key role in the illustration "We are such stuff as dreams are made on", which shows the very fabric of the universe in dark blue tones, close to the art of French and Belgian symbolists, in particular Jean Delville. Interest in symbolism as a trend in art is further captured by Dulac's illustrations for the 1912 collection of poems by Edgar Allan Poe: the artist in "Ulalume" (Fig. 8) refers to Arnold Böcklin and his painting "Isle of the Dead", while the watercolour "The Haunted Palace" (Fig. 9) is stylistically reminiscent of the wondrous worlds from the canvases of Jan Toorop. The stylistic manner of J. Toorop at the turn of the 19th–20th centuries also greatly influenced the work of artists and graphic artists of the Glasgow School. The theme of the incomprehensible mighty nature is revealed in a kind of Dulac's homage to the famous painting "Wanderer over the Sea of Fog" by Caspar David Friedrich, made for the poem "Alone".

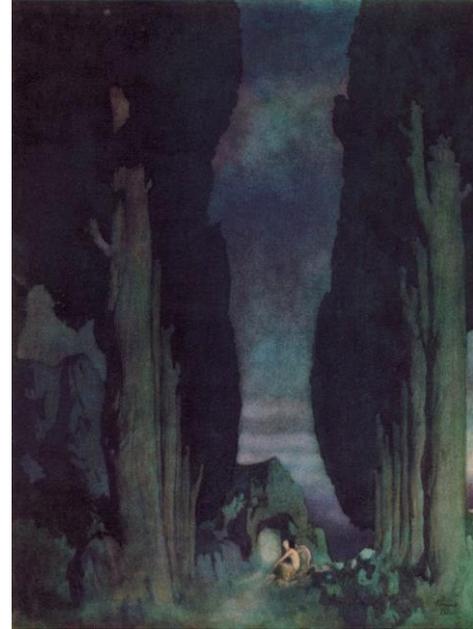


Fig. 8. Dulac E. Ulalume. 1912.

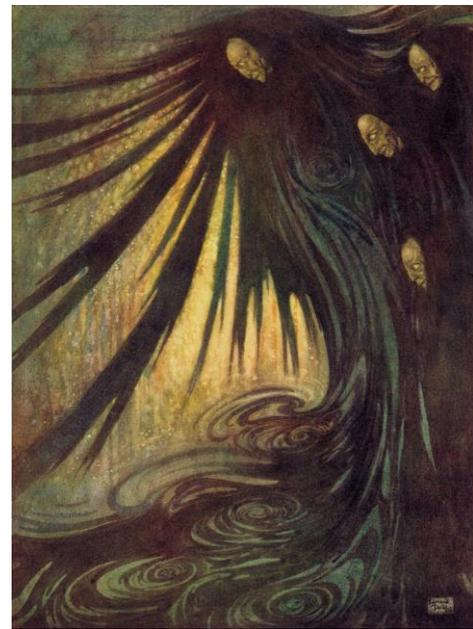


Fig. 9. Dulac E. The Haunted Palace. 1912

In an original project, the illustrations for the "Tales of the Allied Countries" of 1916, Dulac demonstrated his ability to build his watercolours style on the culture within which a particular story arose.

Previously, this feature was shown in other cycles of his illustrations. For example especially interesting is the reference to the Northern Renaissance painting in one of the illustrations to the "Stories from Hans Andersen" in 1911. The view outside the window in the drawing "She played upon the ringing lute, and sang to

its tones", as well as its general perspective plan resemble the famous painting by Jan van Eyck "Madonna of Chancellor Rolin" (1436). So, his illustrations for the "Tales of the Allied Countries" seem to "...confirm Dulac's remarkable ability to borrow ethnic elements from history and adapt his style to the country of origin and the time of the events of that history" [10]. The collection contained several fairy tales from different peoples, and along with England, Ireland, France, Belgium, Italy, Serbia and the Netherlands, the fairy tales of Japan and the Russian Empire were presented here. For Dulac, Russian culture and art were a kind of fusion of Asian and Russian traditions, with a significant bias towards Asia. This was reflected in his illustrations, which were decoratively bright and flat, resembling decorations on the caskets, obviously stylized as Russian lubok and, most likely, as the art of the famous Russian graphic artist Ivan Bilibin (1876–1942). Japan, represented by only one illustration in this collection, looks much more restrained in tone and almost monochrome in the interpretation of Dulac (artist pays special attention to the Japanese type of line and composition). Here again there are associations with Harunobu's work, whose scenes often consisted of paired characters, one of whom visually rose above the other and was turned to him in half a turn.

In the late 1910s, Dulac illustrated "Tanglewood Tales" by Nathaniel Hawthorne, where he used his knowledge of Persian miniature painting and ancient Greek vase decoration to create authentic images of characters and locations (an example is the watercolour "Jason appointed Tiphys to be a helmsman because he was a star-gazer" (Fig. 10).

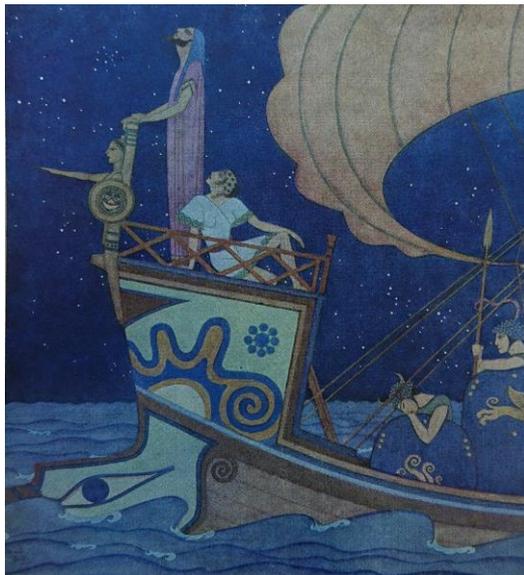


Fig. 10. Dulac E. Jason appointed Tiphys to be a helmsman because he was a star-gazer. 1918.

Along with Dulac, in the same years English graphic artist Warwick Goble and Irish illustrator Rene Bull also imbued with the charm of the East, often resorting to orientalist themes in their drawings.

Although several dozen illustrators worked in Edwardian London, Rackham and Dulac became best known among them: "These two artists [A. Rackham and E. Dulac] dominated the fashionable gift-book market" [11]. Newspapers of the late 1900s compared them all the time, stimulating competition between the illustrators. Rackham was even known to subscribe to newspapers in which Dulac was mentioned [12]. Also curious was the poem in The Observer's December 20, 1908 issue, which was an advertisement for Christmas gifts, where a small part was devoted to books with illustrations of Rackham and Dulac:

"Here you buy (suppose you lack 'em)

Volumes beautified by Rackham,

Or, again (what very few lack),

Volumes beautified by Dulac!" [13]

Rackham and Dulac were the followers of Victorian fairytale painting traditions and masters not only in the field of book illustration, but also in caricature drawing, as evidenced by their numerous grotesque pictures in various magazines of the late 19th and early 20th century. Of course, they knew their predecessors in this field, and above all the cartoonists of Punch magazine: Richard Doyle, John Tenniel, Charles Samuel Keene, George Du Maurier, Phil May and other masters of Victorian England.

#### IV. OTHER EDWARDIAN ILLUSTRATORS

Nevertheless, there were other prominent masters whose creative work cannot be avoided in this article. The Charles and William Heath Robinson brothers confidently kept up with the times, working, among other things, on the design of gift editions. And if Charles brilliantly illustrated children's books back in the second half of the 1890s, his brother William achieved success in the next decade in the field of color illustration.

Thanks to his black and white fairy-tale illustrations in the mid-1890s, the young C. Robinson was awarded an article in The Studio, where two years earlier also honored Beardsley. In the drawings of Charles in the 1890s, the thickness of the graphic line defined the first, second and third plan of the drawing, thus creating an illusory depth. The incredible detail of space, especially in the field of architectural details, was able to charm publishers of the turn of the century, due to which the artist began to receive numerous orders (a typical example of illustration of this period can be considered a picture "Life in Fairyland"). However, his further

illustrations, with rare exceptions, became more and more standardized, simplified, and his coloured drawings for 1907 edition of "Alice in Wonderland" lost out ingenuity and detail (which was previously the hallmark of C. Robinson) to the illustrations of A. Rackham, made to the same literary masterpiece the same year.



Fig. 11. Robinson W.H. Yet, a barful strife! Whoe'er I woo, myself would be his wife. 1908

The creative work of his brother William Heath Robinson in the gift-book market coincides with the mid-1900s and early 1910s, as with Rackham and Dulac. His 1908 illustrations for Shakespeare's "Twelfth Night" deserve a place among the best examples of book graphics of its time. The overall impression of the whole cycle, according to the precise remark of art historian James Hamilton, ties our perception with famous painters – Antoine Watteau and William Turner, as well as the less famous Scottish master John Pettie [14]. In the author's opinion, the American-English painter Edwin Austin Abbey should be added to these outstanding personalities. The charming effect of these illustrations comes from the angle chosen by their creator – the point of view in some of the drawings (in particular, the following: "Yet, a barful strife! Whoe'er I woo, myself would be his wife" (Fig. 11), "Practising behaviour to his own shadow" and "Pray God, he keep his oath!"). The elaborate costumes of the characters and the decorative elements of the scenery in which they are depicted (such as the watercolour "Yet you will be hanged for being long absent") hint at the theatricality of the entire action (Fig. 12). In this way, it is as if a reader is watching the play based on Shakespeare's work, rather

than flipping through the pages of the illustrated play. On this subject, the researcher of W.H. Robinson's work Geoffrey Beare wrote: "...the high viewpoints chosen for some of them [illustrations] give one the feeling of looking down from a box or the upper circle in an old fashioned theatre" [15]. It's worth mentioning that in the illustration, "If he was twenty Sir John Falstaffs, he shall not abuse Robert Shallow, Esquire!" (Fig. 13) by Hugh Thomson to the 1910 edition of "The Merry Wives of Windsor", the artist, as well as E. Dulac and W.H. Robinson before him, when illustrating other Shakespeare plays, pays particular attention to the costumes of characters. In 1914, W.H. Robinson illustrated "A Midsummer Night's Dream", where black-and-white and coloured drawings were the culmination of the traditions embedded in book graphics by Beardsley on the one hand, and Rackham on the other. With such a design, this edition summed up the entire era of Edwardian luxury gift-books. Beginning in the mid-1910s, William Heath Robinson began to work more and more on cartoon images, dedicated to the absurd reading of the achievements of technological progress or current world events (starting with World War I). It was this activity that later made him famous throughout the world.



Fig. 12. Robinson W.H. Yet you will be hanged for being long absent. 1908.

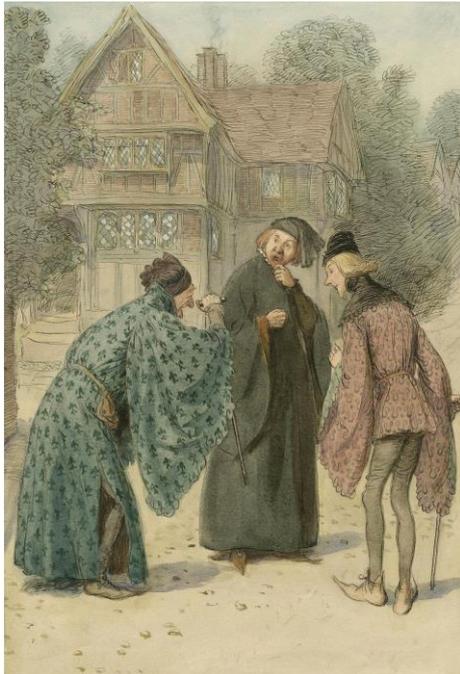


Fig. 13. Thomson H. If he was twenty Sir John Falstaffs, he shall not abuse Robert Shallow, Esquire! 1910.

The masters, who will be remembered first of all thanks to one, but certainly unique edition, were twin brothers Edward Julius and Charles Maurice Detmold. Since childhood they were fond of drawing animals, and in 1903 they illustrated Rudyard Kipling's "The Jungle Book" (the brothers made 16 watercolors for the publishing house "MacMillan") – this edition was a masterpiece of Edwardian era. The most attractive of their joint illustrations from this series, which clearly became a real "magnum opus" of both brothers – "Shere khan in the jungle" (Fig. 14). All the qualities developed by the animal painters over the years of training and enthusiasm for the art of the East were displayed here: the influence of Japanese engraving, its planar elongated space, original composition, anatomical knowledge, detailed elaboration. Even interest in symbolic interpretation of literary material – a hint at the sanctity of the main character, presented by the artists in the form of a sun's halo above his head (perhaps, allusion to the idea that Mowgli is not affected by civilization, which is essentially a kingdom of vice). Researcher Rodney Engen wrote about their unique vision of the natural world with the following words: "...using their acute understanding of the forces of nature, they created the mythology and harshness of the natural world" [16]. Further achievements of the brothers cannot be compared with this success, taking into account also the fact that just five years after the publication in 1908 there happened an accident – Charles Detmold died. Subsequently, the career of the surviving Edward gradually waned, and never rose to its former level.

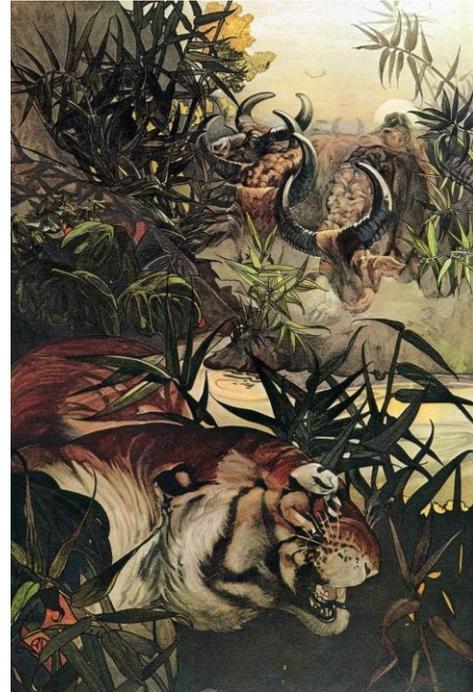


Fig. 14. Detmold E.J. and C.M. Shere khan in the jungle. 1903

In the 1910s, Willie Pogany (who illustrated novels as early as the late 1900s, but succeeded in the next decade, with the influence of Alpons Mucha in his work), Kay Nielsen, Charles Folkard and Thomas Mackenzie, who continued the traditions of their predecessors, joined the abovementioned representatives of the golden age of Illustration who worked in London. Also worth mentioning is the artist Eleanor Fortescue-Brickdale, who was called the last representative of the Pre-Raphaelite artistic tradition. Her works are a tribute to that famous brotherhood, their compositional and colouristic views. In addition, during the same period, there were a number of masters whose distinctive feature was to follow the traditions of Aubrey Beardsley's black and white style. The most outstanding of them in the 1900s and 1910s were Jessie Marion King (a prominent representative of Glasgow School), Sidney Sime and Harry Clarke.

## V. CONCLUSION

The graphics mentioned in the text became a whole cultural layer, thanks to which the skill of book illustration at the end of the 19th – first two decades of the 20th century reached the level of painting, both in popularity and quality. The stylistic diversity of these illustrators varied greatly, although it was generally associated with art nouveau culture. The masters drew inspiration mostly from the same sources as their predecessors – the graphics of the Victorian period – but they interpreted this material differently. Among these sources of inspiration are Orientalism (Japanese

etching of the Edo period and Persian miniature), the design of Western European medieval manuscripts (including Celtic ornamentation), German art of the 15th–16th centuries, Pre-Raphaelite art, Aubrey Beardsley drawings, theater sets and costumes. There were also specific preferences that were typical for the particular illustrators: ancient Greek vase design, paintings by prominent artists such as Caspar David Friedrich, William Turner and Antoine Watteau, and even Russian lubok.

Thematically, on the contrary, they were mostly similar to each other, and turned to fairy-tale literature ("Arabian nights", H.C. Andersen, Brothers Grimm etc.), as well as to English classics (here the most relevant was W. Shakespeare). Both themes are widely revealed in the works of the most famous graphic artists of this period.

Thus, the illustrators of the Edwardian era were not just faceless cogs, but unique personalities with individual creative characteristics, whose knowledge of art history was deep, and allowed them to freely interpret a particular literary work through its visual reading, to become not just a tool in the hands of the writer, but real co-authors of the books they illustrated.

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# An Analysis of the Mysticism Behind Gauguin's Paintings

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## ABSTRACT

Paul Gauguin is often regarded as the representative painter of post-impressionist paintings, but in fact Gauguin was also one of the top ten artists under the influence of symbolism in the ninth century and was also regarded as the leader of symbolism. Impressionist and neo-impressionist painters tried their best to reproduce the natural things objectively, while Gauguin, influenced by the ideological trend of symbolism, wished to transcend the superficial truth and pursue the emotional truth under the surface. The analysis of him mainly focuses on his symbolism, but Paul Gauguin pursues mysterious art all his life and also reflects the mysterious side of the art country. His paintings are filled with an ineffable spirit. Based on the expression of Gauguin's mysticism in his paintings, this paper mainly analyzes the theme of his paintings, its characteristic composition and color analysis, as well as his research on mysticism painting, and finally analyzes the mysticism color of Gauguin's paintings and the profound meaning of the mysterious color behind his paintings.

*Keywords: painting, mysticism, symbol, color, distinctness*

## I. INTRODUCTION

Paul Gauguin was born in Paris in 1848 and was of mixed race. He was "a passionate lover, willing to sacrifice himself for his ideals, gentle and boring, naive and cunning, a hesitant and determined artist and swindler." Some critics have commented on Gauguin. In fact, among the post-impressionist painters, Paul Gauguin and Van Gogh focused on the expression of spirituality and endowed the picture with symbolic meanings. They also oppose the division of color, bold use of bright colors flat, and pay attention to the use of line. Gauguin's painting, with its originality and symbolic tendency, as well as the so-called "synthesis" style of painting, is unique in the western modern history, and has deeply influenced future painters. Dali, a surrealist painter, is known as surrealism. He follows Gauguin's surreal dreams with dreams, meanings, realistic and reasonable deformed objects. Gauguin's relentless pursuit of art filled his paintings with a lot of his own ideas, and also made his paintings even more mysterious. Gauguin's artistic style can be summarized as simple shape, strong sense of structure, bright color contrast, showing uniform and single flat color. Not only that, but his works are full of clear lines and the huge sense of body description, which are full of decorative meanings and mysterious religious thoughts. These are all manifestations of the mysticism in his paintings.

In the following part, the author will analyze the mysterious theme expression of Gauguin's painting from two aspects, namely the theme of Gauguin's painting and color composition.

## II. MYSTICAL RELIGION

We can see that Gauguin's life in Brittany, Panama and Martinique brought out the most primitive wildness, the naked women and the most primitive life brought out his deepest passion for creation. As a result, most of his works show the simple life of islanders, the customs of tropical areas, the strong and handsome bodies and bright clothes of aborigines.

And in these most primitive manifestations there are hidden mysterious meanings. There were many paintings of mysterious religions in the 19th century, but Gauguin's paintings were different in many ways.

In particular, his paintings can reflect his inner mysterious religious thoughts. Gauguin's "Post-Sermon Fantasy" (or "Jacob and the Angels wrestle"), painted in the late summer of 1888, is one example ("Fig. 1"). Gauguin's painting represents a religious story from the Psalms, and he doesn't have a direct answer to why he painted it. He simply wrote to Vincent Van Gogh: "I think I have painted the simplicity of the characters and the simplicity ruled by superstition. The overall effect is very serious. To me, the scenery and the wrestling in this painting exists only in the imagination of people praying after a sermon. There is a contrast between the

natural reality of the crowd, and the tug of war over a landscape that exists out of proportion in the imagination. "The subject, in the Middle Ages, was often referred to by painters as "Christ's struggle on earth" or "the comparison of virtue and vice as the symbol of "quantity". But Gauguin went out of his way to paint it in the natural landscape of Brittany. I think this resetting is what makes this painting unique. Indeed, it seems to be an expression of fantasy: in this painting, after hearing a sermon, a group of Brittany peasant women are presented with a biblical vision of James wrestling with an angel. But Gauguin wants to use this combination of religious legends and real life to express his own understanding of the meaning of life and the proposition he has been exploring: how to live as a person? Is "civilization" the only destination for human beings? No matter what kind of civilization people are in, there is a potential connection. Although different races have different choices for "civilization", are there resonances in belief, emotion and sense? These questions seem to me to be the ultimate concern for humanity expressed in Gauguin's paintings. Gauguin is often portrayed as a very brave, maverick artist who broke away from civilization to become a "hermit" on an island in the South Pacific. But a closer inspection reveals that this is only a superficial phenomenon. Gauguin's paintings depict the island's original style so truly and beautifully, and the candid, sincere and passionate nature of his paintings can be felt immediately by the viewer. The real source of this appeal comes from the artist's own thoughts. The

theme, plot, composition and color in the picture are all derived from Gauguin's respect for life, his approval of people living in primitive life and his belief in truth.



Fig. 1. Jacob wrestled with the angels.



Fig. 2. Worship god day.

Although his subjects seem to be illusions, this true, persistent belief can be confirmed in the picture. The theme mystified his painting.



Fig. 3. Where we come from: who we are, where we are going?

The Tahiti paintings developed by Gauguin are not necessarily consistent in the exploration of modeling space. The artist's imagination is filled with many different concepts, visual and symbolic, each of which has its own form of expression best suited to its shape. Thus, the Festival of Reverence has in some ways become a traditional landscape painting, composed of a marked reduction in depth. The figure illustrates the non-Western influences that fascinate him, from ancient Egypt to modern Polynesia. That "god" is the product of the artist's imagination. Gauguin paid much attention to the mystery of the subject and the local devotion to god. Honest, but he was preoccupied with the mystery of the red, blue and yellow shapes of the curved lines. That kind of line fills the picture.

### III. UNIQUE SENSE OF PICTURE FORM

Of course, in addition to the religious meaning of Gauguin's paintings, there is also a strong sense of mysticism: "Simple colors, bold strokes, thick tones, large areas of flat paint, no emphasis on light and shade changes and three-dimensional sense, focusing on decoration, full of symbolism. It reflects the tendency of European art to return to the primitive and pursue the expression of life origin."

In "Jacob wrestling with the angel," this picture high let viewers have an immersive feeling more, produce a kind of illusion: one like in one of those prayers, that scenario seems to occur when people concentrate on prayer, in the sight of the illusion of Jacob wrestling with the angel, and I secretly opened

his eyes just witnessed it all. Why does this picture leave such an impression? In fact, this depends on Gauguin's planarity but powerful composition performance. Gauguin divides the picture into two parts with an oblique trunk. He placed the peasant women at the bottom of the picture; Wearing wide white hats with their backs to the audience, they stood out in black dresses.

Although Gauguin's techniques emphasized color and graphic tendencies, he exaggerated the proportions of front and rear figures to give the painting an immediate sense of perspective. In other words, he divides the picture into two layers. The first layer is the peasant women who have sex with the audience, and the audience must "stand on their toes" and look through the first layer if they want to see the fighting scenes of the gods. The second layer, at the top right, depicts the peasant women's illusion: the winged angel is entangled with Jacob. All the figures in the painting are set off against a large red background. This piece of

red can represent the field or the sky. The strong colors in the painting are all non-naturalistic and are completely determined by the artist's subjective feelings. Its strong contrast fills the picture with rhythm. There are no shadows in the images. Instead of the traditional perspective techniques we are used to seeing, dark round lines are used to make the scene stand out and not drown in the intense red like the sun. Gauguin's deliberate simplification of the landscape and character contours is quite remarkable here. This simplified make all images taken individually more composition, no insight, no projection, no fine detail, but he will be the simpler form combination is very clever, the contour curve ups and downs, full of rhythm, make a harmonious picture of the dynamic, as if the fighting will continue, or will be out of the frame. So Gauguin managed to create a sense of space by combining flattened images in his images to compensate for the loss of dimensioning he intentionally sketched out the characters.

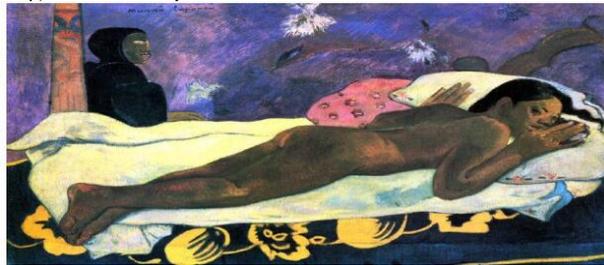


Fig. 4. Wandering souls.

His work "Worship god festival" this painting gives the impression of a mysterious dance, winding lines. All around the picture, the colors had gone beyond the limits of the outline, flooding in like countless streams. ("Fig. 2") Blue, purple, yellow and rose are alternating from bottom to top in a continuous way, which actually makes one look like a roundabout rather than a whole. The swirl is a decorative unity based on the shape of the deity. Gauguin's intention, no doubt, was to create a mystical effect on the painting, although the scenes he presented seemed dramatic.

His greatest work was "Where Do We Come from: Who Are We and Where Are We Going. This oil painting contains rich life philosophy. ("Fig. 3") He synthesized his fantasy in his dream and his feeling of living in Tahiti into only a few simple colors: red, yellow, blue and green. However, these simple colors combined with his simple modeling structure in the picture also reflect the mysterious religious atmosphere. The baby in the painting represents the birth of human beings. The fruit picking in the middle implies that Adam picked the fruit of wisdom and thus represented the survival and development of human beings. In the back, there are several overall images of the old people, which represent the basic laws of human destiny from

birth to death, and draw a trilogy of human destiny, which alludes to Gauguin's philosophical inquiry on the meaning of life, with certain religious meaning and mysterious color. The reason why these pictures of his have religious meaning is that he combined the shapes with religious thoughts with his pictures and added colors. The religious thoughts of the pictures are well reflected. In my opinion, the reason why his paintings have a mysterious religious meaning is related to the background of Tahiti and the belief in Gauguin at that time. He combined the local style religion and self-belief to form his own unique mysterious religious thoughts.

#### IV. PRAYER IN THE REALM OF MYSTERY

Two scenes often overlap in Gauguin's mind, one real, the other imaginary or artistic. "Yellow Christ," "Jacob and the Angels wrestle," are all depictions of primitive praying scenes. Why James and the Angels wrestle has an obvious religious mystique. But in fact, every piece of Gorgon's creation on the theme of the Bible has a strong mysticism color. They combine the imaginary content with the real events from different perspectives and different story forms, to maximize the expression of gorgon's theme of narration and reflect

the prayer from the mysterious country. The oil painting "Yellow Christ", with its tile surface, strong color, bold outline and simple shape, reflects the style characteristics of Gauguin's "synthesis" painting. The whole picture is supported by the figure in the foreground, the vertical column of the cross and the horizontal bar at the top. The streaks of fields, sky and crosses contrast sharply with the undulating curves of women and trees; the flat, extended form contrasts strongly with the rounded, closed form. All images are unified in a bright and simple figure. The colors, though magnificent, showed the natural simplicity of the Scene; the figure of the woman is elegant, but the temperament of the farmer is still very clear. In the painting, the uniform color plane and lines around the image reflect Gauguin's deliberate pursuit of simplicity and simplification, which forms a sharp contrast with the impressionism style. The painting reflects the artist's careful observation of the subject: the peasant woman's dress is very precise, the light is cold and typical of Brittany, and the fields are harmonious with greens and yellows. In addition, the cross refers to a painted wooden image of the Crucifix in a church near a Bridge. Here, however, the painter has gone beyond naturalistic observation to the pursuit of emotional expression. He wrote in his diary "Impressionists are obsessed with the study of color without any freedom... They focus only on the eyes. The eye, indifferent to the mysterious core of the mind, falls into the realm of mere scientific reasoning." The expression of the "mysterious core of thought" is precisely Gauguin's goal. Although he was not a farmer at all, he wanted to convey in his paintings the "rustic naivety and naivety" that he found in the people of Brittany. Therefore, with simplified composition, he thickened the round and corridor lines and strengthened the color concentration. His purpose was to make the picture no longer just a record made by an objective observer, but a direct visual symbol of simple and devout religious belief. And used this special color and light to reflect the prayer of the mysterious country.

Gauguin, referring to the wandering souls ("Fig. 4") this picture said to his inspiration, he nearly one day late at night to reach the door, the door, lights already out, the room was dark, he suddenly felt a fear and distress, he felt his lover *tai o mana* must have left him, but when Paul Gauguin lit a match, he found, the *mana* naked and lay stiffly in the dark, round with eyes full of fear, looks at the front like the smell the smell of death. Gauguin wanted to transform this scene into his own creation. We can take a look at this painting. The posture of the woman lying on the bed was very beautiful. Gauguin turned the sheets yellow, which he thought would create a sense of surprise in the audience. Undeniably high more color has a wide appeal, as a sudden wind will you stick to a completely new world, Gauguin patch on the image processing is

very have their own unique ways, he is always very careful to handle the color relations between background and the characters, picture there is always a heavy piece to do balance, in this way to characters' golden luster. In this picture, he hopes to create illusion was lit by oil lamps, purple background of heavy colors make the picture appears dignified and terrible, and the death is hidden in large purple background, ghosts dressed in black, also a dark face, and with a white light eyes, it seems that he saw where, where is the end of life. This is what Gauguin wants to achieve. Why did Gauguin paint death through his image of horror? In the eyes of Gauguin, death is not known for living and grief, but as an artist, the theme of death is not only the reality of grief, and people into a mysterious world of death, the process of as high more this "souls" paintings high for the practical sheet of yellow here to the background of purple and orange. The human body is connected to the blue bedspread. What arose before our eyes was a sudden, luminous harmony, as if it were one of those phosphorescent glimmers which the Maori tribesmen regarded as wandering souls. Such mystical representations are characteristic of Gauguin's paintings.

## V. IMPLICATIONS FOR LIFE

Where do we come from? What are we? Where are we going? (hereinafter referred to as "I") ("Fig. 3") the painting to the life of the two steps to develop the theme: birth, life and death. The composition of the picture has completely abandoned the classical artistic idealized schema of *Celie*, and is more inclined to the scattershot perspective with decorative meaning.

The elements in the picture are the author's declarative symbols, which are unfolded from right to left according to the narrative logic. To the left, from death to life. On the left side of the picture, the young girl and the dying old girl, youth. The beauty of friends and the ugliness of the fading well reveal the sorrow of old age and death. Behind them, the ancient god with his faint blue light stretched out his arms and spoke. To the right of the statue is a ghostly woman who seems to be listening. In the center, a half-naked man is at work picking fruit — Adam in the Garden of Eden, where humanity lives. In the portrayal of. "Behind him, a half-naked woman, her back to him, is watching in amazement as two dressed women (auspicious figures)", symbolizing the destruction of the original peace and serenity. On the right side of the picture is a sleeping baby and three women sitting upright. The smile of ancient style, with the kindness of maternal love, is the portrayal of the beginning of life, full of hope and innocence. A bird protrudes from the left edge of the picture, and a dog extends into the right edge of the picture, indicating the continuation of the picture and symbolizing the cycle of life and death. The painting uses symbolism, full of mysterious

atmosphere, is the portrayal of the author's dream. Gauguin once described his dream as: "A musical poem, rather than a plot. In *A Lost Soul*, Gauguin interprets his work as music and literature. Can still be found in "I" and draw the corresponding two parts: music, such as the Arab mural crisscrossed the tendrils of bedding out the background of the continuous chaotic vibration, large area deep dark blue-green tone compared with loud, bright yellow, electric blue gods pull the prelude of the mysterious fruit of red and blue stars played one after another magnificent soprano. In literature, the spread of life and death, the dialogue between the gods and the living create mysterious dramatic dreams. Gauguin, however, denies the literariness of his work in other texts, "trying to give my dreams (without the use of words) an image." He emphasized the role of color." Color, like music, is the same vibration, the most universal thing that can be achieved in nature, and therefore also the most ordinary thing. This is the inner force." Probably no painter before Gauguin had emphasized the power of color as much as he did, and by color he meant "solid color, "for which" everything must be sacrificed." Impressionist claims that "the 'right' colors are lifeless, frozen, they lie." In fact, Gauguin gave the painting something more. He didn't expect such a title at the start: "Obey the moon, I found the title later." But surely Tolstoy's 1886 book *What Shall We Do?* "Prompted him to use a heckling tone. Perhaps it was this philosophical inquiry that made Gauguin, after taking arsenic, give up the idea of death. The philosophy inspired by the painting made him once again curious about the future of life and dispelled his feelings of helplessness. Gauguin's influence on later generations is enormous. He was sure of this himself: "The painters who will come after me, even those who will not yet be born, owe me a debt of gratitude. The next generation of painters, when they are free, will owe the elder a greater one. "Since Gauguin, academic dogmas, romantic or realistic naturalism have been swept into history." Art becomes a subjective distortion of nature, not a copy of nature". The art of painting has never been as subjective as what they do. Gauguin's great liberal spirit has influenced generations. He wanted to be "free to paint," "free to love, free to sing, free to die." Although his ideal never came true, we can definitely smell the original free fragrance in his famous book *Noa, Noa*. "God is not with the scholar, he is in the poet's dream." Gauguin wrote a poem for the painting "I" as a final footnote: "Where are we going?" An old woman is going to die. A strange stupid bird made the conclusion. Who are we? The existence of uncertainty. Instinctively, one asks what all this means. Where do we come from? Source. Children. Common life. This may be Gauguin's inspiration to life.

## VI. CONCLUSION

"Gauguin made an extremely important contribution to all modern aesthetics, and his theory of art is more imaginative than declarative. It is an anti-naturalism, reductionism, poetry and variation in painting; Pure line, original color, rejection of Greco-Latin culture and Renaissance traditions, deliberate imagination in search of images, dreamlike, subconscious, and inspiration from eastern and primitive cultures, his powerful influence in practice and theory went beyond his own creation.

"Gauguin's artistic charm was unbeatable during his bumpy career. The sight of Paul Gorgon's paintings is like a dream, like another world, like an escape. In Gauguin's painting, man returns to the original stage, the purest stage without utility or eroticism, and that is the most beautiful conception, and that is what he desires. Although he lived with the people around him, he was different. He did not see the world with his eyes, but felt it with his heart. The world in his paintings was far away from the real life, and the dream-like images seemed to come from the distant heaven and mysterious countries. It also seems that he is trying to convey some message of the mystic state to us from his pictures. From these images we can also see that his mind has long since left the real life and traveled in his fantasy world, where man was only on the wasteland, walking with wild animals as if he had returned to the primitive state. At this time, he finally understood why he could quit his well-paid job and abandon his wife and children. Because he did not belong to the real society, his thoughts belonged to God, so he could see human problems from the perspective of God. As a man, he was ahead of his time. He was supposed to be an elf sent by God to paint, or an emissary from a mysterious realm.

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# Activities of Musicians of Kazakhstan in the Years of the Great Patriotic War On the Occasion of the 75th Anniversary

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## ABSTRACT

**The Great Patriotic War of 1941-1945 was the liberation war of the Soviet people against Nazi Germany and its allies, the most important and decisive part of the Second World War (1939-1945).**

**The article is devoted to the activities of visiting musicians in Kazakhstan during the Great Patriotic War (1941-1945). They made a great contribution to the formation of the Kazakh violin school. In Alma-Ata, composers S. Prokofiev and G. Popov, S. Tulikov and O. Strok, directors M. Eisenstein and Yu. Zavadsky, artists G. Ulanova, N. Mordvinov, B. Babochkin, N. Kryuchkov, M. Zharov worked with special enthusiasm.**

**In 1944, Alma-Ata State Conservatory was opened and was named after Kurmangazy. Among the musicians evacuated to Alma-Ata during the war years were famous performers and teachers V.S. Hess, C.G. Bruckner, I.B. Kogan, A.A. Pikaisen and others.**

*Keywords: musical culture, Kazakhstan, violin, composer, teacher, education*

## I. INTRODUCTION

At the present stage, the Republic of Kazakhstan is showing deep interest in its historical past. And this is natural. The country gained independence and became a sovereign state. Such an event cannot but cause, on the one hand, an increase in the growth of national self-awareness, and on the other, stimulate an objective look at the past. As you know, it is impossible to predict the future without knowing one's history, roots, and social experience of previous generations.

There is no need to prove that when Kazakhstan was a part of the USSR, the republic had to work with maximum efficiency for the war fronts. Kazakhstan, as the rear region, has become one of the ways of life, took the evacuees. He also acted as a springboard for immigrants and exiled people.

During the harsh days of the Great Patriotic War, a large group of art workers from various cities of the Soviet Union was evacuated to Alma-Ata, then the capital of Kazakhstan. These were composers and performers, violinists, cellists, pianists, as well as musicologists and theater and film actors. In Alma-Ata, everyone then worked with a special enthusiasm. Composers S. Prokofiev and G. Popov, S. Tulikov and O. Strok, directors M. Eisenstein and Y. Zavadsky,

artists G. Ulanova, N. Mordvinov, B. Babochkin, N. Kryuchkov, M. Zharov, violinist Y. Targonsky, cellist G. Pekker, pianists Y. Guz, B. Nakhutin and many others.

While in Kazakhstan in the summer of 1942, S. Prokofiev proceeded to create the opera "Khan Buzai", based on Kazakh musical folklore. By September of this year, three out of five opera paintings were painted. However, unfortunately, the opera remained incomplete.

The creative process in those most difficult years was striking in that it was not only an individual creative action, for example, of a major composer and performer, but also a matter of national importance.

The development of musical culture in Alma-Ata in the most difficult years led to the need to provide the country, first of all, with pedagogical musical personnel, which gave rise to certain beginnings. In those conditions, let us emphasize an almost incredible fact: in 1944 the Alma-Ata State Conservatory was opened and was named Kurmangazy.

As we see, despite the difficulties of the war years<sup>1</sup>, the state found an opportunity to pay attention to the

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<sup>1</sup> In the same 1944, the Gnessin State Music and Pedagogical Institute was opened in Moscow.

construction of new cultural centers. The state action was legalized on July 24, 1944 by the Decree of the Council of People's Commissars of the Kazakh SSR No. 402: "On the organization of a conservatory in the city of Alma-Ata". Prominent figures of Russian culture, who were in Alma-Ata during the evacuation, contributed to the opening of the first music university in the republic. We are talking about G.S. Ulanova, Yu.A. Zavadsky, N.I. Sats and V.P. Maretskaya.

## II. THEORETICAL BACKGROUND TO THE RESEARCH

In 1945 the rector of the conservatory<sup>2</sup> became professor A.K. Zhubanov, People's Artist of the Republic, who received the title of Doctor of Art History without defending a thesis. Historically, Akhmet Kuanovich, a major composer of Kazakhstan, had the privilege of becoming one of the founders of professional musical education in the republic.

Among the musicians evacuated to Alma-Ata during the war, there were well-known performers and teachers, for example, V.S. Hess, K.G. Bruckner, I.B. Kogan, A.A. Pikaisen and several others. They turned out to be the creators of violin classes in Kazakhstan.

The names of some of the founders of violin education in Kazakhstan are well known. Among them, for example, Professor V.S. Hess, representative of the violin school in Moscow. Little is known about the others today, with the archives being the only source. Based on the discovered archival materials (mainly in the Central State Archive of the Republic of Kazakhstan, the Central State Archives of the Republic of Kazakhstan), as well as thanks to the testimonies of students, today it became possible to show the versatile activities of such major violin teachers in Kazakhstan as Karl Gustavovich Bruckner and Joseph Benediktovich Kogan.

A special figure in the development of the professional violin school in Kazakhstan was Veniamin Solomonovich Hess (1909-1986), Honored Teacher of the Kazakh SSR, Honored Art Worker of the Kazakh SSR, professor. "He became one of the leading figures in the musical culture of the republic, laying the foundations for the active development of violin performance", is written in the annals of the Kazakh National Conservatory named after, created in the 21st century [1].

V.S. Hess is a versatile musician: a performer and transcriber of compositions for violin, a teacher, as his students testify, from God. Like many major

<sup>2</sup> The first rector of the Alma-Ata Conservatory named after Kurmangazy is a graduate of the St. Petersburg Conservatory I.V. Kruglykhin (1944-1945).

performers, V.S. Hess took part in the correction of the solo parts of new works by composers of Kazakhstan.

Even a dry list of the main circumstances of the violinist's career speaks volumes. Let's list those in which the musician was especially lucky:

- V.S. Hess is a pet of the famous "smithy" P.S. Stolyarsky<sup>3</sup>, from where many talents of the Russian violin school came;
- he studied at the Moscow Conservatory in the class of the violinist, professor B.O. Seabor<sup>4</sup> an outstanding musician, performer and teacher;
- V.S. Hess was lucky that, as a young musician, he goes through the school of orchestral and ensemble performance in Moscow, in the Bolshoi Theater Orchestra and in Persimfans, organized by L.M. Zeitlin;
- pedagogical path of V.S. Hess begins in Moscow (in one of the music schools of the Kuibyshevsky district), and already in 1939 he was invited to the Central Music School at the Moscow Conservatory, which was a great honor and recognition of his professional merits;
- his most active creative years (forty years) V.S. Hess connects with various musical organizations, but, above all, with the Alma-Ata Conservatory, where he was invited.

In 1944, the musician arrives in Kazakhstan by invitation (after demobilization from the cavalry regiment of the Alma-Ata garrison). The republic greeted him hospitably and became his second homeland<sup>5</sup>.

He entered the history of Kazakh musical culture as one of the founders of the national violin school. In 1952, Veniamin Solomonovich Hess became the head

<sup>3</sup> Odessa boarding school. PS Stolyarsky is the first specialized music school in the USSR for gifted children, opened by the violinist-teacher Pyotr Solomonovich Stolyarsky in 1933. Similar educational institutions were later created in Moscow, Leningrad, Sverdlovsk on the model of the Odessa musical ten-year. Pupils of the school P.S. Stolyarsky were Nathan Milstein, Samuel Furer, Boris Goldstein, Elizabeth Gilels, David Oistrakh.

<sup>4</sup> B.O. Sibor (1880-1961) Honored Artist of the RSFSR, professor at the Moscow Conservatory. He graduated from the St. Petersburg Conservatory under L. Auer, and then improved his skills under J. Joachim.

<sup>5</sup> In connection with the celebration of the 100th anniversary of the birth of V.S. Hess, who took place in the new capital Astana, one of his students writes: "I was very pleased to know that Kazakhstan has a memory and respect for people of art, one of whom was my teacher Veniamin Solomonovich Hess. He was my teacher for the last 4 years before entering the Moscow Conservatory. Tchaikovsky. Remembering those years, I gratefully note the wonderful violin school that I received while studying with Benjamin Solomonovich. " Elvira Nakipbekova, Honored Artist of the Republic of Kazakhstan. The letter is dated May 10, 2009.

of the department of stringed instruments (after K.I. Babaev) at the Alma-Ata Conservatory.

The name of Karl Gustavovich Bruckner is known to very few modern musicians. This is unfair because he was a musician of very versatile talent - a performer, violin virtuoso, a brilliant teacher.

In 1941 K.G. Brueckner was evacuated to Alma-Ata. For almost two years (from September 1, 1941 to October 5, 1943), the violinist worked as a violin teacher at the Alma-Ata Musical and Choreographic Combine named after I. Tchaikovsky. He was also a soloist of the Theater Orchestra (named after Mossovet).

An erudite musician with extensive experience in solo and orchestral playing, with excellent knowledge of violin methodology, he was an extremely responsive and conscientious teacher.

His student Ermek Serkebaev recalled: "Karl Gustavovich Brueckner did his best to raise the level and qualifications of violin students of the musical and choreographic combine ... In addition, he really liked Kurmangazy's kuis and Abai's melodies. He was inspired by the originality of their composer's work. Karl Gustavovich has repeatedly said that after the war, the national Kazakh culture will say its weighty word in the international artistic arena, and all of Europe will applaud its art" [2]. In many ways, Brueckner turned out to be a visionary.

The musician had a phenomenal memory, he read brilliantly from sight, and he knew some symphonic works and performed them by heart in a piano arrangement. Brueckner was a universal musician, in particular, he owned a piano and played many violin compositions not only on the violin, but also on the grand piano. His knowledge of musical literature has always amazed his students.

K.G. Bruckner actively gave concerts (in the halls of the Kazakh State Philharmonic named after Dzhambul and the Musical and Choreographic Combine). I. Kogan wrote: "One of the largest violinists, Karl Gustavovich Brueckner, is currently working in Alma-Ata ... His playing technique does not know any difficulties and is remarkable in its ease" [3].

His huge repertoire included Beethoven's "Kreutzer's", Tchaikovsky's concert, Saint-Saens's "Havanez", Rimsky-Korsakov's "Bumblebee Flight" (edited by Hartman), F. Chopin's "Nocturne" (edited by Wilhelmy) and much more. "Waltz" No. 6 of Chopin, he played in his own transcription, flashing his wonderful staccato. Due to the sophistication of strokes, his game was distinguished by a variety of shades and colors.

Before the concert, held on June 12, 1943, Yu. A. Zavadsky noted in his opening speech "the amazing

virtuosity, lightness and ease, with the help of which the violinist overcame all the dizzying technical difficulties of the program, and also highlighted the scale of the performing concept" [4].

In the class of K.G. Brückner for three years (1941-1943) studied E. Serkebaev, who at the age of fifteen entered the musical and choreographic combine. The young violinist surprised the selection committee with the performance of several melodies of Kazakh folk songs, which he played by ear. "Imagine the surprise of my teacher when it turned out during the lesson that I did not know a single note, but played by ear. I had to comprehend musical literacy and start searching for my place in art.

Fortunately, there was a sensitive teacher nearby who had brought up more than a dozen good musicians. Many of those with whom I studied then became outstanding figures of Kazakhstan and world art. These are violinist Viktor Pikayzen, conductors Fuat Mansurov and Gaziz Dugashev, Nurgisa Tlendiev and Shamgon Kazhgaliev, composers Gaziza Zhubanova and Yerkegali Rakhmadiev, "recalled the People's Artist of the USSR Ermek Serkebaev [5].

In October 1943 K.G. Brueckner was recalled to Moscow, where he continued his creative activity. What he did during his life in Kazakhstan was a valuable contribution to his musical culture.

### **III. CORRELATION STUDY ON PRINCIPLES OF VIOLIN PLAYING**

In September 1942, the family of the Honored Artist of the Republic of Kazakhstan Joseph Benediktovich (Bentsionovich) Kogan (1920-1982) was evacuated to Alma-Ata. The Republic of Kazakhstan has become a second homeland for them. From 1942 to 1954, Kogan worked as a solo violinist at the Dzhambul Kazakh State Philharmonic.

A. Tolganbaev, a violinist's student, emphasized: "I loved, appreciated, respected Joseph Kogan, an excellent musician, experienced teacher, and intelligent person. When a stream of Jewish refugees poured into Israel from Kazakhstan and other republics of the USSR, Joseph said: - No, I will not go anywhere from this land. He lived in Kazakhstan during the difficult years of the Great Patriotic War, worked here, earned honor and respect. This is my Motherland" [6].

In 1954 he completed his academic education, interrupted by the war: he had a phenomenal musical memory, I.B. For two years, Kogan graduated with honors from the Alma-Ata Conservatory in violin. And it is not surprising that in the same year Joseph Benediktovich was invited to the position of a teacher in his Alma mater. A.K. Zhubanov trusted his

pedagogical abilities and immediately gave his own violin class.

At the department headed by Professor V.S. Hess, K.I. Babaev, V.D. Pankratov, L. Ya. Edelman and I.B. Kogan. The latter was distinguished by the fact that he met many future students long before they entered the conservatory and continued contacts with his pupils after they graduated from the conservatory.

In his class, professor I. Kogan made extensive use of the demonstration method. In his hands, the violin was always in action. The teacher showed a lot, especially technical moments - he characterized the ways of performing certain strokes, suggested his own fingering.

It is well known that the technical apparatus of the violinist is created on scales and etudes. "Turning to the question of special work on artistic and technical elements, do not forget that they should be carried out with careful auditory self-control and relentless attention to the quality of the episodes being studied" [7], Joseph Benediktovich instructed in his works.

In the textbooks published by I. Kogan, such as "Caprices for Solo Violin" (1970), "24 Etudes for Violin" (1978), the basis was the material of Kazakh folk cues and songs. To this day, his caprices and sketches are widely used in the teaching and pedagogical practice of music schools and colleges. The violinist ingeniously invented his own line or fingering variants: for example, for Etude No. 22 he offered 30 variants of performance.

Articles and other literary works of I. Kogan are of scientific interest in the field of the history of performance. Among them: about the first professional Kazakh violinists - R. Shanin, K. Musin, B. Kozhamkulova. In the brochure "Methodical and Performing Analysis of Violin Works by Composers of Kazakhstan" (1982) I. Kogan examines in detail concert pieces by Kazakh composers such as "Aria" by A. Zhubanov, "Kui on the theme" Jez - Kiik ", "Poem "and" Reflection "M. Tulebaeva," Melody "by V. Velikanov.

I. Kogan was also involved in the processing of Kazakh folk melodies and cues: Kurmangazy and Tattimbet, Dauletkerei and Bayserke. The most finished and organic here were kyu "Kenes" ("Council") for violin and piano or transcription of Abai's song for violin and piano ensemble "Aittym Salem, Kalamkas" ("Hello to you, Kalamkas").

The performing skills of I. Kogan had a noticeable impact on the composer work of Kazakhstan. This became especially evident in the communication of composers with a violinist during the creation of works. The result often was a dedication inscription. I. Sogatov dedicated the Concert for violin and orchestra to I.

Kogan (1967), E. Brusilovsky Sonata for solo violin (1969). Joseph Benediktovich also became the first performer of violin and orchestra concerts by B. Amanzholov and B. Bayakhunov<sup>6</sup>.

#### **IV. EXECUTIVE ART OF YOUNG ARRIVING MUSICIANS**

Information about the work of A.A. Pikaisen are not yet sufficient and require further investigation. We only inform you that Alexander Abramovich Pikayzen, (professor at the Kiev Conservatory, Honored Artist of the Ukrainian SSR), along with his son Viktor Pikayzen, a student of D.F. Oistrakh, People's Artist of the USSR, was among those evacuated from Kiev. In 1941-1944, he taught not only the violin class at the Music and Choreography Plant <sup>7</sup>, but also conducted the student symphony orchestra. In military Alma-Ata, a talented young violinist first studied with his father at the Musical-Choreographic Combine.

During the war years, in 1943, the national repertoire for violin was also replenished. The Poem for violin and orchestra was written by Mukan Tulebaev<sup>8</sup>. It was conceived as the second part of the Violin Concerto. But the composer did not have to implement this idea.

V. Pikaisen was lucky: at the age of nine he first performed the iconic work for Kazakhstan "Poem" for violin and piano *fi moll* by M. Tulebaev, and his father Alexander Abramovich performed this piece with an orchestra conducted by I. Piradov at the Decade of Literature and Art of the Republics Central Asia and Kazakhstan in 1944 in Tashkent. In this regard, N. Ketegenova erroneously indicates that "the violinist V. Pikaisen was the soloist" [8].

The work of People's Artist of the USSR M. Tulebaev aroused rave reviews from the public and music critics. Time has shown that the "Poem" for violin and orchestra by M. Tulebaev has taken a strong place in the treasury of the national treasure of Kazakh music.

People's Artist of the USSR V. Pikaisen recalls: "During the war years, a lot of outstanding masters of culture were evacuated to Alma-Ata. At that time, the Mossovet Theater was working, the great ballerina G.

<sup>6</sup> B. Bayakhunov's concert was written in 1960 as a thesis. It was first performed on May 20, 1960 at a graduation concert in the Chamber Hall of the Alma-Ata Conservatory.

<sup>7</sup> During the war years in Alma-Ata, in order to save money, three educational institutions were united: a music school, a children's music school and a choreographic school, transforming them into a music and choreographic combine.

<sup>8</sup> The first performer of the "Poem" by M. Tulebaev was the local violinist Joseph Kogan at the Dzhambul Philharmonic in 1943. The composer began the orchestration of "Poems" in the spring of 1944.

Ulanova danced at performances at the Abai State Academic Opera and Ballet Theater almost twice a week. It seemed that the air in the city was saturated with art. We have always felt a very warm, cordial attitude of the people around us.

I performed G. Wieniawski's Second Violin Concerto at the age of nine, accompanied by the State Symphony Orchestra conducted by N. Rakhlin, who was on tour at that time. The Concert of Mendelssohn in my interpretation was often played on Kazakh radio, I learned the Concert of Tchaikovsky and "Faust" by Veniavsky, and all this, being a student of the Musical and Theater College.

The violin class was then taught by I.A. Lesman, E.P. Antopolsky, including my father, who at the same time worked as accompanist of the orchestra of the State Academic Opera and Ballet Theater named after I. Abay. The now famous singer, People's Artist of the USSR Yermek Serkebaev began to study with him on the violin. I remember he played Handel's Sonatas for Violin and Piano. We were in Alma-Ata from 1941 to 1944 and my family still has the warmest memories of Kazakhstan".

## V. CONCLUSION

So, we have shown how cultural figures from different regions of the former USSR turned out to be not witnesses, but direct participants in the formation of the Kazakh violin school. Many of them during the Great Patriotic War, as well as in the first post-war decades, were evacuated to Kazakhstan and, despite everyday difficulties, and sometimes political pressure, musicians, including violinists, continued to study and teach. In a word, they brought real professional help to the republic, which hospitably opened the doors of its schools and colleges, the conservatory and the philharmonic society for them.

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# The Artistic Features of "Zhuo", a Type of Tibetan Dance

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## ABSTRACT

The Tibetan "Zhuo" has an ancient history and culture, and its development in Tibetan areas has a long history. It has the reputation of "Chinese living dance fossil". "Zhuo" has a unique ethnic style in the process of development, and policy measures provide Tibetan people with their unique performing arts. In this paper, through the understanding and understanding of "Zhuo", the origin and development of "Zhuo" are studied. On this basis, the differences between it and other dance types are studied to further develop an in-depth understanding of "Zhuo".

**Keywords:** *Guozhuang Dance, artistic research, artistic features*

## I. INTRODUCTION

The Tibetan "Zhuo" is recognized as one of the "National Intangible Cultural Heritage" because "Zhuo" is not only a dance art, but also carries a diverse national culture. In the process of "Zhuo" development, its dance art is more like a carrier of emotions, and it has a unique role in expressing emotions. From a different perspective, its historical value cannot be ignored, so it is necessary to carry out corresponding research on "Zhuo" in modern society.

## II. ORIGIN OF "ZHUO"

Before studying Guozhuang Dance, it is necessary to study the origin of Guozhuang Dance, which may not be known to many people in China, but has a long history. Guozhuang Dance is a common name for "Zhuo" Dance, which has already appeared in the Tubo period. Guozhuang Dance is a dance that combines the original lyrics of Guozhuang in Qamdo County and some folklore. "Zhuo" is a transliteration of Tibetan. The final stage of "Zhuo" Dance has a close relationship with Tibet's slave society and oath activities. With the continuous transformation of society, forms of singing and dancing gradually emerged. There are three kinds of Tibetan folk dances, namely Guozhuang Dance, Xuanzi Dance and Dagu Dance. Guozhuang Dance is one of these three folk dances. The Guozhuang dance is mainly favored by the Tibetan people in Qamdo, Tibet, and Tibetan Autonomous Prefecture of Garzê, Sichuan. A long time ago, people bought some specialties in one place and sold them to other places. During the trip, they usually stayed in the hotel. This kind of business activity is also called "Guozhuang". In the evening, passengers will

prop up the pot with stones on the open space, and then sing and dance together, killing boring time, on the basis of maintaining energetic and maintaining a good mental state in a severe environment. The Guozhuang Dance may have a long history, but the exact time has not yet been confirmed, and it was confirmed by relevant experts in 1993. Inside a big village in Lijiang, the words on the surface of a stele carved with text and portraits was confirmed to be Tibetan. The portrait portrays people's singing posture. The dance posture on the portrait gives people a very religious feeling. Later, the superior got news and some related experts came here to study it. He believed that it is Guozhuang Dance that was portrayed on the stele. And all things are constantly changing, which also has staged differences. The Guozhuang Dance can be divided into different stages of dance at different times, including "Cani" and "Casi", which are the differences between the ancient Guozhuang Dance and the new Guozhuang Dance. The Guozhuang Dance in different periods conveyed the different wishes and feelings of the Tibetan people. Ancient Guozhuang Dance has a strong religious flavor and is also closely related to worship activities. At that time, Guozhuang Dance has its relatively specific content. The dancers are not allowed to change the dance content casually, giving a simple feeling. Therefore, Guozhuang Dance is loved by some old people and religious people. Compared with the ancient Guozhuang, the new Guozhuang dance called "Casi" is more changeable. Most of its contents reflect the bustling scene of labors of farmers and herdsmen, and on this basis, it extols the beauty of laborers. Sometimes some young men and women convey their love through the implicit meaning of the lyrics, which has changed more and become a daily dance that can carry more meaning.

### III. ARTISTIC CHARACTERISTICS OF GUOZHUANG DANCE

#### A. *The artistic value of Guozhuang Dance*

The artistic value of the Tibetan "Guozhuang Dance" has a long and continuous history. The cultural heritage of the Chinese nation is very rich. Among them, national arts are diverse and diversify the lives of different ethnic groups. At the same time, the life of the Tibetan people has also been recorded, especially the inheritance of traditional national dances, which has made the world feel the multi-ethnic culture and character. According to the "Introduction to Tibetan Dance", there was a commercial organization called Guozhuang once in Kangting. Such merchants not only purchase and ship local products, but also set up inns. Tibetan merchants often live with the caravans in the inns along the way. At night, they often cook tea in a stone pot in the yard. After tea and dinner, people sing and dance by the fire from time to time to get rid of the day's hard work, and Guozhuang Dance is usually performed by men and women standing separately or mixing into an arc to perform the dance. During the performance, the dancers held hands with each other so that the two teams could get together. The dance form is relatively stable and intuitive. At the same time, the content of Guozhuang Dance can be divided into three parts: the first part is the "overture", the dancers define their position in the overture, and then interlace the dance steps; the second part is the "modeling" of the Guozhuang Dance. The dance style of the Tibetan "Guozhuang Dance" is the basis for generating its rhythm; The third is the expressive "allegro" and the link that most highlights the artistic beauty of the "Guozhuang Dance". This part of the dance content embodies the simple and rugged side of Tibetan dance, and reflects the enthusiasm and passion of people in the dance process. At this time, the dancers sometimes surrounded each other, and sometimes stretched out their arms to fly to the sky, just like eagles spreading their wings in the vast sky. Taking the status quo of "Guozhuang Dance" in Gannan, China as an example, the local Tibetan people's love for "Guozhuang Dance" has been brought into people's daily life. The Guozhuang Dance not only conveys the Tibetans' understanding of the current existence, but also embodies the closeness between people. In the process of being inherited by generation and generation, the culture of dance art continues to accumulate. The long-term cultural accumulation reflects the artistic value of the Tibetan "Guozhuang Dance" of China and also precipitates its artistic value.

#### B. *Analysis of the artistic characteristics of Guozhuang Dance*

When analyzing the artistic characteristics of the Tibetan "Guozhuang Dance", first, it is a must to have a

certain understanding of the artistic style of the Tibetan "Guozhuang Dance". The Tibetan "Guozhuang Dance" is one of the indispensable types of dance in China's traditional dance field. Compared with other national dances in China, the artistic characteristics of Tibetan dances are quite unique, which has a great relationship with the living habits and personality characteristics of Tibetan people. Tibetans are good at singing and dancing. In festivals, celebrations, weddings and other activities, people always perform Guozhuang Dance. Guozhuang Dance is a kind of self-entertainment dance. The performances include praising heroic merits, worshipping gods, praising love, celebrating harvest, praising hometown, praising family affection, etc. Generally speaking, there are two styles of Chinese Tibetan dance art: one is that there are few dance movements but various forms; the other is that there are many dance movements and the tempo is extremely fast, which gives people a sense of urgency. "Guozhuang Dance" is a fast and beautiful form of expression, which shows the beauty of dance art in the form of "circle song and dance". From the perspective of essence, from the perspective of contemporary Tibetan dance art research, the Tibetan "Guozhuang Dance" still retains religious elements in the process of transformation, showing a huge dance image. For example, the "circle" is the most commonly used and basic formation in Guozhuang Dance. During the performance, most of the dance movements are performed in the form of "circles", and all movements in the dance are performed in a clockwise direction. The Tibetan masses carried out activities such as turning around, worshipping pagodas, and worshipping temples in a clockwise direction. Therefore, the formation of this feature has a certain relationship with the religious beliefs of the Tibetan people. At the same time, the emotional expression of dance can reflect the Tibetan people's feelings of simple life. On this basis, they express their interpersonal passionate expression elements, while giving Guozhuang Dance a unique artistic feature.

#### C. *The expression of the artistic value of Guozhuang Dance*

In the process of researching Guozhuang Dance, the artistic value of Tibetan "Guozhuang Dance" is reflected in the following aspects: First, the form of "Guozhuang Dance" is very intuitive, which symbolizes the communication between Tibetan men and women. When people dance "Guozhuang Dance", men and women, hand in hand, under the leadership of one person, in the form of conversation, in the process of "singing and dancing" activities, carry out a communicative activity only with dancing and singing. Guozhuang Dance is a dance with repeating song and dance as its manifestation, and it is very popular among people. The production and development of its dance

can also reflect its unique artistic charm. The movement of Guozhuang Dance is not only elegant but also simple and decent. Secondly, the expression form of "Guozhuang Dance" reflects the beauty and value of dance art itself. The overall dance of the Tibetan "Guozhuang Dance" is mainly composed of "fast" and "slow" parts. In the process of dancing, people adopt basic movements such as "Youdian Kuatui (slowly bumping and crossing legs)". Most of these movements are performed with the arms and legs of the dancers. Different dance movements are changed by the "swing" and "shake" of the arm. These changes are the embodiments of the core characteristics of the "Guozhuang Dance" art. At the same time, there are certain differences in the performance of Guozhuang Dance in different regions. However, the characteristics of the individual movements are unchanged, and the dancers display the content of the dance in a clockwise formation because they are related to the religious customs of the Tibetan people. The "circle" in the process of dancing is also large and small. In the process of development, the rural Guozhuang Dance is called "Yu Zhuo" in Tibetan. It is divided into two parts: fast and slow. When dancing fast, men and women hold hands, taking turns to sing, talk and raise their legs. After singing the song, everyone shouted "ah". When dancing fast, the dance posture suddenly accelerates with the steps, and the faster people jump during the dance, the higher the interest, and the atmosphere will become pleasant when the dance is completed. In the pastoral area, it is called as "Zhong Zhuo" in Tibetan, and its performance is similar to the Guozhuang Dance in the countryside. The Guozhuang Dance of the monastery is called "Qu Zhuo" in Tibetan. It can be seen from its name that this kind of Guozhuang Dance is solemn and restrained. Generally speaking, singing when holding large Buddhist events or seeing off guests. The dance form is very strict. The dancers are men and wear uniforms, led by a respected dancer. On this basis, the dancers perform the Guozhuang Dance performance with religious significance, which contains its unique artistic value.

#### *D. Classification of Guozhuang Dance*

In the process of classifying the Guozhuang Dance, according to the occasion of the Guozhuang dance performance, it can be divided into "Big Guozhuang" in large-scale religious sacrificial activities, "Medium Guozhuang" in traditional folk festivals, and "Small Guozhuang" in parties of relatives and friends and so on. The various Guozhuang Dances have different meanings. For its classification, it is divided into the ancient Guozhuang Dance and the new Guozhuang Dance according to the generation time. The ancient Guozhuang Dance has the nature of worship in the development process, and is loved by religious circles and the elderly. The lyrics have a long history, such as the birth of the Lotus Master, the establishment of the

Sangye Temple, and other long-term deeds. For this kind of dance, only specific lyrics can be sung, and they can't be changed casually. The dance moves are slow, intuitive and elegant. The lyrics of new Guozhuang are more flexible and changeable, reflecting various production, labor and business activities. New Guozhuang is very popular among young people. The dance steps of Guozhuang Dance can be divided into two categories: walking dance and turn-around dance. Walking dance starts from one direction and goes to the right, one section with seven steps, starting from the cycle, from slow to fast, and the dance posture is more intuitive and easy to learn, so the number of people studying is very large. Common dances include two-and-a-half steps, six-steps, eight-steps, six-steps plus claps, eight-steps plus claps, and monkey dances. The Tibetan Guozhuang Dance is the most well-known dance in Qamdo. During festivals, celebrations, and weddings, men and women stand on both sides of the square or courtyard, holding hands in a circle, dancing inside, and usually starting with men to sing and women to follow. This song is loud and penetrating. The dancers "talk and dance" and walk along the circle. After the lyrics are sung, people shout "Ya" in unison. And then the rhythm of the song accelerate, people raise their arms high, step forward, stride at the same time, hold up their sleeves, sing and dance, jump and run in the process. Especially for men, the extended arms are like wings spreading like an eagle. The woman moves more, like a phoenix spreading wings when turning her head, which has many characteristics.

Guozhuang Dance is not only diverse in form but also diverse in content. There has been dance called the "wool Guozhuang" reflecting work life and the "celebration Guozhuang" reflecting the wedding. In addition, there are "rabbit Guozhuang" (simulating the jumping of rabbits), "drunk Guozhuang" (imitation of the drunkard's behavior, showing the body's flexible playful movements), etc., and due to different regions, different Guozhuang Dances have their own characteristics. In some areas, the dance music of the Guozhuang Dance is hoarse and rough, like rough waves; the dancing pose is like the wings of an eagle. The Guozhuang Dance music in the Shangri-La region is light and cute. When singing, all the dancers bend their shoulders. The dance is stable. Only when it is near the end, the movement becomes faster, with elegant beauty, and finally the dance is completed in a happy and touching atmosphere. Some Guozhuang Dances have strict procedures from beginning to end: they are divided into Yiwa (Guozhuang overture), Yangzhuo (Zhaofu Guozhuang), Sizhuo (Yingbin Guozhuang), Duizhuo (praising Guozhuang), Zongzhuo (meeting Guozhuang), Zhuzhuo or Zhangzhuo (farewell Guozhuang), Guazhuo (detainment Guozhuang), Zhaxi Ju (Guozhuang ending song). Each link has its own number or even dozens of tunes. When the dance is

performed, it must be carried out in accordance with the program. The movement of the dance cannot be changed. It has a unique meaning during the performance. It must be performed step by step. The classification of Guozhuang Dance is diverse, and only by understanding it can one analyze its artistic characteristics.

#### *E. Integration of Guozhuang Dance and modern society*

The combination of the dance culture of Guozhuang Dance and modern society is of great significance in the process of its development. In the process of the transformation of the national dance art, it is necessary to highlight the national style, to enhance national characteristics and enhance its unique national personality on this basis. In addition, the law of national dance is properly researched, and its dance data is taken as the research object, that is, national dance has a strong foundation. And its research must start from its roots. The unique charm of Guozhuang Dance depends on its strong vitality to serve the contemporary national society. The key lies in how to inherit the essence of tradition, how to grasp its essence from vertical to horizontal, and implement a multi-faceted method. In the difficult history of national dance, it is always in the process of production and creation, and the mission of each generation is to create something that was not in the past. As long as working tirelessly, people can create a new "traditional" Guozhuang Dance. If the cultural and sports workers and social counselors can control the style and rhythm of Guozhuang Dance, and integrate the characteristics and charm of Tibetan dance with modern society, they can achieve the civilianization of national dance, on the basis of which to enhance their sustainable development, providing impetus for its development. The knowledge gained in contemporary society has reached a certain stage. It is necessary to expand the knowledge field and integrate it on this basis. In order to absorb more nutrients to strengthen the Tibetan folk dance, after absorbing enough nutrients, it contains the essence of traditional dance. The inheritance can be carried out on this basis. However, Guozhuang Dance is a group dance. The participating groups are the public and it can also be called as social dance. The original meaning of "social dance" refers to the dance of non-professional dancers and the dance of non-stage art. According to these two characteristics, Guozhuang Dance can become a "social dance", which is not based on the premise of technicality and standardization, but on the basis of its functionality. In the process, it does not reflect life but participates in life, thereby enhancing the life of Guozhuang Dance and further embodying its artistic characteristics.

#### **IV. CONCLUSION**

All in all, Guozhuang Dance is the creation of the perfect life and the spiritual world of the people. It plays an important role in improving the overall quality of a nation and the evolution of culture. On this basis, Guozhuang Dance reflects the diligent and strong national character of the Tibetan people. At the same time, it reflects the desire of the Tibetan people for beauty and the wisdom and aesthetic feelings of their people, with a strong sense of life. And Guozhuang is an indispensable part of the Chinese nation's art palace, and it is a must to have a sufficient understanding of its value.

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# Study on Aristotle's Dramatic Epic View and Its Influence

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## ABSTRACT

While the dramatic theories of Aristotle's "Poetics" have been researched deeply and systematically in the academic circle, the study of his epic theory is obviously insufficient. After reviewing the academic background of Greece at that time and combing and comparing the critical theories of epic in the West, this paper mainly studies Aristotle's view of epic. Aristotle believes that the plot structure, types and elements of epic should be the same as drama, and the plot structure should be dramatized in particular. On this basis, the author holds that Aristotle's view of epic is a dramatic epic view, which has directly influenced the study and evaluation of epic for more than 20 centuries. "Dramatic epic view" is an innovative term proposed in this paper.

**Keywords:** Aristotle, epic view, dramatization, organic integrity

## I. INTRODUCTION

It was not until the emergence of oral formulaic theory in the 1960s that the international study on epics did an about-turn, and the paradigm, method and theory of epic study were completely transformed. A glance of the history of Western epics shows that Western classical epics dominated from ancient Greece to the 19th century, which is a miracle for Western poetics with many schools of thought. This is closely related to Aristotle's view of the epic. Aristotle is considered to be the first Western scholar to systematically study epic poems. [1] In "Poetics", he criticizes all other epics but praises *Homeric Epics* and proposes that epics should be dramatic. It is no surprise that Aristotle concluded that epic is inferior to tragedy, but his appeal for dramatic epic hugely swayed the inheritance and development of Greek epic then, the research idea of Western epic, the creation of literary epics and even the narrative development of Western mainstream literature. As a result, the exploration on Aristotle's view on epic to some extent is theoretically significant for the re-evaluation of classical epic theory and the study on epic at China and abroad. This paper will delve the academic background of Aristotle's view of epic, specific requirement of epic dramatization and its influence.

## II. ACADEMIC BACKGROUND

It is a tradition of ancient Greek art to compare the structure of articles and art to organic life. According to Socrates, "the structure of article should be living thing, with featuring body, head and tail, middle part and

limbs. The relation between parts, parts and the whole should be perfectly harmonized." [2] Socrates compares the structure of article to a living animal, aiming to explain the relationship between the parts of structure and the whole, and between the parts and the parts. Legend has it that Plato dissected a table and a frog, and found that the table could be rebuilt, but the frog lost its life forever. The table is made up of various parts, and the parts precede the whole, while the frog itself is developed from an indivisible whole, and the whole precedes parts. After the whole is divided, the parts lose their relevance. It is well known that Plato's *eidos* holds art is an imitation of second reality, the second reality an imitation of the first reality, while the first reality is the *eidos* itself. Therefore, art is separated from truth by three layers, and *eidos* is the most perfect whole. Aristotle, however, doesn't share Plato's idealism, holding that "art is imitation reproduction of the world as it is seen in normal action and perception." [3] Aristotle took that art was the second nature and the real. These are philosophical reflections on the relationship between art and nature in ancient Greece, and are the theoretical basis for the theory of artistic imitation. "Poetics" stipulates that the essence of epic, tragedy, comedy, Disulambes and other arts are all imitation, which differs in medium, object and way of imitation. Aristotle took epic and tragedy as the art of imitation, and the best effect can be obtained when the plot structure is as a properly sized animal. Therefore, what he demands: the epic plot should be like an animal, is not a whim, but grows out of academic tradition then. It is the ideal of artistic naturalization and the origin of organic holism in literature.

Besides the influence of academic tradition, the status quo of epic narrative then cannot be ignored. It is obvious in works then such as *The Republic* and *Poetics* that epic was in decline at that time. Plato is famous for his criticisms of epics and poets. He thought the epic was harmful to the education of the youth and drive poets out of his domain. Aristotle criticizes most epic poets of the day, arguing that instead of organizing the plot around an action, they end up either chroniclers or biographers. However, the plot of *Homeric Epics* is a copy of action, which accords with the plot theory and poetic ideal of Aristotle. *Iliad* revolves around the wrath of Achilles; while *Odyssey* revolves around the return of Odysseus. Aristotle's praise for *Homeric Epics* is based on his view on poetry. His theoretical justification of *Homeric Epics* is also reflected in his educational practice [4]. When Alexander the Great was his private student, Aristotle had Homer in his class. [5] At the Lucian School in Athens, the epic was one of the main topics of discussion among the Peripatetic apprentices.<sup>1</sup>

There is no doubt that Aristotle views the epic from the standpoint of tragedy. Epic serves as a foil to his study of tragedy, and its purpose and conclusion are obvious: tragedy is superior to epic. This seems to be the result of comparative study, but in fact it is the necessity that the ancient epic art is replaced by the emerging drama. The fall of epic declared the end of the epic era, while *Homeric Epics* survived the crucial transformation period of social thought. Aristotle's praise of *Homeric Epics*, which he hailed as a model, has become a standard by which other epics are judged. This directly belittles the other epics, and limits the existence and development of various forms of epics. Tragedy is a more recent art than the epic, which grows out of oral tradition. Although the subject is mostly derived from myths and epics, tragedy covers more rational thinking and philosophical implications, which are more in line with the social and cultural context of the time. This is due to the times. As Zhu Guangqian puts it, "it must also be remembered that Plato lived at a time when Greek culture had passed from literary peak to philosophical peak." [6]

### III. THE DRAMATIZATION OF EPIC PLOT

#### A. Organic whole

Aristotle discusses the epic plot in a whole chapter (Chapter 23), beginning by suggesting that it should be dramatized: "the art of imitation by narrative and metre is now discussed. It is obvious that the epic poet, like

tragic poet, should compose a dramatic plot, that is, an action with a beginning, a middle, and an end, that is, a complete unity. In this way, it can be like a complete individual animal, giving people a sense of pleasure caused by it." [7] Aristotle first defined epic as the art of imitation and demanded that the composition of epic plots should be consistent with tragedy. He took that plot is the most important element of tragedy, and therefore of epic poetry, the essence and soul of epic poetry. The epic plot should also be a parody of a complete action, with a beginning, middle and end, like a pleasurable animal with a head, body and tail. The organic integrity of art is the idealization of Aristotle's poetics, which is highlighted by the requirement for the completeness of plot structure of tragedy, which he applies directly to the epic and requires the epic poets to learn to prepare plots.

The decisive factor in the epic drama lies in the epic poet: "Compared with other poets, Homer really stands out. Although the Troy War is complete, he never describe the entire course. Otherwise, the plot would be too long to show the whole picture. If the length is controlled, numerous events will make the work too complicated. In fact, he only described part of the war, interspersed with other content, such as the use of ship list, to enrich its content." [8] Aristotle held that the epic plot should not be described in its original order, or else it would become a chronicle and should be compiled by the poet just as a drama is. Aristotle even took that Homer was the best poet to arrange the plot, as Homer adopted a way different from his counterparts to arrange plots. Rather than writing down the whole war, he depicted the epic with a complete action as center, finally creating an organic whole with head, body and tail. He concluded that the two aspects of "plot choice" and "intersperse" best reflect Homer's superb ability on plot arrangement. Among the options for constructing epic plot around "a character," "a period," or "an action", Homer chose the last one, interspersing the narrative of the main action with other related events, such as the causes of the war, the ship list, the scenes of everyday life, and so on.

It was common practice for most poets then to arrange epic plots around "a period": "Instead of being a record of an action, history covers all events that took place in a period of time and involved one or some people — though there is only casual correlation between one event and others. The Battle of Salamis and the war with Carthaginian in Sicily took place at the same time, but with very different finish. In the case of difference in order, sometimes one thing follows another without deriving the same ending. Most poets, however, write epic poems in this way." [9] Poets who developed the epic plot in a historical way was criticized by Aristotle as various events in a historical period cannot form an organic whole. Although there were certain timing and coupling between these events,

<sup>1</sup> Aristotle is said to have been fond of pacing up and down corridors and courtyards in his lectures, hence the name Peripatetic Philosophy, also known as corridor school. [Ancient Greek] Aristotle. Translated by Chen Zhongmei. *Poetics* [M]. Beijing: Commercial Press, 1996.

they could not lead to the same ending. Despite certain sequence and accidental connection, there is a certain sequence and accidental connection, these events share no same finish. If poets formulate the plot in a historical way, the epic will be onerous, which will make it difficult for the audience to understand. The dramatization of epic is not only a request from the perspective of the audience, but also an embodiment of the ideal of poetics as a whole.

The practice of comparing the organic wholeness of tragic plots with most of the loosely structured epics then is subjective, the same as comparing the strengths of tragedy with the weaknesses of epic. However, it leads to the groundless accusations against the chronicles, biographies and multiple action epics, which makes these epics hard to be handed down.

*B. The identity of imitator*

Aristotle considered epic to be an art imitated by narrative and verse, and he had clear requirements for the poets: "The poet should speak as little as possible in his own identity, for this is not the work of an imitator. Other poets have always performed with their own ideas, only in imitation of individuals, and only on a limited number of occasions." [10] This is exactly why Aristotle elevates *Homeric Epics* imitations of art and denounces other epics as chronicles. The epic is mainly composed of two parts: the poet's "pure narration" and their imitation of the character's speech, whose proportions in the whole verses are important criteria of dramatization of epic. The following is a discussion of "Table I".

The total number of lines in *Iliad* is 15,693, among which 7,110 lines are imitation of individuals, accounting for about 45%, as shown in "Table I":

Imitation of individuals in *Iliad* and *Odyssey* accounts for about 55% of the total lines, as shown in "Table I".

TABLE I. PROPORTION OF IMITATION OF INDIVIDUALS IN *HOMERIC EPICS*<sup>2</sup>

Name	Total number of lines	Number of lines imitating individuals	Ratio	Notes
Iliad	15693	7110	45.31%	Translated by Luo Niansheng and Wang Huansheng, 1994, People's Literature Publishing House
Odyssey	12110	8237	68.02%	Translated by Wang Huansheng, 1997, People's Literature Publishing House
Total	27803	15347	55.19%	

The above table shows that in *Homeric Epics*, the lines in which the artist imitates characters account for a large proportion, about 45% in *Iliad* and 68% in *Odyssey*, among which the ninth, tenth, eleventh and twelfth volumes are almost 100%. The number is more than 55% as for the two. No wonder Aristotle praise that Homer excels in this respect: Homer speaks for himself only in a brief prologue, and then imitates characters. Therefore, Aristotle's proposing of dramatic epic is driven by the fact most poets then narrated the epic on behalf of themselves, which was in conflict with his theory that the epic was an imitation of art. It's obvious that Aristotle's requirements for epic artists are as follows: the more imitations, the better.

To sum up, tragedy is a pure imitation art. The actors imitate the actions and words of the characters on the stage and cannot perform with their own identities. While epic is the art combining narration with imitation, the epic artist switches back and forth between poet and character. It follows that the higher the proportion of imitation in epic, the more dramatic it becomes. Aristotle's request is not only the expression of his poetic ideal, but also based on his study of Homer's epic. The original meaning of 'epic' in ancient Greek is speech. Voltaire wrote in *On Epic*: "The word epic comes from the Greek EPOS, which originally meant 'to speak', and by custom this word is associated with narrative of heroic adventures written in verse." Voltaire concluded that there existed no connection between the original intention of epic and heroic narrative, but just a habit. However, it's true that heroic

<sup>2</sup> The number of lines in the characters' imitation discourse is calculated by the author from the two works for reference only.

adventure employs large proportion to imitate character's words.

As a result, Aristotle's demand that the epic poet must describe the epic as an imitator, is inevitable, otherwise the epic will be no different from history.

### C. Omniscient effect

Aristotle's purpose is clear: to satisfy the audience's aesthetic demands and pleasure. Tragedy is the imitation of a serious, complete, and of a certain length of action. In proposing such definition, Aristotle certainly included aesthetics. "Completeness" and "certain length" are two necessary conditions from the perspective of aesthetic acceptance, and the latter is the further limitation of the former.

In Chapter 7, he proposes two main elements of beauty: "In addition, to be beautiful, whether it be a living animal or a whole composed of parts, two conditions must be met: the parts of the body must be arranged properly and have a certain, not accidental, volume, as beauty depends on volume and order." [11] He also took that volume and order were two factors in determining beauty, whether natural or artificial. He went on to conclude from experience: Although all are a whole, animals are too small or too large to be beautiful. An animal is only beautiful in the right size. Subsequently, Aristotle also made requirements on the length of the tragic plot: "the plot is too long to summarize, too short to be perceived, and should therefore be easily remembered." [12] This takes into full consideration the audience's aesthetic demands. If the story is too long or too complicated, the audience will not be able to take it all in. The desired effect cannot be achieved, nor can it produce pleasure.

Aristotle sees the length of the epic as the difference between epic and tragedy. Though not demanding on epic's length, Aristotle suggests that sweeping effect should be achieved: "the length criteria mentioned above are applicable: be seen from beginning to end. Given such requirement met, the structure of work should be shorter than that of the early epic, which is approximately equal to the length of several tragedies seen at one time." [13] Obviously this is a little fuzzy. As for "early epic", Chen Zhongmei gives special explanation in the annotation, considering it an implicit criticism of *Homeric Epics* by Aristotle: "Shorter than the early epics" might be interpreted as "shorter than *Iliad* and *Odyssey*," so that "the early epics" would refer to the two. The author thinks that there is another explanation: the early epics are those that maintain the traditional narrative style, and the plots are not dramatized, but still retain the narration style of the original epics. The oral epics handed down to some extent retain their original landscape, which also justifies that the original form of epics is not dramatic epic required by Aristotle, but epics he criticizes focus

on one or more heroes. The three great Chinese epics illustrate this point. The plot and structure of *Homeric Epics* enjoys dramatic characteristics, which are the imitation of actions, and they are neither chronicles nor biographies, which is also the main reason why it is favored by Aristotle.

Aristotle argues that the epic has grown in length considerably longer than tragedy: "The epic has a unique advantage in terms of length. Tragedy can only show what the actors do on the stage, but not many simultaneous events. A parody of the epic, carried out through narrative, makes it possible to describe many simultaneous events — things that, if properly arranged, can add weight to the poem." [14] Aristotle describes the advantage of the epic. The epic poet can describe many things at once, and arouse the interest of the audience, while the tragedy can only imitate one action on the stage, and it is easy to bore the audience. If the epic is to appeal to the audience, it must have a decent plot arrangement, which is to intersperse the main action with relevant events.

Aristotle proposes another evidence for *Homeric Epics* that can be seen at a glance: *Iliad* and *Odyssey* each offer the subject of one or, at most, two tragedies. However, such epics as *Kuplia* and *Little Iliad* can each provide multiple tragic subjects, the latter even as many as eight. The limitation *Homeric Epics* can provide tragic theme just proves the dramatization of its plot, which is an important guarantee for the audience to get a full view.

### D. Self-justification

Aristotle strictly defined the logic of the events of the tragic plot: "Events can only happen one after another". Things appear in accordance with the law of likelihood or necessity. The specific performance of the plot is that the good times turn to the bad times or from the bad times to the good times, for example, Oedipus the king turned from the good times to the bad times.

The tragedy imitated the action of the character on the stage for the audience, while the epic poet told the story of hero to audience. This prevents the audience from seeing the action of the characters, and makes the epic more tolerant of the improbable than the tragic. Aristotle thought Homer had the faculty of "justifying himself" and was good at making use of paradoxical inferences: the second thing was true, and so was the first. A typical example is when Odysseus, disguised as a beggar, tells his wife that he entertained Odysseus before washing his feet, on the grounds that he mentioned the clothes Odysseus was wearing. His wife surmised that it was true that the beggar had seen Odysseus, because Odysseus was wearing the clothes he said he was wearing. Aristotle then concluded that it was preferable for something impossible to happen to be credible than for something possible to happen and

impossible to be credible. A plot should not consist of unreasonable things. It's better not to have any implausible things in the plot; If there is something implausible, put it outside the layout, not in the main plot. [15] But if the absurd is taken, it is better to make such an unreasonable thing perfectly reasonable, which requires the poet's embellishing and concealment, and Homer is such a genius. Aristotle divided such epic into two categories: the viewer's dislike and the poet's glorification of art.

Aristotle carefully analyzed and compared the plot structure, the poet, the plot length and the rationality of the event, and put forward corresponding views and stipulations. Aristotle mainly discusses the tragic art in his "*Poetics*" and examines the epic from a comparative standpoint. The epic is the reference for the study of tragedy. The tragedy is superior than epic, but Aristotle still speaks highly of *Homeric Epics*, as it is a highly "dramatic epic," which he regards as far superior to chronicle epic. However, according to the research results of international epics, oral epics are the original form of epics, and narrating the stories of gods and heroes is the duty of epics. It is a pity in the history of Western epics that Aristotle's dramatic epics objectively limited the diverse inheritance of Greek epics and the research horizon of later epics.

#### IV. EPIC GENRE AND COMPOSITION

At the beginning of Chapter 24 of "*Poetics*", Aristotle made a request for the genre and components of epics: "Furthermore, the genre of epics should be the same as those of tragedies, namely, simple epics, complex epics, character epics and misery epics. *Iliad* is a simple epic of suffering, while *Odyssey* is complex. The characters are also revealed. The duo are superior to other epics in terms of language and thought." [16] Aristotle's classification of epic is also based on the classification of tragedy. In Chapter 10, the classification criteria of tragedies are explained: "It is obvious that the action the plot imitates can be simple or complex, so is plot." [17] The classification of tragedy is based on the action imitated by the plot: the first element of tragedy.

Aristotle thinks that the action imitated by the tragic plot can be divided into simple and complex. "Simple action" means "action that is coherent, in which change is not abrupt and is accompanied by discovery." [18] Chen Zhongmei stated that the "change" here probably refers to the change in the fate of the characters. [19] In general, "change" refers to the protagonist's fate from favorable to adverse. "Coherence" is a requirement for the plot, and "unity" is a requirement for the beauty presented by the structure. "Complex actions" fall into three camps: The first is an action that involves discovery; the second is actions that involve "sudden shifts"; while the third involves the actions of the first

two. "Discovery" is the rediscovery of the identity of the person (the other party), is a process from ignorance to knowledge. The best discoveries happen at the same time as sudden shift, which can inspire compassion and fear. A sudden turn is "a change in the course of action from one direction to the other in accordance with the principle of possibility or necessity". [20] A sudden change of action caused by certain causes is bound to bring about countering effect, and Aristotle believes that such change is either possible or inevitable. The principle of possibility is that in theory, which may not happen in reality. The principle of necessity is logical and follows the order of cause and effect. The action becomes complicated if it involves discovery or a sudden turn. This is the basis of Aristotle's classification of epics. He considers *Iliad* a simple epic and *Odyssey* a complex one. The former is organized around the protagonist Achilles' wrath. The latter is structured around two clues: the first is Odysseus' return journey, and the second is that his wife is waiting at home for Odysseus, which contains a wealth of discoveries and turnings, especially discoveries. Besides "discovery" and "transformation", "suffering" is also an integral of the plot, mainly referring to destructive or painful actions. He regarded *Iliad* as an epic of suffering, and the tragic death of heroes such as Hector were an important basis for his judgment.

According to Aristotle, there are six elements determining the nature of tragedy: plot, character, thought, speech, verse and scene. The object of imitation includes plot, character and thought; the medium of imitation covers speech and verse; while the method of imitation belongs to scene. [21] These six components differ in their importance in tragedy: Plot, the root and soul of tragedy, is priority. Character comes second as tragedy can be a tragedy without it. Thought occupies the third place, especially referring to the ability to express opinions in a proper manner, that is, the ability of a tragedian to imitate his character and express his thoughts and opinions. Speech means the expression of meaning in words, especially the lines used in tragedy to be recited. The verse is the most important "decoration" of tragedy and plays the role of seasoning. Scene is the least important, it has something to do with costumes and props and other theatrical personnel, not with poetry.

As for the composition of epic, Aristotle said, "In addition to verse and scene, the composition of epic is the same as that of tragedy. In fact, the epic should also cover sudden shift, discovery, and suffering, as well as its words and thoughts. Homer was the first to employ such ingredients, and he did it well. In fact, two of his epics embody the content above." [22] It follows that plot, character, speech and thought are the common ingredients of epic and tragedy. On the basis of his research on the components of *Homeric Epics*, Aristotle puts forward these requirements, and on this basis he

gives dramatic classification and identification of the components. His classification of epic genres is also based on plot, which is the most important element of the epic. It can be seen that plot is the basis of Aristotle's poetics theory and the premise of the epic dramatization theory.

## V. CONCLUSION

The epic developed with the social and historical stages is the uncrowned king of art in the pre-writing period. However, the emergence of writing, a seminal creation, forced ancient epic out of stage. Aristotle elevated *Homeric Epics* a model according to his own poetic ideal and practical research, through which he became a pioneer in Western classical epic theory. In addition, his move serves as an important turn in the history of epic, from oral to written, from oral tradition to dramatization.

Aristotle's dramatic epic view and organic holism also directly influenced the epic study and creation of Horatius, Virgil, Vico, Goethe, Hegel, Belinsky, etc. Goethe's re-interpretation of Aristotle's organic holism expands the objects of metaphor in literature from animal to plant, which means that the study of literature develops from formalism to generative theory. It's no exaggeration to take Hegel the master of Western classical epic theory given his in-depth study of the nature and characteristics of epic. According to Yin Hubin, "It should be said that Aristotle's analysis of epic exerted seminal influence on later Western scholars. As a literary genre, epic becomes the predecessor of narrative literature. *Homeric Epics* has become a model of Western literary criticism and creation after a long period of refinement and repeated forging by countless folk artists and literary artists. Cultivated by classical studies and philology, Western epics developed along the Aristotelian paradigm and deepened people's understanding of the form and structure of epics." [23] The classical epic theory in Western poetics endures from ancient Greece to the 19th century, dominating Western epics for more than 20 centuries. It was not until the birth of oral formulaic theory in the 20th century that the international epics entered a new era, turning from written classical to live oral.

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# Bunin's Motives in Prose by L. D. Rzhevsky

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## ABSTRACT

**The article deals with the issues related to the artistic style of two outstanding Russian writers: I. A. Bunin and L. D. Rzhevsky, their deep creative connections. They are shown in the plot formation, plot structure of stories, novels and novels of both artists, which allows us to conclude about their deep typological community. In the literary heritage of L. D. Rzhevsky, there are purely Russian roots, the action of works is always connected with Russia in one way or another. This also indicates the manifestation of Bunin's motives in Rzhevsky's work, the presence of "eternal" questions, the search for spiritual harmony, which is found by faith in God.**

**Keywords:** *literary heritage of L. D. Rzhevsky, Bunin's motives in his work, "eternal" questions, search for spiritual harmony, theme of Russia, deep creative connections of both writers*

## I. INTRODUCTION

The religious and philosophical search of Russian thinkers of the turn of the century was largely connected with the understanding of modernity as a link between the past and the future. From these positions, one of the cardinal problems was solved: "man and time". This is due to the fact that the end of the XIX - beginning of the XX centuries is characterized by a re-evaluation of values in philosophy, morality, art, awareness of the new role of the human person in the historical process. The problem of "man and time" is multidimensional, it includes many moral, political, and philosophical questions. The point of intersection of the interests of writers and philosophers was the human personality and its spiritual world. "Eternal" themes related to the concepts of Good and Evil; Life and Death; Time; Memory; Conscience; Truth came to the fore. Understanding the desire of contemporaries to participate in the historical life of the country, the writers rediscovered an important philosophical and aesthetic problem of kindness, compassion, mercy, the limits of reason, the use of physical and intellectual forces, comprehended the moral side of technological progress, actively responded to various philosophical disputes, and within which the original Russian philosophical thought developed rapidly.

The literature of the beginning of the century is marked by intensive philosophical searches, attention to the individual. Interest in the fate of man in relation to the fate of the country was shown by both philosophers

and artists. The acute problem: "personality and society" - caused increased attention to the creative heritage of Dostoevsky and Tolstoy. The philosophical depth of comprehension of life, intense search for the spirit, and moral conflicts in the works of these artists made the problems of their creativity consonant with the moods of Russian society at the time of the border.

They defended the idea of moral improvement of man, the disclosure of his creative potentials through the service of God as the highest truth, justice, goodness, beauty. They considered creativity to be the hypostasis of God, and they saw the sources of art in revealing the secret meaning of reality. The religious and ethical teaching of "Eternal Femininity" - Sophia was the center of their attention.

In the philosophy of the "silver" century, particularly in the philosophy of unity, revealed the richness of the meanings of Femininity have been analysed widely discussed in society the relationship between men and women, reflecting the attention of Russian philosophers to study the problems of Women and Femininity.

The specifics of Russian sophiology, the cult of Sophia in the intellectual space of the "silver" age is its merging with the cult of Eternal Femininity. The idea of Eternal Femininity - both as a feminine principle in the Divine and as a metaphysical principle-was extremely popular among sophologists and beyond.

## II. ETERNAL QUESTIONS: LOVE AND DEATH IN THE WORKS OF I. A. BUNIN AND L. D. RZHEVSKY

The archetypal motif of a woman-mother, Savior, defender, Keeper of the secret of the continuation of the human race allows us to characterize this motif as one of the dominant in the culture of the "silver" age. The concept of femininity in the philosophy of unity was considered in different aspects: ontological, epistemological, axiological.

Platonism and the patristic tradition, which were reinterpreted by Russian philosophy, led to the understanding of the world as internally related to God. Category of femininity is manifested and the Wisdom of God in the Soul of the world, the mother of God, was understood in the philosophy of unity as a binding start, condition, justifying the possibility of divine-human unity.

One of the features of the philosophy of the "silver" age is its steady interest in understanding the ontological aspect of femininity. The origin of the metaphysics of femininity takes place in the bosom of the doctrine of Sophia-the Wisdom of God. This teaching was intended to provide answers to many current worldview problems of the time. According to the memoirs of Leo Tolstoy: "The beginning of the nineties and the end of the nineties is a huge turning point... a new path has opened for humanity. The outline of the religion of the future appeared. The breath of the Eternal Wife passed."

"In Femininity - the secret of the world", - writes S. N. Bulgakov, and this secret the philosophical thought of the "silver" century tried to learn, treating masculinity and femininity as "cosmic and metaphysical principles".

Bunin went to the "eternal", femininity as the secret of the world through the comprehension of Russia, the Russian soul. Bunin is also close to the idea of determining the value of the individual in relation to Nature, Russia.

One of the "eternal", timeless themes in Bunin-love - the most beautiful and trembling feeling in the soul of people. Bunin's hymn of love sounds with tragic notes. This often happens not because the lovers are separated by insurmountable obstacles, distances, and inequality. [1] Love is almost always mutual, perfect, harmonious, but it lasts only a moment, and, flaring up brightly, suddenly fades. Bunin seems to be afraid to prolong the happiness of his characters, he is not sure that the period of romantic love or a violent outburst of passion can be preserved by long years of cloudless family happiness. Love is like an Epiphany, an obsession, a "sunstroke".

This is the feeling that comes to two people suddenly drawn to each other-a Lieutenant and a beautiful stranger, whose names we do not know (the story "sunstroke"). Bunin's heroes are secretly aware that true, great happiness is so strong that a person can not bear this burden, and if they try to prolong the moments of happiness, "everything will be spoiled".

Love, too, like all eternal things, is connected in Bunin with memory. Bunin always sang of love, rightly believing that the human soul is strong with it, in moments of love people open up brightly. He remained faithful to this theme in emigration. Already in his declining years, the writer created a series of short stories "Dark alleys", which he worked on for 12 years - from 1937 to 1949. The complete edition contains 38 stories. Bunin called "Dark alleys" a "book of love", it seems to sum up the writer's work. The title of one of the early stories that formed the core of the book became the title of the entire series. Most of the short stories in the collection were created by Bunin in Paris. the writer's Memory took him to Russia, and he remembered what he had experienced long ago. Stories about love are very often tragic, ending in the death of the heroine or hero. From many of the novels there is a hint of sadness: this is the sadness of the irrevocable time of youth, this is the nostalgia - the years spent away from home, all reinforced it.

The theme of death in Bunin was connected with the theme of love, for love itself in Bunin, as already noted, is almost always tragic. It combines Love and Death, because the happiness of people in a world divided by social cataclysms is fragile, and at any moment it can end in an unexpected disaster. This understanding of Life, Love and Death especially characteristic of Bunin in exile when personal experiences in the days of distant youth, comprehended from the standpoint of a great deal of life experience the author experience times bitter years spent far from his homeland ("Dark alleys", "the Life of Arseniev"). Bunin before, in the pre-revolutionary period, took the borderline States of the human soul, putting life and death, joy and sorrow, doubts and hopes side by side. However, hopelessness and even despair are much more experienced by the characters of Bunin's prose of the emigrant period, and what, it would seem, should be imperishable - the beauty of a woman as a symbol of Beauty, Love-are transitory, like everything in the world. Death equalizes everything and everything, forgives and purifies (for example, the story "Transfiguration"), but it also acts as a judge, summing up human life. [2]

In love, life and death, Bunin tests his characters for moral strength, for how they feel their connections with Nature, with the primordial memory that lives in the subconscious in extreme situations of transition from one state to another.

Often Bunin's characters, having known the highest bliss of Love, leave life either voluntarily, consciously (Madame Marot from the story "Son"), or by chance, fate ("Easy breath", "Henry", "Natalie", "Clean Monday") [3].

Already in the twilight of his days, Bunin said, "We live by all that we live by, only to the extent that we comprehend the price of what we live by. Usually this price is very small: it rises only in moments of rapture - the rapture of happiness or misery, the bright consciousness of gain or loss; still-in moments of poetic transformation of the past in memory." [4] In these brief words, the artist himself reflected the main thing in his concept of the world and man: memory, insight, life.

The analysis of the process of artistic creativity of I. A. Bunin and L. D. Rzhevsky makes it possible to reveal a pronounced connection between these writers on the ideological and philosophical and plot-compositional planes. Russia was the eternal value of both artists.

We can assume that without the book of I. A. Bunin "Dark alleys" one of the key novels of L. D. Rzhevsky "Two lines of time" would not take place, as the impact Bunin's ideas (in formal and content levels) with "Two lines of time" obviously, in this work, L. D. Rzhevsky with special clarity determines the place of Bunin's traditions in his work. In the second story of the novel by L. D. Rzhevsky, called "Dark alleys", the author helps a young translator in working on the book of the same name by I. A. Bunin. The characters choose to translate stories that most clearly reflect Bunin's concept of love, life, death, beauty, suffering, purification, sin, and flesh.

### III. PUBLICATION OF "DARK ALLEYS"

#### ABROAD

A similar selection already took place in 1943, when I. A. Bunin transferred 20 stories of the book "Dark alleys" to the New York publishing house "Novaya Zemlya". This unique publication included only eleven short stories, meaning that the composition of the cycle was a "collective effort" of the writer and publishers, who were forced to make a selection. The book of stories was presented by I. A. Bunin to L. D. Rzhevsky with a gift inscription, about which the hero of the story L. D. Rzhevsky and says to the young translator: "I completely smite her by saying that I was acquainted with Bunin, that I received a copy of Dark alleys from him as a gift, and that this copy by a strange accident swam with me across the ocean and is now on a shelf in my apartment here." The characters of L. D. Rzhevsky select the stories "Stepa", "Tanya", "Henry", "Clean Monday", "Galya ganskaya" "and something else-all the true masterpieces of Russian erotic novels".

These Swedish and American selections differ, but in both cases it is a unique opportunity to trace the professional reader's vision of Bunin's concept of the world. In relation to L. D. Rzhevsky, the New York edition of "Dark alleys" is important in terms of understanding the problematic and poetics of the novel in the stories (novellas) "Two lines of time". Analysis of eleven stories in the new York edition of the book "Dark alleys" on the chronology of their creation and the movement of the author's idea led to the conclusion about the tragic connection of the philosophical pair love/death.

The book "Dark alleys" is a cycle of stories, which, like any cycle, has its own composition, General theme and idea. Each edition of the book-eleven and thirty-eight stories-represents a special cyclization; not only because these books differ in the number of stories, but also because of the special selection, arrangement of works-differences in composition [5].

The composition of the first edition is the result of the work of not only the author of the cycle. In the app from the publisher read: "Dark alleys" is published without author's proofreading. Unfortunately, the publishing house does not have the opportunity to communicate with I. A. Bunin. Meanwhile, it was forced to divide the book of the famous writer into two volumes. This volume contains only half of the stories that make up this book.

I. A. Bunin wrote to N. A. taffy on February 23, 1944: "This whole book is called after the first story - "Dark alleys", in which the "heroine" reminds her first lover, as he once read her poems about "dark alleys" ("around the rosehip scarlet bloomed, there were dark lime alleys"), and all the stories in this book are only about love, about its "dark" and often dark and cruel alleys.

As you know, the first of the two sections of the book has not undergone any changes during publication and is a sample of the author's own composition. It is in the first section that we observe the discrepancy between the author's composition and the chronological composition. How to explain this and what follows from it?

The second section of the cycle is a combination of the author's composition with quantitative publishing edits.

The chronological composition of the first section builds a consistent ideological series of seven stories:

- "Caucasus": unloved-unhappy, but also loving happiness instantly;
- "Ballad": God instills madness in love, but violence is a sin without forgiveness;

- "April" and "Stepa": unrequited love, repetition of the first happiness cannot be found in new meetings: the flesh is satiated, and the heart?
- "Muse": love has no other morality, only the will and the will;
- "Late hour": life will pass, as if not lived: year, cities and cemeteries, but will remain only love, that, once glittering, died;
- "Dark alleys": the first love passes so imperceptibly, but it turns out to be the only one and remains the brightest moment in human life. The rest of my life is just a "Wake" of my first love [6].

This philosophical position is reflected in the stories 'plots: plot structure of the first partition from a temporary odnoplanovye moves to dublinbet: in the stories "Late hour" and "Dark alleys" basic story antinomy - time (memories) and think belonging to the remote past of the characters. Actually, the change and comparison of time plans occurs in the story, forming the basis of the movement of the collision, making the story as a plot whole; but in the last two (chronological composition) stories, this becomes a functionally different character: the comparison, the change in time turns from a method of plot design to a plot-composing antinomy. "Late hour" and "Dark alleys" are the final stories for the first section. But these are two sides of the same outcome: the philosophical and the eventful.

The chronological composition of the first section is characterized by the gradual aging of the hero. The heroines of all the stories except "Dark alleys" are young. But in "Dark alleys", the temporary antinomy introduces a young Hope into the actualized plot, creating another symbolic plan - at the level of the nomination:

Hope remained – one of all the women of the first section;

Hope was, like all of them, but it remained – on a different level even than the "remain" male heroes: a strong man, capable of "strange" love in his "eternity". And the hope of life did not leave the first section.

The originality of the author's composition of the cycle is in the introduction of the story "Dark alleys" to the beginning of the book. The associative conditioning of the other stories by the dominant seems absolute. The chain of ideological and motivational connections closes in the "Late hour" and forms the first section of the book. It is characteristic that the name "Dark alleys" is semantically broader (as a metaphor) than the name "Late hour": first, it absorbs it, as if emphasizing the relationship of the dominant and secondary, but, secondly, it echoes it in the world of associations: dark alleys are both evening and night, and solitude; it is an

idyllic backdrop that every person needs, but that collapses so inevitably. It is "Late hour" - "bridge" to the second section: in "Dark alleys" the heroine lives, and in "Late hour" – died.

The second section of the book "Dark alleys" was significantly reduced by the publishing house "Novaya Zemlya". The New York edition includes "rusya", "Tanya", "In Paris", "Natalie". The stories in the series are arranged in the order they were created.

The second section gradually establishes a dialectical dualism: life – death. This antinomy is fixed here as a mandatory plot component. The idea of the second section is as follows:

"Rusya": "Amata nobis quantum amabitur nulla" - and there will be no more love: it was already there.

Tanya: happiness in love is instantaneous; it is the center between life and death. Death equalizes everything.

"In Paris": love - under the sign of circumstances and separation, the love of the elderly - under the sign of death. Death is cruel, it takes away the last happiness.

"Natalie": death is always near. Walking the road of life to love, you come to death.

Not subjected to a New York editorial, the second section carries the idea of death in waves.

I. A. Bunin in "Dark alleys" each story has a Chapter of one book. Taken separately, in itself, the story is sometimes obscure and may even be unacceptable in a moral and ethical sense, but together with other stories, it fits into the framework of the General mood, which is manifested in a variety of "refined and disjointed" experiences.

The idea of the Bunin cycle was conveyed to the reader:

Hurry to live and love! Man is given so little, and this little is at the very junction of the happiness of life and the hopelessness of death.

The title of Bunin's story "Dark alleys" is an indication of space-time relations. "Alleys" is space, and "dark" is a temporary metaphorization. The chronotopicity of this name is undeniable and charming in its deliberate theoretical illustrativeness. Among other things, "Dark alleys" - trimetaphorizirovannoe title: N. p. Ogareva "stood dark Linden alley" - description, "subject + color". The first metaphorization occurs when transferring words from the landscape description to the title, the second – when transforming the expression by replacing "alleys of dark Linden trees" with "dark alleys", the third – when giving the title a Hyper-plot meaning (see the quoted letter of I. A. Bunin to N. A. taffy from 23.02.1944 about "dark" and

most often very dark and cruel alleys of love, as well as the difficulties encountered with translating the title of the cycle into English: "it turns out something very bandit").

The Association and the story's plot caused by it are linked by the use of the borrowing technique. The experience of N. P. Ogarev and the experience of I. A. Bunin merged in the short story "Dark alleys". Comprehending the plot world, the reader sees the plot situations with the artist's eyes and, having risen to his aesthetic position, discovers the deep meaning of the image.

#### **IV. I. A. BUNIN AND L. D. RZHEVSKY**

So, one of the most important events of the writer's life in exile was his acquaintance with I. A. Bunin, which in many ways predetermined the creative manner of L. D. Rzhevsky. The artists corresponded and exchanged opinions about each other's works. The artistic manner of I. A. Bunin became close to L. D. Rzhevsky, and his works were often based on the Bunin model of associative, lyrical prose. The ways of formation of plots of small epic forms of both writers were often common - creative thought and its implementation moved along a characteristic vector: from Association, impressions to their lyrical plot embodiment. This is how L. D. Rzhevsky's stories "Raspberry jam", "Across the Strait", "half-Winged angel", "Beyond the outskirts", "half a Dozen talents", "Rowan rosary", "Through binoculars", "Pensive old man" and others are constructed.

Rzhevsky constantly thought about the fate of emigration, about the connection of its "waves". These reflections found a successful embodiment also in the medium and large of his epic form-stories and novels. The writer's characters are often autobiographical, and the plots of his works reproduce the real past of the writer and his country factographically. The bearers of the author's ideas are different characters-emigrants.

The deep creative connections between L. D. Rzhevsky and I. A. Bunin are particularly evident in his novel "Two lines of time" – a tragic story about the fate of generations in different political and temporal conditions. Iya Shor and Yuta are two different aspects of the author's life, connected in his heart by a single timeless thread-love, through which both the concept of duty and the necessity of moral choice are refracted. The Chapter from L. D. Rzhevsky's novel "Two lines of time", called "Dark alleys", really became a real era in the life of the author and his heroine.

#### **V. CONCLUSION**

The vast majority of L. D. Rzhevsky's works are characterized by fragmentary, mosaic, kaleidoscopic, and montage compositions. His works of various

volumes are divided into conditional parts-fragments that are connected with each other by a psychologically associative layer of memories and impressions. The study of plot formation and plot structure of stories, novellas and novels by I. A. Bunin and L. D. Rzhevsky allowed us to draw a conclusion about their deep typological commonality.

In his works, L. D. Rzhevsky raises issues that are close to many Russian readers: the concept of moral duty to people, faith in God, the fight against lies and fear, the problem of moral choice. The literary heritage of L. D. Rzhevsky has purely Russian roots, and there is almost no work in which the action is not somehow connected with Russia.

The idea of L. D. Rzhevsky, expressed in the novel "Two lines of time": "God is harmony", seems relevant. In other words, a person who finds God in himself also finds spiritual harmony.

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# Study on the Value Identity of Chinese and Vietnamese Culture of Song Genius

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## ABSTRACT

The geographical proximity and cultural homology make the cross-border peoples of China and Vietnam have common ground in many areas such as religion, beliefs, and living customs. A comparative study is made of the culture of Song Genius derived from the legend of Third sister Liu, which is widely circulated in the Lingnan region of China, and the Song Genius culture, which has evolved from the beliefs of neighboring Vietnam's mother road, expounds the origin, connection, connotation, and future development trends between the two. Then it explains the value of the two in production and life, and further enhances the important position of the Song Genius culture in the cultural exchanges between China and Vietnam and the need to strengthen the unity and integration of the friendly nations.

**Keywords:** China and Vietnam, song genius culture, value identity

## I. INTRODUCTION

Vietnam, a beautiful Southeast Asian country, is adjacent to Guangxi, Yunnan and other places in the south of China's territory, that is, the east of Indochina Peninsula. Its geographical ecology is also very similar to that of these two places. The national culture is deeply influenced by China. As a highly condensed national spirit, Vietnamese literature and art have far-reaching origins with Chinese literature and art.

## II. TRACING THE HISTORICAL SOURCE OF CHINA AND VIETNAM

The northern region of Vietnam was called "Jiaozhi" in ancient Chinese history. In the book of "Han Shu-Geography" written by Ban Gu, a famous historian in the Eastern Han Dynasty, the "Jiaozhi, Jiuzhen and Nanhai" mentioned in it are the ancient names of some places in today's Vietnam. <sup>1</sup>These three places are adjacent to "Cangwu, Yulin and Hepu", while the latter is located in Guangxi Province.

After First Emperor of Qin Dynasty unified the six kingdoms, the northern part of Vietnam began to be the territory of the great Qin Empire. Then, in the Western

\*Fund: Research on the inheritance and protection of Third sister Liu's music culture in Guangxi from a new perspective", a project of humanities and social sciences of Guangxi Education Department in 2015 (project number: ky2015yb020).

<sup>1</sup> Gong Yigu, (Tang) Yan Gushi Noted. "Hanshu-Geography" [M] (Middle Volume), Beijing Zhonghua Book Company, 1974, P56.

Han Dynasty, Emperor Hanwu, who had a strong military strategy, overthrew the separatist rule of the South Vietnam Empire and divided the three counties set up by the Qin Dynasty into nine. It can be said that since the Qin Dynasty, Vietnam has always been attached to China's ancient feudal rule. In 968 A.D., that is, during the Ming and Qing Dynasties, Vietnam finally broke away from the absolute rule of China's feudal dynasty and established its own dynasty. After several dynasties and generations of development and expansion, its territory continued to develop, but it was always a vassal state of China. In August 1945, Vietnam broke out the national democratic revolution, and established the Democratic Republic of Vietnam, which was changed into the Socialist Republic of Vietnam 31 years later.

Today, more than 90% of Southeast Asian countries, including Vietnam, have migrated from China. Most of them are of the same origin as the indigenous peoples in Lingnan area of China, especially in Vietnam. The main ethnic groups, such as, Vikings or Vietnamese and Annan people, are Luoyue people, one of the Baiyue people widely distributed in South and East of China in ancient times, and most of their ethnic minorities are the descendants of "Southwest Yi nationality" and "Nanman". <sup>2</sup>The main ethnic group in Vietnam is the Jing nationality. In the hills, plateaus and valleys of the upper reaches of the Red River, there are other ethnic groups in Vietnam, such as Miao

<sup>2</sup> Rui Yifu. "Chinese Nation and Vietnamese Nation", "The Collection of Sino-Vietnamese Ethnic Groups" [C] (Part 1), 1956, P79.

nationality, Yao nationality, Dai nationality and Khmer nationality, which are similar to China. It is a multi-ethnic intergrowth country.

### **III. INTERCULTURAL COMMUNICATION BETWEEN CHINA AND VIETNAM**

Some ethnic minorities in China and Vietnam still have a lot of ancient Luoyue heritage. Among them, Zhuang nationality in Guangxi and Tay nationality and Nung nationality in Vietnam are known to be the closest cross-border ethnic groups. Tay nationality and Nung nationality are large-scale ethnic minorities in Vietnam. They have been living next to Zhuang compatriots, in the border between China and Vietnam. There are similarities in language, belief and living customs among the nationalities with same root and same origin. The specific performance can be summarized from the following four aspects:

#### *A. Religious belief and leader worship*

The religious beliefs in Vietnam are similar to those in China, including Buddhism, Taoism and the local Gao Dai religion in the southeast peninsula. Among them, Taoism in China has the greatest impact on the religious beliefs of the Vietnamese people and is widely accepted. There is no clear statement on the time when Taoism was introduced into Vietnam. It is only known that it was around the turn of the 2nd and 3rd century AD. Taoist secular gods are the gods of this religion, such as Guan Gong and the Kitchen god, which are also popular in many places in Vietnam. At the same time, the Tay nationality and Nung nationality in Vietnam and the Zhuang nationality in China all share the same plot of leader worship. For example, there are heroic deeds of Nung Zhigao, a hero of Zhuang nationality in the Northern Song Dynasty. In Jingxi county and Tiandeng county of Guangxi, it is widely spread in other places. In Jingxi and Tiandeng counties, there are Nung Zhigao temples built by their descendants in Jingxi and Tiandeng counties. To commemorate this, there is also a Nung Zhigao temple with good attendance built on Bama mountain in Vietnam, with the inscription "本庙农志高大王将君之位" (temporary memorial tablet of Nong Zhigao). In addition, Vietnamese people will build temples for famous historical and cultural celebrities, such as "Bentou Temple" for sacrificing Ma Yuan, the founding General of the Eastern Han Dynasty, and "Guandi Temple" for worshipping Guan Gong, the martial Saint, while people in the coastal areas are more keen on building "Tin Hau Temple", which is the "Mazu" believed by Chaoshan to protect the navigation safety.

#### *B. Language*

In terms of pronunciation, words, sentence patterns and even modal particles, the Tay nationality, Nung

nationality and Zhuang nationality in Vietnam have the same characteristics in language and culture. In Vietnam, the languages of Tay nationality, Nung nationality and Dai nationality (part of them) belong to the Tai-Kadai language family as well as those of the Zhuang Nationality in Guangxi and the Dai nationality in Jinping, Yunnan Province. And it has a very obvious Chinese characteristic in the grammar. As early as the end of the 19th century, some European and American scholars proposed that the Zhuang-Dong dialects of Vietnam, Thailand, Myanmar and other countries were of the same origin. Based on this, the ethnic minorities who used these languages were all the ethnic groups separated from the ancient Luoyue nationality in a certain historical period. Under the influence of Han culture,<sup>3</sup>Tay nationality and Nung nationality created "喃" (nan), which is almost the same as the vernacular character of the nations and ancient Zhuang nationality, to recite poems and even compose their own traditional narrative poems. Before the boundary line between China and Vietnam was clear in the 11th century, the language and characters of Tay nationality and Nung nationality (now called Tay-Nung nationality by the Vietnamese government) were the same as those of the ancient Zhuang people in China, that is, the creators of Luoyue culture. There was no barrier to the communication between the two sides, and the grammar mostly adopted the Han grammar, so it was almost impossible to distinguish the differences between their languages and cultures.

#### *C. Diet*

In terms of diet, the most able to reflect the similarities between the two is the five-color glutinous rice. Five-color glutinous rice is one of the products of rice culture, also known as colorful rice or Qingjing rice. It is a necessary food for the traditional major festivals of Lingnan ethnic minorities (such as March 3, May 5, Huapo Festival, etc.). In the Guangxi Zhuang Autonomous Region, cooking glutinous rice in five colors has become a necessary activity for every family every year on March 3 and the Qingming Festival. This entrusts people's good wishes, with a hope of good weather and bumper harvest in the new year. In addition, the rice will be divided into five bowls, with a red egg in the middle of each bowl to show good luck. On the Qingming Festival, the Zhuang people also use five-color glutinous rice as a sacrifice to commemorate their relatives and express their grief. Similarly, the customs of the Tay nationality in northern Vietnam are quite popular. Even its pronunciation is the same as that of Yongning adverbial ("Ngaizndangq", similar to "Yalang"), which means "five colors and five elements". In addition to white, there is glutinous rice in

<sup>3</sup> Wu Sanqing, Chen Yiyuan. "Proceedings of the International Academic Conference on East Asian Chinese Literature and Folk Culture" [C], Taipei Yuxue Bureau, 1981, P56.

four colors, namely red, yellow, green and purple, which is dyed with four different plant pigments. In addition to entertaining distinguished guests, it is also an important food for offering sacrifices to ancestors, offering sacrifices to gods and celebrating witchcraft ceremonies.

#### *D. Motherhood belief and goddess worship*

Both China and Vietnam have the custom of respecting Huapo, who is the God in charge of fertility in the eyes of Zhuang nationality, Tay nationality and Nung nationality. Whether a woman can get pregnant successfully depends on whether Huapo is willing to give her flowers. In addition, Huapo is also the patron saint of young children. In order to ensure safety or give birth to a noble son, people will offer sacrifices to Huapo on the first and fifteenth day of the lunar month. There are different groups of "Huapo Festival" for Zhuang Nationality in China and Tay-nung nationality in Vietnam. Its solemnity is equivalent to the "March 3rd" and Qingming Festival of Zhuang nationality every year, which is to be solemnly sacrificed and celebrated.

In some ethnic minorities in Vietnam, there is also a belief in motherhood, which worships mother as the highest belief, and believes that mother is the greatest in nature, and she protects people's health, safety and longevity. On the basis of this belief in motherhood, there are many external forms of expression, such as some singing arts and folk plastic arts. In Vietnam sites of the late Paleolithic age, some small Ivory stone statues have been unearthed, most of which have large chest and broad pelvis, showing maternal brilliance.

In Vietnam, the oldest belief similar to China belongs to the belief of Nvwa. In some rural areas of Vietnam, there are Sixiang Nvwa Temple or simple Nvwa temple. The worship of Nvwa embodies the most primitive belief in reproduction. Based on this, "mother" has naturally become the "Mu God" in the minds of Vietnamese people to create all things in the universe.

In the process of blending with foreign culture, Vietnam's national culture has been constantly enriched and improved. The mythological elements in ancient Chinese culture and the persistent and brave female images in ancient China in the long history have been absorbed into Vietnamese culture and become the prototype and support of its culture. The primitive female worship culture originated from reproductive worship in Vietnam has been upgraded to a higher level of goddess worship, which is integrated with the Chinese Goddess culture, and exudes the common spirit of cross-border ethnic groups of the two countries.

## **IV. VALUE IDENTIFICATION OF CHINESE AND VIETNAMESE CULTURE OF SONG GENIUS**

### *A. The origin of song genius culture*

According to Sun Fanggui's "Biography of Third sister liu", the original name of the song genius was Liu Sanmei, and his grandfather was Liu Chenzhi of Miao nationality. She was born in the fifth year of Shenlong emperor of Tang Dynasty. Third sister liu has been known as a song genius in the Ming Dynasty.<sup>4</sup> It is said that her grandfather met a fairy in Tiantai Mountain. According to this, she was called "song genius". According to the book<sup>5</sup> "Yudi Jisheng · Sanmei Mountain" by Wang Xiangzhi, a geographer in the Southern Song Dynasty, there is a detailed account of the legend of the song genius. It is said that Third sister liu and her brothers lived in Zhongjian village, along the Zhongjian river, Luocheng, Guangxi, and she was called Third sister liu because of their third child. She is famous for the innocent and elegant, hard-working, kind-hearted, and good at singing. Therefore, she was chosen as a concubine by Mo Huaiyuan, the rich man of Mo Village. According to the local custom, Mo selected three people to sing to Third sister liu, but they were all defeated. Third sister liu drifted to Liuzhou and Qixingyan of Guizhou Province. She sang for seven days and seven nights, and finally became yellowbird, flying together with their lovers. The legend of Third sister liu is widely spread. There are similar legends of Third sister liu in the whole Lingnan region, including Guilin, Liuzhou, Gongcheng, Fusui and other cities (counties) in Guangxi, as well as that in the minority areas of Hunan, Guangdong, Yunnan and Guizhou. In the process of spreading the story, the legend of Third sister liu has become more and more colorful with the continuous description and enrichment of people of all nationalities. After the founding of China, especially after the founding of Guangxi Zhuang Autonomous Region, Third sister liu culture has also been valued and welcomed by the local government and the broad masses of people. In September 2001, at the seminar on Third sister liu's cultural brand, the Propaganda Department of Guangzhou District Party committee of Yizhou city established Third sister liu as a folk singer and "song genius" of Zhuang nationality in China.

The legend of song genius, as well as the songs, operas and film and television work "song genius", has inherited and promoted the unique regional culture and humanistic spirit of Guangxi, namely, beautiful and natural scenery, simple and natural good folk customs, and beautiful and moving folk songs. Only beauty and wisdom cannot make Third sister liu, a legendary figure

<sup>4</sup> Li Zhunan, Luo Ergang. "Historical Materials of Third sister liu" {N}, Guangxi Daily, 1986-11-25.

<sup>5</sup> Cao Tingwei. "Dictionary of Guangxi Folk Stories" [K], Guangxi Education Press, 1993 P321.

handed down from mouth to mouth, and the national image and national spirit that she embodies are the characteristics worthy of spreading. Third sister liu is respected as the "song genius" of Zhuang people, which may be related to the matriarchal attachment complex left over from the matriarchal society in the primitive worship. It also shows the female cultural tendency of the Zhuang nationality that is good at singing and dancing and the traditional culture of respecting women. Third sister liu has become a famous artistic image in China and foreign countries, and is also a symbol of Guangxi national culture and folk song culture. It can be said that China's song genius culture refers to "Third sister liu" culture.

### *B. The connotation of Chinese "song genius" culture*

The appellation of "song genius" embodies people's respect and worship for Third sister liu, and reflects the integrity and spirit of the whole nation. Thus, the image of Third sister liu is upgraded to the image of Guangxi, Zhuang nationality and folk song. The process of Third sister liu's transformation into the image of Guangxi, Zhuang nationality and folk song is also described. Therefore, "song genius" is the accurate positioning of Third sister liu's image. "Song genius" can not only reflect the temperament and talent of Third sister liu, but also show the cultural connotation and details.

1) *Taking the national spirit as the moral*: Third sister liu is a representative of the song genius culture. Her folk songs carry a large amount of human cultural information, reflect the positive and optimistic national spirit and national centripetal force, and are full of unique ideological character, psychological quality and aesthetic taste of Zhuang people. The image of song genius in "Third sister liu" is the ideal embodiment of Zhuang people's resistance to class oppression and exploitation, and it is also the perfect presentation of Zhuang people's national quality of integrity, courage, wisdom, diligence and good song.

2) *Being in the form of song fair*: Guangxi is a sea of folk songs. Zhuang people are fond of singing, and song fair is a symbol of Zhuang culture. Since ancient times, singing in antiphonal style, singing for competition, and the song appreciation have been the survival mode and entertainment tradition of Zhuang people from generation to generation. The reason why singing has become the characteristic of Zhuang nationality can be found in Liu Xifan's book "Lingbiao Jiman-the reason why the barbarians like singing", that is, the Zhuang people think that singing is an essential activity in life. Singing can divert people from loneliness, help to seek lovers, broaden their horizons, enrich their knowledge and educate the foolish people.

<sup>6</sup>It can be seen that Zhuang people use this kind of values to examine their own values and the value functions of social and cultural activities. People who are good at singing can not only win support and fame, but also show their values of life and love to the people around them. Since the film "Third sister liu" was on the screen, it can be said that it has been admired by many people for a long time. Among them, the most eye-catching segment is the singing scene between Third sister liu and the talents. In Guangxi, the hometown of Third sister liu, similar events are held every year. Third sister liu culture is expressed in the form of song fair, which has unique and artistic charm.

3) *Taking Entertainment as the root*: The core reasons why the song genius culture of "Third sister liu" has never faded lie in its unique cultural connotation of entertainment and revelry. This is extremely rare in ancient Chinese legends and fairy tales. Similar to the four major love legends of the Han nationality, namely, "Cowherd and the weaving maiden", "Lady Mengjiang", "Madam White Snake" and "The Butterfly Lovers", the song genius culture of Third sister liu also shows the national spirit of the times in pursuit of freedom and resistance to oppression. The only difference is that it is based on the root of entertainment and carnival. With the help of the singing tradition and song fair culture of the Lingnan ethnic minorities, especially the Zhuang nationality, it is rooted in the natural cultural gene of advocating nature and loving freedom, and has become the symbol of entertainment and carnival in Lingnan national culture. Song genius culture fills in the heavy shackles and defects of Chinese traditional culture, which overemphasizes etiquette, suppresses personality, and overcomes self-restraint. It is a concentrated embodiment of the confrontation between popular culture and orthodox feudal culture.

### *C. The performance of song genius culture in Vietnam*

The special geographical location of Vietnam and China, the ethnic homology and the special attribute of the long-term cultural penetration make the song genius culture naturally introduced into Vietnam. In addition, the motherhood and goddess belief advocated by Vietnamese people since ancient times are all based on female images, and the introduction of song genius culture is also rooted in the soil worshipped by Vietnamese local women images and germinated in this life. According to the research and analysis of famous cultural scholars, the legend of song genius is widely spread in most counties and cities of Guangxi Province, such as Guigang, Guiping, Rongxian, Cangwu,

<sup>6</sup> Liu Xifan. "Lingbiao Jiman"[M]. Beijing: Commercial Press, 1934, P121.

Mashan, Donglan, Yizhou, Liuzhou, Rongshui, Laibin, Xiangzhou, Lingchuan, Leping, etc., affecting many ethnic groups, such as Zhuang, Han, Miao, Yao and other ethnic elements, and Daxin, Qinzhou, Qingzhou, and Chongzuo which border with Vietnam are also among them.

Since ancient times, song fair is the most important form of song genius culture. It not only exists in Guangxi, but also exists in the border areas with Vietnam. Qin Guiqing's "Third sister liu" recorded the origin and geographical location of the song fair along the Sino-Vietnamese border. Zhen'an Prefecture on the Sino-Vietnamese border called the song fair "Xiang Dan", or "Dan" for short. Setting the song fair is called "Qi Dan", the site of song fair is called "Po Dan", and the date of song fair is called "Min Dan". Taking the country fair in Thành phố Cao Bằng as an example, there are two types of the date of singing fair. First, there is a fixed period and place; second, the day of Qingming Festival is the day of song fair, that is, the day of Qingming Festival is the same as that of traditional market fair. The ninth day of the first month is the song fair of Shuojiang, which is called Danxiang Shuo. Shuojiang is a traditional site of song fair in Huguang County, Thành phố Cao Bằng. It is also a trading point of border trade. Every fourth or ninth days is a fair day. Shuojiang is adjacent to Pingmeng street in Napo County of China. The name of Pingmeng street is Xiang'ai, that is, Pingmengai fair. The fair data is on March 3 and 8, and the song fair is on March 28. The border people of the two countries usually trade with each other in the market and exchange songs on the day of song fair. There is a Nung Zhigao temple near shuojiang. It is ceremoniously worshipped on the day of song fair, and the incense is especially prosperous. On the day of Shuojiang song fair, witches were invited to recite scriptures in the temple, and the men, women, old and young who attended the song fair were driven to worship in the temple, which became a scenery of Shuojiang song fair. On the day of Qingming Festival, the fairs in Shanglang and Xialang counties under the Chongqing government were held. If the fair period is the same as that of the Qingming Festival, this fair is song fair, and other fairs arrange song fairs in the order of each festival on the day after Qingming Festival.<sup>7</sup>

In addition, the Jing nationality, the main nationality of Vietnam, has this tradition. It is also known as "Hajie Festival", which is the biggest festival of the nation. "Ha" is the pronunciation of Vietnamese Jing language, including the meaning of "song" in Chinese. There are also various versions of folk stories in this festival. Among them, the most typical legend tells that a song genius came to the three islands of the Jing nationality in ancient times. In the name of teaching everyone to

sing, he encouraged and mobilized the people of Jing nationality to stand up, resist feudal oppression and fight for freedom. In memory of this song genius, people built "Hating" and regularly sang songs here, which gradually evolved into a festival. The song genius here probably refers to Third sister liu<sup>8</sup>. Hajie Festival is a traditional festival of the Jing people in the border area between China and Vietnam. It is usually celebrated in June or the tenth day of August or the fifteenth day of the first month of the lunar calendar, that is, the Lantern Festival. The festival lasts for three days, and the people stay up all night singing and dancing.

It can be seen that Vietnam's song genius culture can be basically identified as originated from China's song genius culture. Both belong to the same cultural form with the same origin and share the same form of expression — song fair. Both of them bear the local matriarchal belief and "goddess" worship complex in terms of humanistic connotation, reflecting the common national cultural connotation of the two countries: the life values of advocating freedom and liberation of nature, the social values of respecting women's social status, and the collective values of unity and cooperation and national integration. Both reach a consensus on the values of humanity, society and collective, so that the song genius culture occupy a place in the intangible cultural heritage of the traditional minority culture.

## V. THE INHERITANCE TREND OF SONG GENIUS CULTURE IN THE NEW ERA

Third sister liu is a well-known image of "song genius" in China and foreign countries. The image has been created, spread, enriched and developed for a long time. All of these are inseparable from the accumulation and inheritance of historical culture. It is a landmark of national culture, regional culture and folk culture. Against the background of globalization, especially under the guidance of new ethnic policies such as "the Belt and Road Initiative", national integration, international exchange and cooperation advocated by China, there are different degrees of cooperation and interaction among different nationalities and neighbors. Nowadays, the pure national culture which is completely free from any culture and isolated from the outside world can hardly be seen in the long run. In the process of its historical development, song genius culture has been constantly integrated with other national cultures and the cultures of the times. From a kind of original ecological folk art which was handed down orally in the field, it has

<sup>7</sup> Qin Guiqing, "Third sister Liu" [M], Nanning: Guangxi Nationalities Publishing House, 1992.

<sup>8</sup> Nong Xueguan. "The Story, Songs and Proverbs of the Zhuang Nationality" [J], contained in "Academic Exchanges in Thailand—Ethnic Research", P25, edited and printed by Guangxi University for Nationalities in May 1986.

gradually transformed into a well-known ethnic cultural brand and become the synonym of Guangxi Province. With the increasingly frequent and close cultural exchanges between China and ASEAN, the derivation and inheritance of song genius culture will be bound to have a new posture and new charm.

#### *A. The new edition of "Third sister liu"*

At the beginning of 1960, the film "Third sister liu", which was produced by Changchun Film Studio and directed by Suli and starred by Huang Wanqiu and Liu Shilong, was popular for a time. The excellent acting skills of the actors, the beautiful scenery of Guilin mountains and rivers, and more than ten popular classic songs deeply attracted Chinese audiences in China and foreign countries and had great influences. In the 1980s, the song and dance drama "Third sister liu", directed and performed by Guangxi, made its debut in China, and then toured Southeast Asia for many times. There was an upsurge of imitating and singing Third sister liu's Ballads in Vietnam, Singapore and Thailand. In the summer of 2013, Guangxi Caidiao troupe redesigned and performed, and a large-scale color tune song and dance drama "Third sister liu" came into being. It has been touring in Thailand, Malaysia, Brunei, Cambodia and other Southeast Asian countries, and is highly sought after. Since the beginning of the 21st century, three different versions of "Third sister liu" have been published in Guangxi alone, including color tone, dance drama and drama. Against the new historical background, Third sister liu's ballad culture has renewed its vitality. "Third sister liu" has become an ambassador of cultural exchange and cooperation between China and ASEAN. In the process of spreading "Third sister liu" to Southeast Asian countries including Vietnam, it is necessary to properly consider the local customs, the original plot and language lyrics. On the one hand, it is required to train the performers in Guangxi to speak and sing in Vietnamese. On the other hand, it is better to train Vietnamese local singers to learn and sing "Third sister liu", so as to achieve language exchange and resonance, and realize real cross-border communication.

#### *B. Cross-border song fair*

It has become the consensus of Zhuang people that "all the songs in the song fair are the folk songs of Third sister liu". The song fair of Zhuang people has become an important base for inheriting and carrying forward Third sister liu's song genius culture. However, with the changes of the times and the urbanization, the song fair will also face the same cruel situation that all intangible cultural heritage faces. The scenery of traditional song fair is no longer, there are few singers, and the audiences of song fair are constantly losing. Therefore, how to save and protect the precious cultural wealth of the traditional song fair, how to develop and

utilize the environment and resources reasonably according to local conditions are the common goals of modern ethnic culture and art workers.

In the new historical period, the development, protection and inheritance of intangible cultural heritage are more arduous and meaningful. Intangible cultural heritage workers should not only rescue the original cross-border song fair, but also vigorously promote and expand these national arts. The original cross-border song fairs along the Sino-Vietnamese border include: Jiuzhou song fair, Huadong song fair and Ludong song fair in Jingxi, Tongzhong song fair and Naliang song fair in Fangchenggang, Shangshi song fair and Xiashi song fair in Pingxiang, Fubo song fair in Dongxing and, Jinlong Nungdong Festival and Xiadong song fair in Longzhou. These original cross-border song fairs should be implemented and improved as demonstration sites to bring the old with the new, so as to drive more cross-border song fairs in the surrounding areas to join. After forming a scale, they can hold song fair competitions or social activities on holidays (such as "March 3rd" in Zhuang township) to promote mutual development.

In the new historical period, the traditional local song fair has been unable to adapt to the current needs of intangible cultural heritage due to its geographical and singing mode limitations. In the inheritance of traditional intangible cultural heritage, it is necessary to learn the means of new market or science and technology, such as singing fair souvenir (a ball made of strips of silk, Zhuang brocade, agricultural and sideline products, etc.), mobile phones, network (Tencent, Tik Tok, short video, etc.) for marketing promotion. It also can shoot song fair documentary and interview song fair entertainers. It is better to use multimedia means to rescue and protect the heritage of traditional culture, which is the necessary way in the new period of development.

The research on the value identification of Vietnamese song genius culture is based on a mode of seeking for the root of culture, which has become a new trend of thought and a new research direction against modernity under the trend of globalization. With the help of the construction of China-ASEAN Free Trade Area and Nanning International Folk Song Art Festival, the cross-border and cross-cultural integration of ethnic minorities in the Sino-Vietnamese border has been widely concerned by the academic community. Based on this, it is of great academic value and practical significance to strengthen the comparative study of cultural anthropology, literature and art between the two countries, investigate the cultural origins in the history of China and foreign countries, and save and protect the intangible cultural heritage of mankind.

## VI. CONCLUSION

The cross-border and cross-cultural integration of ethnic minorities in Chinese and Vietnamese border areas has been widely concerned by the academic community. Based on this, it is of great academic value and practical significance to strengthen the comparative study of cultural anthropology, literature and art between the two countries, investigate the cultural origins in the history of China and foreign countries, and save and protect the intangible cultural heritage of mankind. This paper takes the song genius culture as the starting point and makes a comparative study on the song genius culture of ethnic minorities in China and Vietnam. Through interviews and investigation, it sorts out and compares the core contents of song genius culture between China and Vietnam, including legends, ballads and lyrics, song fair culture, and communication channels. It also integrates the ideological connotation of the new era, and boldly relies on the construction of China—ASEAN Free Trade Area and Nanning International Folk Song Art Festival, so that song genius culture can be spread across regions and countries. Conforming to the concept of development of "the Belt and Road initiative" in the new era is an important embodiment of the concept of development of the nation against the background of the new era. It not only plays a positive role in rescuing and protecting China's fine traditional culture, but also gives a great boost to strengthening ethnic integration, promoting ethnic unity and carrying forward ethnic culture.

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# Study on the Importance of Protecting the Original Artistic Value of the Cultural Heritage of the Mogao Grottoes

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## ABSTRACT

**The mural paintings in Mogao Grottoes have high historical, artistic and cultural values. In the course of thousands of years, they have been affected by various natural and human factors, resulting in the emergence of different kinds of diseases. It is very important to carry out the work of disease control and restoration of mural paintings. At the same time, the application of digital technology has played a great role in the protection of murals in Mogao Grottoes. In this paper, the management and protection of mural diseases in Mogao Grottoes are studied, and the application of digital technology is introduced and prospected.**

*Keywords: Mogao Grottoes, diseases of murals, governance protection, digital technology*

## I. INTRODUCTION

There are a large number of exquisite murals in the Mogao Grottoes of Dunhuang. These murals have very precious historical, artistic, cultural and technological values. In addition, they have important practical significance for the study of China's painting art, ancient society, and traditional culture and so on. However, since the creation of Mogao Grottoes in Dunhuang, under the influence of many natural and human factors, different kinds of diseases have appeared on the murals. These diseases not only destroy the artistic and integrity of the murals, but also endanger the safety of the murals. Therefore, it is of great significance to study the treatment and repair of the diseases for the long-term preservation of the murals in Mogao Grottoes.

In the past few decades, the workers of Mogao Grottoes in Dunhuang and experts in China and foreign countries have studied the diseases of murals, and have taken a series of measures to carry out the treatment and restoration of murals. In addition, the application of modern digital technology plays an important role in the protection and restoration of murals, and has an important value for the protection of murals in the future.

## II. INTRODUCTION AND ARTISTIC VALUE OF CULTURAL HERITAGE OF MOGAO GROTTOS

Mogao Grottoes at Dunhuang is one of the important parts of Dunhuang grottoes. It is located at the foot of Mingsha Mountain, Dunhuang City, Gansu province. It was built in the second year during Jianyuan Period of pre-Qin Dynasty (306 AD). Although it has gone through more than 1600 years, there are still 735 Grottoes from the late period of sixteen countries to the Yuan Dynasty. There are more than 45000 square meters of murals and more than 2000 painted sculptures [1]. In addition, more than ten thousand pieces of cultural relics such as scriptures and documents have been unearthed in the cave. The Mogao Grottoes also retain the relatively complete eaves of the wooden structure in the Tang and Song Dynasties, providing precious material materials for the study of the ancient buildings of wooden structure.

The content of murals in Mogao Grottoes is closely related to their geographical location. Dunhuang is located in the western end of Hexi Corridor. Until the Tang Dynasty, Dunhuang was the only place along the Silk Road, known as the "throat place". In the Han Dynasty, from Dunhuang to the East, people can reach Chang'an, Luoyang and other places; to the west, people can reach Xinjiang; and then to the west, people can reach Persia and other places after passing the Pamirs Plateau; to the north, people can reach the Northern Tianshan Mountain, which is an important traffic center on the ancient Silk Road. It is precisely

because of this special geographical location that the cultures of different places converge here, and the fusion of Chinese and Western cultures has made the murals of Mogao Grottoes present a unique style. Cave 285 in Western Wei Dynasty is a typical example. The west wall presents a mellow and subtle Western style, the north, south and east walls present a bright and cheerful style of Central Plains, and the two styles on top are intermingled with each other [2].

The most representative of Dunhuang Grottoes art should be the murals of Mogao Grottoes, not only because of the largest number of Mogao Grottoes, but also the content involved is extensive. There are paintings depicting flying Apsaras in the murals, pictures reflecting the production of the working people at that time, as well as a large number of paintings depicting landscape, flowers and pavilions. Among them, the murals are roughly divided into 7 categories according to their contents: Buddhist paintings, Story paintings, paintings of Buddhist content, traditional mythological paintings, Portrait painting, landscape painting.

"Buddha painting" is an image for people to worship. It is mainly based on the statement of Buddha, such as the "Luyeyuan Falun" picture on the north wall of Cave 236. This is the image of the first statement after the Buddha found Taoist. "Story painting" and "paintings of Buddhist content" are murals that spread Buddhist ideas to people, such as the painting of Saki sacrificing his body to feed a tiger in cave 254, which publicizes the idea of "sacrificing oneself and saving all living beings". Traditional theme paintings are often combined with Buddhist story paintings, reflecting the integration of foreign thoughts and culture with local Confucianism and Taoism. The decorative patterns are mainly flat base and caisson. The common patterns are lotus pattern, honeysuckle pattern, bird and beast pattern, pattern of gods and monsters flying in the sky, etc. It belongs to the category of portrait painting. It is not only a work of art, but also provides a lot of important historical data for the research work. At the same time, the clothes in the mural are based on real people, so it also provides data for the study of the history of clothing [2]. The content and form of "landscape painting" is very rich, among which the "Wutai Mountain" on the west wall of cave 61 is the representative. This picture draws a panoramic view of Wutai Mountain and the surrounding mountains and rivers, pavilions and buildings within 800 li, so it is also a hologram of geography. At the same time, it also proves that China is the first country to use perspective painting techniques, with high artistic value and historical value.

Because most of the Dunhuang Grottoes are built by the people themselves, the murals in Mogao Grottoes largely reflect the superb painting skills of the folk

painters in China. At the same time, these painters mostly create the murals according to the wishes of the owners of the grottoes and their own understanding of the Buddhist figures and stories, which provides very important materials for the study of the spread and evolution of ancient folk aesthetic and religious thoughts.

### **III. THE WORK FOR THE RESTORATION AND RESEARCH OF THE CULTURAL HERITAGE OF MOGAO GROTTOS AND ITS IMPORTANCE**

Since the opening of Mogao Grottoes in Dunhuang, it has experienced thousands of years. Under the influence of various natural and human factors, the murals of Mogao Grottoes have suffered different degrees of damage. After the closure of Jiayuguan in Ming Dynasty, Dunhuang has almost become a desolate border area. Under this historical background, Mogao Grottoes have been in the situation of no attention for about 500 years. Therefore, Mogao Grottoes have not been protected in this period of time and can only be allowed to be eroded by wind and sand. In addition, there are a series of factors, such as natural collapse, theft and destruction, which made the grottoes a scene of dilapidation in the 1940s. Meanwhile, the murals in the grottoes were also seriously damaged.

The main causes of the mural diseases in Mogao Grottoes are: the pollution and wear of the mural caused by the sand erosion of the surrounding environment, the fading of the pigments used in the mural itself, and the diseases caused by the soluble salts caused by the collapse and seepage of the rock mass. Also, the smoke and incense fires made by the people who lived in the grottoes in the past caused the mural to turn black and unrecognizable, as well as the artificial depiction and painting of the mural, the integrity of the mural is destroyed.

The most harmful to the murals in Mogao Grottoes is various diseases caused by salts, such as salt efflorescence, flaking, falling off, hollowing, herpes, etc. The repair time of hollow disease is relatively early. For example, the restoration work of hollow murals in cave 130 was carried out in 1965. At that time, the method of combining sticking with pulling anchor was adopted to strengthen the hollow murals. After continuous research, combined with field test and simulation experiment and the ancient methods of controlling the hollow murals, the main methods to solve the hollow murals were summarized as grouting combined anchorage [3]. Among the diseases of salt damage, the problems of salt efflorescence and flaking are the most serious and the most difficult to control in the murals of Mogao Grottoes. The repair materials for the flaking of murals have been studied since the early days. After a long-term scientific and systematic screening and determination of the repair materials for

the flaking of murals, they have been successfully applied to the repair of the flaking of murals. However, the flaking of murals is often accompanied by salt efflorescence. Because of the salt efflorescence on the ground, the powder layer or pigment layer of murals will lose its cementation with the ground, resulting in the same pigment layer peeling together with the powder layer. The reason for the salt efflorescence of murals is that the soluble salt in rock mass and ground is produced under the action of water environment, so the key to control the salt efflorescence of murals is to control the source of water in the Grottoes. Therefore, it has made many actions, such as taking crack grouting, making anti-seepage wall (layer), placing hygroscopic agent in the grottoes and so on [4], so as to control the hydrological environment in Mogao Grottoes.

Salt damaged murals have always been the difficulty in the restoration of murals in Mogao Grottoes. For this reason, after a long-term investigation and monitoring of the surrounding environment, the workers put forward a specific method for the treatment of soluble salt and salt damaged murals, and made a lot of research on the restoration technology of damaged murals, and developed new materials of high water absorption and salt absorption resin. Although some progress has been made in the restoration and treatment of mural diseases in Mogao Grottoes, there are still many deficiencies in the research process, such as: how to achieve nondestructive testing in the study of mural diseases, and how to strengthen the control of the micro environment of the grottoes. There are also many problems in the treatment and repair of mural diseases, which are basically technical problems. For example, it is difficult to sample materials such as Na<sub>2</sub>SO<sub>4</sub> in mural diseases; new materials encounter the influence of various variables when they are used; now the treatment and repair of mural diseases are still in a passive situation, so it is very important to take the initiative in the prevention and repair of mural diseases. However, it can't be realized now. To solve these problems, there is still "a long way to go" for the current research work.

The murals in Mogao Grottoes are non-renewable. In the face of the situation that Mogao Grottoes are disappearing gradually in a very slow but irreversible situation, the treatment and repair of mural diseases is very important for the long-term preservation of the murals in Mogao Grottoes.

#### **IV. MEASURES TO PROTECT THE CULTURAL HERITAGE OF MOGAO GROTTOES**

From the establishment of the national Research Institute of Dunhuang Art in 1944 to later Dunhuang Research Institute with the expansion, many experts and scholars have made outstanding contributions to the

protection of Mogao Grottoes. Since the establishment of Dunhuang Research Institute, the research on the protection of Dunhuang Grottoes has gradually entered a new stage.

After Dunhuang Grottoes were successfully declared as world cultural heritage sites, the staff of Dunhuang Research Institute increased international exchanges and cooperation, and constantly learned and introduced new ideas and advanced science and technology, so as to strengthen the protection of Dunhuang Grottoes. With the help of UNESCO representatives in China, Dunhuang Research Institute has cooperated with other international cultural relics protection research institutions such as the Getty foundation and its Conservation Institute. During the period of cooperation with the Getty Conservation Institute, the following works were carried out to promote the protection of murals in Mogao Grottoes: the establishment of a full-automatic meteorological station in Mogao Grottoes; the monitoring, research and control of the sandstorm around Mogao Grottoes; the strengthening of the monitoring of the micro environment of the open Grottoes; the research and investigation of the materials and diseases of murals and the equipping of instruments and equipment for the protection research; investigation and research on natural and human factor threatening the protection of Mogao Grottoes; experimental production of Dunhuang digital archives for permanent preservation of Mogao Grottoes murals [5].

In order to further control the damage caused by human factors to the murals of Mogao Grottoes, and to cooperate with the work of tourism opening, Dunhuang Research Institute has taken a new management measure of tourism opening, that is, to start to implement the "visit diversion". This measure is adopted according to accurate scientific data provided by Dunhuang Research Institute and Getty Conservation Institute to jointly monitor the micro environment of the open grottoes, as well as the research on the carrying capacity of tourists. In order to avoid the damage to the murals in the grottoes as much as possible, the relative humidity in the open grottoes of Mogao Grottoes shall not exceed 62%, the carbon dioxide content shall not exceed 1500 ppm, the open Grottoes shall not be less than 13 square meters, each batch of visitors shall not exceed 25, and the maximum daily tourist capacity of Mogao Grottoes is 3000 [5]. In addition, in order to meet the needs of more and more tourists, Dunhuang Research Institute launched the "digital Dunhuang" project.

In 2003, Mr. Fan Jinshi<sup>1</sup>, the honorary president of Dunhuang Research Institute, proposed to use modern

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<sup>1</sup> Fan Jinshi (1938-), female, native of Shanghai, honorary president of Dunhuang Academy, researcher, director of the Central Museum of Literature and History.

technology to strengthen the protection and development of Mogao Grottoes. After a long period of exploration under the leadership of Mr. Fan Jinshi, the "digital Dunhuang" was initially realized under the support of digital technology. With the application of digital technology in the protection of murals in Mogao Grottoes, the permanent storage of mural material data into picture data has been achieved. Another important aspect is the application of virtual reality (VR) technology, that is, the use of three-dimensional reproduction of layered murals, high fidelity and other technologies to reproduce the real scene of murals in Mogao Grottoes [6], which is also an important part of "digital Dunhuang". Dunhuang Research Institute has cooperated with research institutions in China and foreign countries to create three-dimensional models in the Grottoes by using virtual reality technology. Until September 2014, digital exhibition centers such as Dunhuang tourist reception hall and digital cinema built by Dunhuang Research Institute were officially opened to the public. Partly, the digital exhibition center is responsible for the diversion work of Mogao Grottoes, so that tourists can watch movies first, and then visit, so as to reduce the time tourists stay in the grottoes to strengthen the protection of murals in the grottoes. The other part is to let tourists watch 4D movies, such as those made by digital technologies, to show tourists the inside of the caves in an all-round way. And they can know more about the Mogao Grottoes. The murals of Mogao Grottoes reproduced in the digital exhibition center can show the details of the murals to the tourists more clearly. At the same time, because the virtual reality technology itself has immersion, interaction and imagination [7], it can greatly enhance the overall visitors' experience.

The application of digital technology can not only better popularize the culture of Mogao Grottoes to tourists, but also further solve the contradiction between the protection and management of cultural relics in Mogao Grottoes. The digitalization of murals in Mogao Grottoes is a big step forward to the concept of "sustainable use, permanent preservation".

## V. CONCLUSION

The treatment of mural diseases in Mogao Grottoes can be divided into three stages

In the first stage, it is mainly to protect the Dunhuang Grottoes at the beginning of the establishment of the national Institute of Dunhuang Art Research. At that time, facing the murals that have already suffered from diseases, due to the limitations of technical conditions, people can only do some basic work, such as clearing quicksand, building plank road, installing protective doors, so as to reduce the impact of the surrounding environment on the murals of the grottoes.

In the second stage, after the establishment of Dunhuang Research Institute, it began to strengthen the research on the protection of Dunhuang Grottoes. Experts took reinforcement measures for the cliff body and grottoes of Mogao Grottoes, and began to use some new materials and technologies to repair the damaged murals in the grottoes, and carried out sand prevention and control work around the grottoes, and established a meteorological observation station inside the grottoes to monitor the micro environment in real time.

In the third stage, with the successful application for cultural heritage, the management and protection of Mogao Grottoes were more scientific. Dunhuang Research Institute has strengthened international cooperation to carry out comprehensive management of Mogao Grottoes. The most important thing is to establish cultural relics archives of Mogao Grottoes murals by applying digital information technology to achieve permanent preservation.

As for the protection of murals in Mogao Grottoes, there are also the following suggestions and prospects:

### A. *Maintaining international exchanges and cooperation*

The case of Dunhuang Research Institute's cooperation with the U.S. cultural relics protection research institute in the past proves the necessity of international cooperation in the face of the protection of murals in Mogao Grottoes. For the management and protection of the murals in Mogao Grottoes, in addition to the introduction of foreign new materials and technologies, it is necessary to actively participate in the discussion and exchange. It can learn some new experience and new methods of foreign mural restoration, and then promote the improvement of mural restoration and protection skills.

### B. *Increasing the application of science and technology (taking virtual reality technology as an example)*

With the development of science and technology, the application of virtual reality technology is more and more extensive. The virtual Imperial Palace roaming system developed by Zhejiang University shows the general layout of the roaming system and the overview of each palace [8]. Virtual reality technology is also changing the archeological model, such as the establishment of Dunhuang digital museum. People can learn from these successful cases and use 3D modeling technology to create a roaming system for the murals in Mogao Grottoes [9]. In addition, using virtual reality technology to carry out simulation experiments before the actual restoration of murals may reduce the operational errors in the actual restoration process. Also, people can increase the possibility of mural

restoration through the realization of simulation operations.

Although there are still many unsolved problems in the research of virtual reality technology, the application of virtual reality technology is undoubtedly of far-reaching significance to the protection of murals in Mogao Grottoes and the promotion and dissemination of Mogao Grottoes culture.

### *C. Increasing promotion and publicity*

From the perspective of promotion and publicity, the protection of the murals in Mogao Grottoes is mainly to increase the attention of the masses. It hopes to have more professionals in the protection of murals, who can invest in the relevant work of the protection of murals in Mogao Grottoes.

In addition, how to use more forms to develop and utilize the mural elements of Mogao Grottoes is also very important, such as the dance drama "Silk Road Stories" created according to the flying Apsaras in the mural of Mogao Grottoes, the cultural products like silk scarves made by using the mural elements of Mogao Grottoes and so on, which are loved by the masses. With the application of digital technology, there are two directions for the development of cultural and creative products [10]. In the development of virtual cultural and creative products, it can learn from the experience of the Palace Museum, such as the Emperor's Day app developed by the Palace Museum. Recently, the Forbidden City has realized the transformation from cultural creation to the public through the program "Updating · Forbidden City", which cooperates with the TV station. These new attempts have expanded ideas for the external publicity of Dunhuang Mogao Grottoes culture.

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# Treatment of Sound in Contemporary Art Music At the Examples of Works by Ukrainian Composers

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## ABSTRACT

**This article reviews the approaches to work with sound in contemporary art music. These approaches are studied from the point of view of the most widespread conceptions of sound treatment. From many existing ones at our time the attention in the article is paid to two. The first conception is defined as sound creation and includes all methods of composer's work with new (non-musical) sound. The second conception is defined as sound studying and connected with electro-acoustical experiments and spectral compositional technique. The concrete variants of these conceptions realization are demonstrated on the works by Ukrainian composers of the middle generation: "Vocerumori" (2012) by Anna Korsun and "Ars naturalis" (2008) by Oleg Bezborodko.**

**Keywords:** *contemporary art music, sound, noise sound, integral serialism, extended techniques, "Vocerumori" by Anna Korsun, "Ars naturalis" by Oleg Bezborodko*

## I. INTRODUCTION

Musical sound was the basis of all phenomena of art music before the beginning of the 20<sup>th</sup> century. One of the biggest innovations and discoveries that have happened in composers practice the last one hundred years was renouncement from using in their works only musical sound, inclusion to musical opus all existing acoustical phenomena from noise to silence.

Art music of the last one hundred years has impressed and is continuing impressing contemporaries by number of sound ideas which are embodied due to diversity of compositional techniques, new instruments, extended techniques, electronic devices etc. Many compositions are dedicated to the world of sound, its properties and expressive possibilities. However historical distance from our time to the beginning of the 20<sup>th</sup> century gives possibilities to define some main directions, general tendencies that have appeared from all diversity and multiplicity of composers' search. One of such general tendencies is typical approaches to understanding and interpretation of sound.

Overview of the methods of sound treatment can be found in many musicological works dedicated to art music of the 20<sup>th</sup> – beginning of the 21<sup>st</sup> century. Their analyzing may be the task of individual study therefore in this context I am showing only the main directions. J.Chomiński was one of the first authors who presented researching of evolution of composers' creativity from the point of view of sound decisions. In the article "To the problems of compositional techniques of the 20<sup>th</sup>

century" (1956) he proposed the definition of sonoristic [1]. Later in the textbook "Musical forms" (1983) the musicologist presented concept of sonology and listed all exiting at that moment ways of creating of sound in composers' practice: new methods of sound extraction and articulation on traditional instruments; creating sounds with electronic and electro-acoustical devices; transformation material with help of electronic devices; juxtaposition of traditional and electronic instruments; work with combining acoustical and electronic material [2]. M. Katunyan proposed her own systematization of sounds in contemporary art music by origin, creating methods etc. in the chapter of the collective textbook "Theory of contemporary composition" (2007). For example by creating methods the musicologist defined sounds of natural-acoustic instruments, extended instrumental techniques, sounds of humane voice, sounds of electronic origin, concrete sounds, conceptual forms of acoustic material [3]. I. Lindstedt presented the history of including new sounds in composers' creativity [4]. In collection of articles "Sound&Score" (2013) diversity of points of view on research of specific of new sounds and its graphical realization is proposed [5]. The separate group is formed from studies dedicated to researching of extended techniques in the context of their realization in composers and performers activity. Authors of such works among others pay attention to problems of embodiment of new sound (for example Sh. Mabry [6], L. Vaes [7]). Sure, I named only some chosen studies. However even these articles and monographs demonstrate the importance and actuality of researching of art music of the 20<sup>th</sup> –

beginning of the 21<sup>st</sup> centuries from point of view of changing which composers make to treatment of sound and methods of its embodiment.

The main idea of this article is definition of some methods of sound interpretation that were formed in composers' creativity of the last century and have had its development at our time. The concrete variants of their realization are demonstrated at the examples of the works by Ukrainian composers of middle generation: Anna Korsun (b. 1986) and Oleg Bezborodko (b. 1973).

## **II. SOME DIRECTIONS OF SOUND INTERPRETATION IN ART MUSIC OF THE 20<sup>TH</sup> CENTURY**

Methods of creating of new sound were formed and diversified throughout more than last one hundred years. I can ascertain that contemporary composers possess all set of methods which give possibility to create individual, necessary for concrete work sound – from electronic technologies to extended techniques. These methods as I showed above have been analysed in details in musicological studies.

But at the beginning of the third decade of the 21<sup>st</sup> century it is very important to my mind to try to define the main tendencies of development of composers' creativity of the last one hundred years. Such approach gives possibility to understand this period as certain integrity, to realize forming and development of those phenomena which are typical and traditional for composers' practice of our time. Therefore I propose to pay attention not to concrete methods of work with sound but to main directions of its treatment which include all exiting at the moment methods of work with it (both acoustic and electro-acoustic). In the next text I am considering conceptions of understanding sound that are realized by contemporary composers in diverse ways. From many different ways I would like to limit to my analyzing only to two indicative directions of sound interpretation in compositions which appeared in the 20<sup>th</sup> century. These conceptions I can define as sound creating and sound studying.

The first type – sound creating – is connected with intention of composers to look for new sounds, timbres, sound effects. Its forming took place at the beginning of the 20<sup>th</sup> century – the time of active experiments in the sphere of art music. In this period inclusion to composition of noise sounds on equal terms with musical ones, using non-musical things as musical instruments, discovering of electro-instruments, appearance of extended techniques and many other things happened. From the most indicative examples of beginning of this interpretation of sound I can name:

- 1913 – "Risveglio di una citta" by L. Russolo: using noise sounds only;

- 1918–1921 – "Ameriques" (the first edition) by E. Varèse: sirens were added to the orchestra;
- 1919 – "Musikalische Kreis-guillotine" by J. Golyscheff: using dishes, toys etc;
- 1919 – "Musik für Klarinette, Klavier und freihängendes Blechsieb" by H.-J. von der Wense;
- 1922 – "Symphony of sirens" by A. Avraamov: using sounds of city in the large-scale musical action;
- 1923 – "Aeolian Harp" by H. Cowell: using the string piano;
- 1928 – opera "Nose" by D. Shostakovich: using in the Intermission after the second picture only percussion instruments;
- 1931 – "Ionisation" by E. Varèse was created for ensemble of percussion instruments and two sirens.

All of above mentioned innovations of the beginning of the 20<sup>th</sup> century became widespread in its middle and later. A decisive push for sound experiments was active development of difference technical devices, appearance of recording studios etc. In general, composers' enthusiasm for non-traditional sounds and consequently interest in creation of their own sounds gradually became more and more spreading phenomenon. These ideas were developed by J. Cage, H. Lachenmann, B. Ferneyhough, S. Sciarrino and many others.

Forming of the second type – sound studying – happened in the second half of the 20<sup>th</sup> century and connected with development of electronic music. Studios of electronic music which opened at this time<sup>1</sup> gave possibilities to composers both to experiment with sound<sup>2</sup> and to study it. Such studying was used as conception of some compositions for example "Articulation" (1958) by D. Ligeti, "Kontakte" (1960) by K. Stockhausen, "Stream" (1969) by A. Shnitke etc. Forming spectral compositional technique in the early 1970s based on studying of physics of sound, using this information in musical compositions became indicative in this direction. "Les Espaces Acoustiques" (1974–1985) by G. Grisey is demonstration of possibilities of spectral technique in the most perfect features.

Sure, both defined methods of sound treatment in art music of the 20<sup>th</sup> century don't exist as separate,

<sup>1</sup> The most famous: The Studio for Electronic Music of the West German Radio (1951), Studio di fonologia musicale di Radio Milano (1955), L'Institut de recherche et coordination acoustique/musique (1970) etc.

<sup>2</sup> In this aspect the texts by K. Stockhausen are very indicative [8].

self-sufficient phenomena. General composers' interested in phenomenon of sound itself, direction for its individualization, creation of new effects lead very often to combining different approaches in the same work. However in my opinion the defined methods of sound treatment are indicative and even traditional for art musical practice both of the end of the 20th century and of the first two decades of the 21st century. Composers are free in choosing compositional techniques, musical techniques, acoustic or electro-acoustic tools for embodiment of their ideas, but in any case in many works it is possible to trace support of interpretation both of sound creating and sound studying.

In the next analytical studies I am trying to demonstrate certain type of composers' interpretation of sound and to show its influence on conception of work, on choosing technical methods, specific of form etc.

### **III. SOUND CREATING: "VOCERUMORI" FOR SIX VOICES BY ANNA KORSUN**

"Vocerumori" is the indicative example of composition where the author creates original noise sounds and combines them with musical ones<sup>3</sup>. The opus was written in 2012. In 2014 the composer received Gaudeamus Prize for it.

The name of the composition which I can translate as "Voices of noise" (remembering L. Russolo and his *Inonarumori*) tunes a listener on the sound material used by the composer. It can be divided into two groups. The first group is the noise sounds which are realized in different whistling, whisper, rustle, smacking etc. The second group is the tone sounds i.e. using the sounds with certain and approximately certain pitch (the main are *h, a, gis, g, e, d* with adding microtone chromatics and filling with glissando of the intervals fifth, octave, eleventh etc.).

Sound complexes were specially created for this composition by Korsun. The sound types and types of "mutes" are explained in annotation to the score. The tone sounds include generally accepted singing of sounds with certain or approximately certain pitch on some letters. The composer chooses vowels *a, a/o* and consonant *m* which are easily vocalized and are typical for traditional academic singing. The set of noise sounds is more diverse. It includes air tone, sucking air, voices shot smack like sonant kiss. These sounds are modified due to using special mutes i.e. hands positions (pressing lips by fingers; blowing out or sucking air through open or close hands, fist etc.) that work for forming a set of noise. Non-vocalized nature of noise sounds is stressed by using hissing consonant or their

combinations (*s, h, psh, pf, ts, kh* etc.). Syllables with vowel letters (*shi, ho, ha, hy* etc.) are used in such methods of sound extraction that form diverse types of hissing. You can differentiate such sounds only due to vowels used in the syllables.

The sound organization of the noise sections is formed with juxtaposition of different types of noise for example hissing and sonant kiss or hissing and equable sound pronouncing.

A. Korsun, "Vocerumori", mm. 15–28

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<sup>3</sup> The characteristic of Korsun's compositions for vocal ensemble is given in article by N. Hnativ [9].

The image shows a musical score for six voices, labeled I through VI. The score is written on six staves. Above the staves, there are various annotations: a box labeled 'A' above voice I, and symbols for lips (kisses), hands, and other gestures above various notes. The notes themselves are mostly quarter notes and eighth notes, with some dotted notes and triplets. The score is divided into measures by bar lines.

Major minor seventh chord (*e-gis-h-d*) with adding *a* (it appears the first among tone phonemes) is played up in different variants and combination (second, seventh layering; loosening of sounds due to micro chromatic and glissando) in the section where sounds with certain pitch prevail (letters C–H of the score). I.e. the basis of this complex I can understand as dominant seventh in the tonality A. It is clear that this logical core is never presented as an indicator of tonality and all the time is changing by variation of sounds. For example *gis* can be presented as *g* quarter tone sharp, *a* quarter tone flat, *g* quarter tone flat; *e* can be presented as swing between *d* quarter tone sharp or *e* quarter tone sharp and itself.

Different dynamics (its boundaries are defined between *ppp* and *ff*) work for extraction and juxtaposition of these or those timbre complexes. For example, dynamical diapason at all the voices in the measures 29–31 fluctuates between *mp*, *ff*, *mf*; dynamical development in the voice I in measure 38 has movement: *mp* > *p* *ppp* < *mf* (the indicator of metronome is quarter duration equals 75 in both cases). But the fragments with either more homogeneous dynamics markings (from beginning to measure 29 marking *mp* is exposed) or smooth increase of loudness (from *pp* to *f* – letters E, F, G of score) prevail in the composition.

Korsun puts  $\frac{4}{4}$  time signature at the beginning of the composition and uses bar lines, their function is

directed first of all on the inner organization of performers. Graphical stress of pulsation makes singer's work with coordination in time easier. By ear regularity of pulsation is not perceived; six lines that develop easily, accelerating and slowing, are proposed to attention of listeners. The composer uses diverse durations that underline irregularity and present different types of beat fragmentation (all variants of dotted notes, triples, quintuples etc.) in the rhythmical decision of each voice party. Simultaneous uniting of rhythmically independent voices guarantees flexible and saturated movement of the composition in time. Logic of changing of pulsation coincides with dynamic one. In the large fragments either common pulsation prevails (first 30 measures the indicator is 75) or it changes fast in measure (measures 107–111: 65, 50, 80, 100, 80, 85).

In texture organization of the composition Korsun uses polyphonic texture with active applying of imitation which I can define not by themes (these are absent in this work) but by methods of sound extraction. Voices I and II start "Vocerumori" when voice I makes a hissing sound (sucking air), voice II makes a sonant kiss and from measure 3 unites with the sound of voice I. Other performers enter in measure 6. Voices III, V, VI repeat the sounds of voice II (kiss and hissing) and voice IV imitates the sound of voice I (i.e. enters only with hiss).

A. Korsun, "Vocerumori", mm. 1–14

The image shows a musical score for six voices, labeled Voice I through Voice VI. The tempo is marked as  $\text{♩} = 75$ . Each voice part is written on a five-line staff. The music is highly polyphonic, with each voice having its own melodic line. Dynamic markings such as *mp* (mezzo-piano) are present throughout. The notation includes various note values, rests, and articulation marks like slurs and accents. The overall texture is dense and intricate.

The examples of imitations you can also see in the part where tone sounds prevail (letters C–H of the score). Introducing of tone sounds takes place in the voices due to insertion of sounds *a* or *g* on staccato in a frame of breaks in other voices (mm. 61–65). Other example is quarter tone swinging of sounds with ascending movement (mm. 87–98). However in general I want to note that polyphony prevails in the composition due to simultaneous juxtaposition of different types of sounds extraction and rhythmical patterns.

So, in above-stated analysis I made an attempt to show the specifics of using of the sounds. In order to understand the reason of using of two types of sounds, it is necessary to trace their interaction throughout the composition.

The composition has a ternary form. In the first part (from the beginning to letter C, 60 mm.) noise sounds with episodic inclusions of tone ones (sound *a*<sup>2</sup> in voices I and II, mm. 40–46) are expounded. The presentation and development of material take place in traditional method: exposition of two main complexes (hissing and sonant kiss); rhythmical and timbre diversity and complication of hissing complex (from letter A); appearance of tone sounds in culmination; closing phase is rhythmical and timbre unity of material (from letter B) which function is completion and preparation of the next phase of the composition. The second part is built mainly on using tone sounds. At the beginning of this part (letter C) short (staccato) flashes of sounds with a certain pitch on the background of noise sounds appear and gradually the main logical core is manifested (major minor seventh chord, mm. 66–80). The next stage is microtone variation of these sounds

and movement to culmination (letters E–G). The culmination (letter H) coincides with the beginning of the third part of composition. In this part Korsun uses both tone sounds and noise ones (with prevalence of the last). The culmination is realized by using of both types of sounds; complicated rhythmical combinations; frequent changing of sound extraction methods, of dynamic markings, of methods of articulation. I.e. I can mention the whole set of traditional tools that are characteristic for such type of section in any composition. The final part (from letter J and to the end of the piece) is directed to the effect of sound dissolution in silence via alignment of rhythmical patterns, unification of methods of sound extraction, deceleration of movement, dynamic mark *pp*.

So the structure of "Vocerumori", the methods of sound material exposition and developing are more rooted in European music practice of preceding centuries than specificity of sound material. But in general sound innovations proposed by Korsun demonstrate not only her composer technique but directed to the listener, to forming his or her spontaneous emotional answer to the sound, to experience excitement and solace emotional conditions.

#### IV. SOUND STUDYING: "ARS NATURALIS" FOR FLUTE, CLARINET, VIOLIN AND PIANO BY OLEG BEZBORODKO

"Ars naturalis" (2008) was created by the order of German ensemble Musicfabric which presented the premiere of the work.

The idea of the composition is connected with conception of sound studying, it is the work with

overtone series. At this context it is impossible to avoid associative comparing of "Ars naturalis" with the famous "Partiels" (1975) by G. Grisey that is based on the studying of sound *E*. However if spectralists create their compositions on thorough acoustical analysis (for example in "Partiels" specter of *E* of contrabass and trombone is demonstrated) Bezborodko chooses other method. Overtone series is only the starting position of the composition's idea. The author uses only its well-known structure and doesn't pay attention to specifics of individual timbres, specters, correlation of harmonic and non-harmonic partials of specter etc. The main rules of material organization get their source in integral serialism<sup>4</sup>. Order of partials appearing, tempo and rhythmic rows, general structure of the composition are connected with principles of this technique.

The composition consists of twelve segments. They are separated from each other by change of tempo that are fixed by metronome signification: 40–63–80–120–54–110–100–132–144–72–90–48. If this row is ordered by a gradual increase in numbers we will have the next sequence: 40–48–54–63–72–80–90–100–110–120–132–144. In original scale of tempos, which was created by Bezborodko especially for this composition, every next signification of metronome was formed by the principle of addition. Every number was increased by 0,4: 7.2, 7.6, 8.0 etc. Respectively the row looked like this: 40, 47.2, 54.8, 62.8 etc., however approximate signification was used in the score. The order of tempos in the composition submits to the wave principle with culmination in the golden ratio point. If we give serial number to every element of tempo row: 40(1)–48(2)–54(3)–63(4)–72(5) etc. according to the change of tempos in the composition we will have the next number series: 1–4–6–10–3–9–8–11–12–5–7–2. This number series determines the laws of "Ars naturalis".

The changes of tempo divide the composition, as I said above, into twelve segments, each of them has own basic tone. Respectively sounds with required serial number were selected from chromatically scale. In this way the sequence of basic tones of every segment was formed: 1(*c*)–4(*es*)–6(*f*)–10(*a*)–3(*d*)–9(*as*)–8(*g*)–11(*b*)–12(*h*)–5(*e*)–7(*ges*)–2(*des*).

Every segment is divided into twelve sections. Their duration is defined by numbers of quarters that are connected with basic number series: the first section – one quarter; the second – four; the third – six etc. I propose as an example the beginning of the work. Here we have the first section (first quarter in measure one), the second (three quarters in measure one and the first quarter in measure two) and the beginning of the third (three quarters from six):

O. Bezborodko, "Ars naturalis", mm. 1–2

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<sup>4</sup> The composition analysis is based on introductory notice to the score and comments by Bezborodko in our conversation.

The image shows a musical score for five instruments: Flauto, Clarinetto in Bb, Violino, Violoncello, and Piano. The Flauto part features dynamics *p*, *mp*, and *ppp*. The Clarinetto part has *pppp*. The Violino part has *pp* and *p*. The Violoncello part has *pp* and includes instructions for *sul G* and *sul C harmonics glissando*. The Piano part includes a tempo marking of quarter note = 40, a section marked *senza suono*, and instructions for *keys*, *l.h. harmonics glissando*, and *r.h.* There is also a *strings* section marked with an asterisk. The score is written in a complex, non-standard notation style.

The composition begins with cluster which is projection of sound in all complexity of its structure. The next expounding of material frees up hidden partials and gives them independent life. The choosing of sounds which appear in every section is connected with their number in overtone series and basic serial number. In the first section only sound of one pitch may be present; respectively in the second section sounds of four different pitches may be present etc. They are chosen with help of the mathematical action of addition of numbers from basic series. I would like to remind this series: 1-4-6-10-3-9-8-11-12-5-7-2. Accordingly the structure of sound material will be the following: 1<sup>st</sup> partial, 5<sup>th</sup> (1+4) partial, 11<sup>th</sup> (5+6) partial, 21<sup>st</sup> (11+10) partial etc.

So in the first measure on the first beat the first partial *C*<sup>1</sup> sounds (section 1, number 1). In the second section (number 4) sound *e* (fifth partial which is created by addition the number 4 to 1 – serial number of partial *C*<sup>1</sup>), *f*<sup>♯</sup> (eleventh partial is the sum of number 6 and serial number partial *e* – 5), *f*<sup>2</sup> (twenty first partial=11+10), *g*<sup>2</sup> (twenty fourth partial=21+3) will be used. Such principle of choosing sound material is spread throughout the composition. Distribution of durations, correlation between number of partial and its speed, dependence of speed and pitch of sounds on signification of tempo etc. is added to this principle.

According to the idea of the composition which is described by the composer in the introduction to the score ("correlation and coexistence of two categories important for music /as any other/ creation – the natural and the artificial" [10]) choosing and forming of the rules of interaction of all levels of organization of musical material takes place. Bezborodko uses set of methods to form specific "natural" sound of the composition. Extended techniques which influence specific of sound are actively used: tone and noise sounds, tone sound with elements of noise (this variant is used in part of flute in mm. 1–2). These techniques give possibility to make timbre of the work more diverse, to receive certain "natural" effects. For example, in m. 1 in part of flute it is imitation of noise additions that are typical for high partials sound; using of harmonics glissando in m. 2 in parts of cello and piano is directed to demonstration of partials themselves etc.

Thus, "Ars naturalis" is organized on the laws of integral serialism. But using the overtone series and only its sounds demonstrates composer's interest to the inner structure of the sound, complementary tones etc. All these elements present the conception of the sound studying.

## V. CONCLUSION

Art music of the 20<sup>th</sup> – beginning of the 21<sup>st</sup> centuries differs from other epochs by new attitude to sound and methods of work with it. There are many ways and possibilities to create new sound in contemporary art music, among them – extended techniques, original methods of traditional musical techniques combining, preparation and amplification of musical instruments and human voices, electronic synthesis etc. All these methods are in technical arsenal of contemporary composer who uses them according to the main idea of his or her work.

In this article I proposed to consider the idea of new sound in contemporary music not from the point of view of techniques of its creation but from individual conception of composition that determines approaches to sound interpretation. From many types of sound conceptions that appeared in the 20<sup>th</sup> century I paid attention only to two.

The first – sound creation – is connected with composers' intention to diverse sounding of musical works, to look for new timbres and expressive possibilities. This tendency was formed at the beginning of the 20<sup>th</sup> century and connected with using noise sounds, non-musical things instead of musical instruments, invention of new instruments etc. Conception of sound creation is very significant for many compositions that appeared last one hundred years from L. Russolo to H. Lachenmann, S. Sciarrino, B. Furrer and many-many other composers. As an example of realization of this conception was proposed the analysis of "Vocerumori" by A. Korsun. The name of the composition itself directs to work with noise sounds. The author creates the set of specific sounds that have their expounding and development throughout the piece. They are air tone, sucking air, voices shot smack like sonant kiss. These original sounds change due to using of system of "mutes" (hand positions) and syllables. The group of noise sounds juxtaposes with the group of tone ones. The composition is based on changing and combination of these two sound groups. So, conception of "Vocerumori" is directed to creating original sound material as L. Russolo did it at his time.

The second type of sound conception is sound studying. It was formed in the middle of the 20<sup>th</sup> century and connected with active development of electronic music. Composers had possibility to study the acoustic qualities of sounds, to create new sounds, to form ideas of works based on these acoustic qualities. The most indicative for this direction is spectral composition technique. The conception of sound studying was presented at the example of "Ars naturalis" by O. Bezborodko. The most interesting in this composition in my opinion is combination of the idea of overtone series and integral serialism. The sound material is based on overtone series. But all the

other components – from choosing of sounds order, rhythmic and tempo rows to structure – depend from number series. Thus in "Ars naturalis" the composer uses the idea of sound studying on the level of work's conception but the decision of choosing and organizing of sound material is based not on spectral but on integral serialism technique.

So, sound in contemporary art music plays very important role not only as material of compositions but as conception, which directs the methods of authors' work. The approach to sound from the point of view of conception of its using, proposed in this article, gives possibility to define some general tendencies which were formed in the 20<sup>th</sup> and have been developed in the 21<sup>st</sup> century.

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# Expounding on Liu Xizai's Theory of "Zao Kong Luan Dao"

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## ABSTRACT

The "General Survey of Arts" by Liu Xizai is an important work of literary and art criticism in the late Qing Dynasty, which discusses the issues related to prose, poetry, fu (descriptive prose interspersed with verse), ci (a type of classical Chinese poetry, originating in the Tang Dynasty and fully developed in the Song Dynasty) and qu (a type of verse for singing, which emerged in the Southern Song and Jin Dynasties and become popular in the Yuan Dynasty), calligraphy and Confucian classics argumentation in different categories. In the opinion of Liu Xizai, different categories of art have their own standards of creation and evaluation, but "zao kong luan dao" is one of the few ideas that runs through several arts. He used "zao kong luan dao" many times to make high comments on the works of the past dynasties, which differed from the original meaning of the expression and formed a great contrast with the mainstream views of historical theory and poetic theory on the need to avoid kong (emptiness) and luan (disorder). The unique artistic condition of "zao kong luan dao" is jointly shaped by the connotation of "having substance" and the creative techniques of "feng and xing", which reflects the characteristics of Liu Xizai's literary and artistic thoughts that are flexible, unconstrained, stable and inclusive.

**Keywords:** Liu Xizai, General Survey of Arts, zao kong luan dao, having substance, artistic conception

## I. INTRODUCTION

As a famous literary and art theorist of the late Qing Dynasty, Liu Xizai left many works. Among them, "General Survey of Arts" is the core text bearing Liu his literary and artistic thoughts. It consists of six "general surveys" — "General Survey of Prose", "General Survey of Poetry", "General Survey of Fu", "General Survey of Ci and Qu", "General Survey of Calligraphy" and "General Survey of Confucian Classics Argumentation". Researchers mainly focus on the analysis of literary theory, poetry theory, ci and qu theory and calligraphic theory, but the overall study of different artistic thoughts is rare.

In "General Survey of Arts", Liu Xizai combs the changes of different categories of arts, elucidates the characteristics of artistic creation, and comments on the works of writers in previous dynasties. Not only do the views of different arts remain consistent, but the ideas of different arts also echo each other. Among the comments and views, there is a phenomenon of considerable concern, that is, Liu Xizai used "zao kong luan dao" (including "luan dao") many times in his "General Survey of Prose", "General Survey of Poetry", "General Survey of Fu", "General Survey of Ci and Qu" to evaluate the works he admired. At present, there is

only one paper in the academic circle — Tu Chengri's "The Poetic Interpretation of Liu Xizai's Theory of 'Zao Kong Luan Dao' [1] <sup>(P118-121)</sup>, which studies this proposition. However, the author mainly regards it as an established type of proposition in ancient Chinese literary theory, arguing that "zao kong luan dao" and "abnormal but reasonable" put forward by Su Shi, the famous the poet of Song dynasty and "seemingly unreasonable but actually profound" proposed by the scholar He Chang of Qing Dynasty are uncannily parallel. From a macro point of view, he discussed the aesthetic interests that these similar poetic propositions may share and the causes. But in fact, the discussion on the text of "General Survey of Arts" and Liu Xizai's poetic thoughts in the paper is not enough. And this insufficiency also leads to the doubt of the similarity between the three poetic propositions of "zao kong luan dao", "abnormal but reasonable" and "seemingly unreasonable but actually profound": although these three have some common points in word formation and thought, they cannot be regarded as the same type of poetic propositions. From the expression of Su Shi, He Chang and the analysis of the author, the first two are very specific poetic skills and conception construction methods, while "zao kong luan dao" is a poetic proposition proposed by Liu Xizai based on his literary

and artistic thoughts, with unique connotations and artistic features.

In "General Survey of Arts", "zao kong luan dao" is a positive poetic proposition which can be shared by different literary styles and is consistent in meaning. However, the meaning of the expression "zao kong luan dao" itself is negative. Taking modern texts as examples, such as Ye Beiqing's "Study on the Interpretation of Zhuangzi's Peripateticism in the Song Dynasty": "Luo Miandao, however, proves that the transmission of things in "Zhi Le" is not really something 'zao kong luan dao' (here meaning something negative)." [3] <sup>(p187)</sup> When talking about the academic contribution of "traditional school" and "new school" in the academia of ci, Liu Yangzhong argues that "On the other hand, the so-called 'new school' is not as rootless as some people describe it, nor does it just sell Western theories and is 'zao kong luan dao' in ci studies." [4] <sup>(p3)</sup> It can be seen that in modern Chinese, "zao kong luan dao" is not a "good word". It is usually used to express the author's opinions or research issues without any basis, and it is often used to describe the unreliability of written materials.

## II. SOURCE TRACING OF THE MEANING OF "ZAO KONG LUAN DAO"

The expression "zao kong luan dao" (凿空乱道) was not until "General Survey of Arts" that it was frequently used as an idiom as it can hardly be found in documents before Liu Xizai. The part "zao kong" first appeared in "Historical Records · The Biography of Dayuan":

"However, since Zhang Qian was the one who blazed the path, later emissaries to the Western regions were named as Marquis Bowang (Zhang Qian's title) in order to win the trust of foreign countries, and foreigners therefore trusted them." [5] <sup>(p3169)</sup>

In "Ji Jie", Pei Yin quoted Su Lin, saying: "Zao means opening up; kong means breaking through. Zhang Qian opened the way to the Western regions." [5] <sup>(p3170)</sup> It can be seen that "zao kong" means to explore the unknown.

Since then, "zao kong" has been used mostly in a negative meaning, as in Han Yu's "Answer to Scholar Liu on the Compilation of National History":

"What's even worse, there are people who attach themselves to cliques, and thus love and hate in ways that are different from common sense, craft the language and forge the deeds of good and evil. On what grounds can such an approach be trusted to perpetuate itself through cursory biography?" [6] <sup>(p669)</sup>

Another example is in the Volume 4 of Gu Yanwu's "Ri Zhi Lu", "The King Enters the Royal City' Not to be Recorded":

"What did not happen in history cannot be coined even by Confucius; it is said in 'Lu Shi' that the King Xiang of Zhou never resumed his country, yet Wang Zihu kept it for him. This is a parlance adopting 'zao kong'." [7] <sup>(p331)</sup>

The above examples are historical comments. As far as the principle of real recording is concerned, it is indeed improper to use "zao kong" as a technique in the writing of historical books. In poetry theory, "zao kong" is no praise either. For example, Yuan Haowen said in his "Yin on Tu Fu Poetics",

"There are 60 or 70 people who have annotated Du Fu's poems. It will not do them justice to think of their exploration on the secluded but profound thing in Du Fu's poems. However, there are also many miscellaneous and disorderly notes due to the 'zao kong' and rootless contents with wide quotations and wind demonstration of mixed quality." [8] <sup>(p1221)</sup>

Taking Hu zai's quotation of Shangu's remark in "Poetic Notes Taken by the Recluse of the Brook Tiao", "Poetry cannot be created constrainedly; it can be naturally exquisite when artistic conception comes." [9] <sup>(p320)</sup>

It can be seen that both the historical theory and the poetic theory regard "zao kong" as a groundless nonsense or construction of a fictitious association; in other articles other than historical and poetic theories, "zao kong" is often combined with such words as fabrications, groundless remark, nonsense, artificial and strained interpretation, in which the derogation is quite obvious.

As for "luan dao", it can be interpreted as demoralizing, as in "The Book of Jin · Collected Biographies · Dai Kui" by Fang Xuanling,

"Thus the hypocrite who is seemingly moderate, is actually corrupt; a loose fish who may seem generous, but is immoral in reality." [10] <sup>(p2458)</sup>

It can also be explained as speaking carelessly. This kind of usage can be found everywhere in poetic theory, such as the Volume Four of Li Heng's "Quotations from Le'an" in the Song Dynasty:

"The article is based on the conception, but also on sincerity. If the article is not made out of sincerity, it is 'luan dao'." [11] <sup>(p310)</sup>

The 'luan dao' here is synonym to 'zao kong' and the article that is not sincere and has no intention can be called disorderly and careless speech.

Besides, the "Miscellaneous of Poetry Theorie" records Qi Ji's "Fengsao Zhige", "There are forty categories of poems", the eleventh of which is "luan dao" [12] <sup>(p384)</sup>; it then records Xu Yin's "Yadao Jiyao" listing "luan dao" in "different categories" [12] <sup>(p509)</sup>,

which carries on Qi Ji's thought. The poem cited in this category is from Li Pin's "Living upon the River; to Guests in the Mountain" in the Tang Dynasty, describing the scenes of continuous rain that makes autumn waters soar and frightening winds that make wild fires fly. This so-called "category" refers to the topic type or writing technique. Here, "luan dao" was regarded as a writing technique, rather than a negative evaluation of morality, ideas or words, from which it can be seen that the "dao" here is used different from that in conventional occasions. Instead, it is an expression of the illogical expression of poetry, where there is a combination of rain and fire, natural phenomena that cannot exist abreast, and there are disorders in both language and image. Although "luan dao" had been regarded as a creative technique in the Tang Dynasty, its influence was so small that it was not widely spread later.

Therefore, Liu Xizai's use of "zao kong luan dao" in the "General Survey of Arts" is more specific and theoretical than that in "Fengsao Zhige", which is in sharp contrast with the vast majority of previous historical and poetic theories. Such contrast is not only the basis of the poetic proposition of "zao kong luan dao", but also fully reflects the characteristics of Liu Xizai's artistic thoughts.

### III. "ZAO KONG LUAN DAO" AND "HAVING SUBSTANCE"

As mentioned above, "zao kong luan dao" (including "luan dao") appears in "General Survey of Prose", "General Survey of Poetry", "General Survey of Fu", "General Survey of Ci and Qu".

In "General Survey of Prose", Tang Zixi's comment of Sima Qian "luan dao, yet good" [2] <sup>(p12)</sup> is quoted — "Sima Qian was bold in being luan dao, yet is brilliant and Ban Gu didn't dare to luan dao, yet is unsatisfactory; 'The Commentary of Zuo' is not luan dao yet good and 'Tang Shu' is luan dao but not good." [13] <sup>(p403)</sup>. Liu Xizai refuted his remarks and said, "Actually, it is not luan dao", because he thought that although Sima Qian sometimes made seemingly far-fetched and pretentious remarks, in fact, his argumentation was quite detailed. This paragraph seems to be dismissive of "luan dao", but if combined with the expression in "General Survey of Ci and Qu", one may have a deeper understanding:

"If a piece of Ci is well versed in xing, the feelings expressed will be the same even if the things it says are different; the feelings will be profound even if the things said are simple and common. Therefore, what seems to be nothing is what means everything, and what seems to be the most luan dao language is the most reasonable." [2] <sup>(p118-119)</sup>

By combining this with that in "General Survey of Prose", it can be seen that there is an actor between the presentation of luan dao and the essence of reason (not luan dao); and when there is such an actor, "luan dao" will not be "luan dao" any more. The actor in "General Survey of Prose" is its refined argumentation, and that in "General Survey of Prose" is feelings. Whether argumentation or feelings, they can both be called "having substance" according to the "General Survey of Prose", the connotation of which can be embodied according to different texts.

For example, as for prose, "having substance" means argumentation: "In terms of argumentative writing and narrative writing, the most important thing is to find out the argumentation. Only when all the possible argumentation is exhausted can one begins to talk about writing. Otherwise, how cans the pursuit of the art of composition, apart from 'having substance', be enough to be immortal?" [2] <sup>(37)</sup>

"When the writer is good at argumentation, the writing can 'have substance', and when the writer is good at the art of composition, the writing can be well-organized. He who has begun to write boasts of content and order. Why not be realistically by pursuing argumentation and the art of composition?" [2] <sup>(p41)</sup>

Liu Xizai emphasized "having substance" in his literary theory, which was inherited from the classic prose theories of Tongcheng School. It was first publicized by the Fang Bao, as in "Composed After the Propagation of the 'Zhi Huo Zhuan': "The argumentation and art of composition of 'The Spring and Autumn Annals' were carried forward by Sima Qian, a Taishi official, and those with deep attainments later can achieve both. In 'The Book of Changes', the argumentation is the so-called "speech has content", and the art of composition is the so-called "speech has order". Argumentation is longitude and the art of composition is latitude; a systematic essay can only be composed when its longitude and latitude meet each other." [14] <sup>(p58)</sup>

The literary theory of Tongcheng School is based on the theory of argumentation. However, in Liu Xizai's opinion, although the argumentation and art of composition of the article are very important, the former of the article are superior to the latter, because the argumentation can ensure the content of the article, otherwise it is just empty talk. In poetry, fu and ci, "having substance" is having feelings, ambition, and will.

To be specific, fu's "having substance" requires both facts and expression of feelings.

"Fu (賦), with 貝 as one component, requires substance; with 武 as the other component, requires order." [2] <sup>(p101)</sup>

"Talking about facts, or expressing feelings, all the literary works are no other than these two types. And for fu in particular, both are indispensable." [2] (p97)

In terms of ci, "having substance" means having feelings, which in the final analysis is "presenting 'self'; and this 'self' is a righteous one.

"People in the past chanting the ancient and objects, are actually voicing feelings for the most part, because there is 'self' in it. Yet who don't have 'self'? Among so many, only the 'fair and square one' is admired." [2] (p118)

"The writer of ci should first recognize 'feelings'." [2] (p123)

The "substance" of poetry is the emotional sustenance, allowing readers to have strong emotional resonance of the emotion, aspiration and will.

"Shi Jiu Shou (The Chinese Nineteen Ancient Poems)" is zao kong luan dao, after the reading of which one pauses and ponders and has all kinds of feelings well up in the heart. At this point poetry can be called having substance in it." [2] (p52)

That is to say, Liu Xizai argued that the "substance" of poetry begins with "Shi Jiu Shou", and the poems before that cannot be called "having substance": Before commenting on the "Shi Jiu Shou", the "General Survey of Poetry" starts with the characteristics of "Feng", "Ya" and "Song", and discusses the "Book of Songs" and poems. Liu Xizai believed that "the poem with a good knowledge of the subtleness of things is close to the Feng"; the poem expounding the key points of the governance is close to "Ya"; and the poem that reveals the profound mystery of heaven and earth, ghosts and gods, is close to "Song" [2] (p51). Feelings for objects, human governance, heaven, earth and ghosts and gods are the general content of "The Book of Songs" but its implication is subtle. Then Liu Xizai commented on the five-character poems of Su Wu and Li Ling: "Li Ling's five-character poems to Su Wu only relate the sad feelings of parting, without a word involving the fact, but the language has infinite implications, which overwhelms people with gloom". [2] (p52) He compared it with the "Shi Jiu Shou", holding that the similarity between them is grief, while the difference is that Su Wu and Li Ling are implicative, and "Shi Jiu Shou" has the aura of boldness and broad-mindedness.

In short, from the perspective of the content of the poem and the readers' feelings, the "Book of Songs" involves facts yet with hidden meanings; Su and Li talks about only grief of parting without mentioning the facts and the meanings are all beyond the language. By contrast, "Shi Jiu Shou" involves both feelings and facts, and thus contains not only grief, but also boldness. It can be seen that to the period of "Shi Jiu Shou", poem is full of both feelings and facts. It can be

described as a combination of hidden feelings and facts, opening up a wide realm and creating a unique artistic realm. Therefore, the "zao kong luan dao", which seems to be empty and disorderly, can become the key to the important poetic proposition in "General Survey of Arts", due to its connotation of "having substance". This kind of connotation can make the seemingly empty and disordered words produce the effect of fully arousing the emotional resonance of readers, and create a kind of abnormal yet extraordinary art state through "zao kong luan dao".

#### **IV. "ZAO KONG LUAN DAO", AND "FENG" AND "XING"**

"Zao kong luan dao" can only get rid of its empty appearance and become an important poetic proposition in "General Survey of Arts" because of "having substance. However, "having substance" is the central element of prose, poetry, fu, ci, qu, calligraphy and Confucian classics argumentation, and the poetic connotation of "zao kong luan dao" is further advanced on this central element.

In "General Survey of Arts" Liu Xizai's makes the comments on Li Bai's poems: "Li Bai's poems mostly unfold in a path-breaking way (zao kong er dao), and it is difficult to exhaust the purported interest. This is because there are more feng than ya and more xing than fu." [2] (p58)

Combined with the above poem theory: "The thoughts in Taibai's poems are far beyond his oral poetic languages" [2] (p58), it can be seen that "zao kong er dao" and "zao kong luan dao" actually express similar meanings. Similar to the comments on "Shi Jiu Shou", "it is difficult to exhaust the purported interest" describe readers' similar feelings about reading the work, namely pausing and pondering and having all kinds of feelings well up in the heart; finding it difficult to exhaust the extensive and profound purport. But more importantly, Liu Xizai explained the formation mechanism of this creative construction — reading experience: "It is because there is more feng than ya, and more xing than fu." That is to say, the extensive use of "feng" and "xing" can create the extraordinary artistic realm of "zao kong luan dao" This point is also reflected in the previous quotation of "General Survey of Ci and Qu" [2] (p118-119).

There are many treatises on "feng", "ya", "xing" and "fu" in "General Survey of Arts". The theoretical starting point is naturally "Book of Songs", but they all focus on the poetic techniques. In his "General Survey of Poetry", Liu Xizai quoted "Foreword to Mao Poems", Kong Yingda's "Maoshi Zhengyi", Liu Xie's "The Literature Mind and the Carving of Dragons · Bi and Xing" as well as Jiao Ran's "Poetic Structure" to explain the six-meaning of feng, ya, song, fu, bi and

xing, emphasizing that the significance of feng is profound, while the changes in "Ya" are mostly due to worries about life and the world, where "bi" is obvious and "xing" is obscure.

To be specific, Liu's analysis of the definition and recognition of "feng", "ya" and "fu" is as follows.

"Poetry that is well versed in the subtleties of objects is close to the 'Feng', that expounding the key points of the human governance is similar to "Ya" and that reveals the profound mystery of heaven and earth, ghosts and gods, is close to "Song" [2] (p<sup>51</sup>).

"The fu talking about feelings originates from 'Feng', upholding righteousness comes from the 'YA', and representing virtue stems from the 'Song'." [2] (p<sup>86</sup>)

"Foreword to Mao Poems': 'feng, refers to enlightenment, which aims to move people through enlightenment.' From this it can be seen that the meaning of feng is very profound." [2] (p<sup>49</sup>)

"Being simple yet refined, straightforward yet gentle, is the characteristic of 'Ya'." [2] (p<sup>52</sup>)

From this it can be seen that the content of "feng" is feelings for objects and it features profoundness. The content of "Ya" is human governance and it features uprightness and righteousness; if it can be elegant and agreeable it will be praised for the accommodation. According to Liu Xizai, it can be summed up in a sentence: "It is harmoniously beautiful as the refreshing breeze that nourishes all things" [2] (p<sup>50</sup>). The content of "Song" is the virtue of gods, featuring in profoundness and subtleness.

The contrastive analysis of "xing", "bi" and "fu" in "General Survey of Arts" is as follows:

"Li Zhongmeng said, 'Narrating things to express feelings is called fu, looking for things to hold feelings is called bi, and generating feelings after being touched by things is called Xing.' This explains the difference between fu, bi and xing. However, there is also the meaning of bi and xing in fu." [2] (p<sup>86</sup>)

The case in which fu bears the characteristics of bi and xing is a fact in language, telling about the multiple purposes beyond language." [2] (p<sup>97</sup>)

There is a difference of range between xing and bi. This is because bi has only affirmative side without a reverse one, while xing has both." [2] (p<sup>82</sup>)

"Fu is created in a situation of complex feelings which cannot be expressed by poetry and the writer therefore writes a fu to narrate them in detail. The writer can describe the various feelings and things that come in succession freely" [2] (p<sup>86</sup>)

Although the discussion of "fu" often involves stylistic features, both the "fu" of "six-meaning" and the

stylistic "fu" have the characteristics of narration. It can be seen that the contents of "xing", "bi" and "fu" are all feelings for objects, but they are managed in totally different ways: xing is vague and broad, producing feelings after one is touched by things; "bi" describes the actual situation in the speech, looking for things to place emotion; "fu" is expansive and vast, narrating things to express emotions. When the three are combined, 'fu' can also bear the function of bi and xing.

Therefore, "zao kong luan dao" appears more in "feng" and "xing", which can express feelings for objects and arouse people's resonance in its profoundness and extensiveness. The effect of this approach can also be echoed in other arguments:

"Quatrains mostly adopt feng and xing in the six meanings; so compared with other themes, they especially uphold euphemistic, implicit, natural styles." [2] (p<sup>74</sup>)

It can thus be seen, whether Li Bai's poetry which is "zao kong er dao", or quatrains as a poetic style, adopt "feng and xing" in their creative techniques. This is because ties of matter and human feelings are often deeply rooted in the heart, and it is difficult to express the hidden "substance" without "feng" or "xing". Therefore, the excellent literati gave the rein to their imagination, explored the profound and subtle realm, and created a subtle, implicit, and natural artistic realm. While readers find it difficult for to exhaust the purport of reading, they resonates deeply with the work.

## V. THE ARTISTIC CONCEPTION AND THOUGHT OF "ZAO KONG LUAN DAO"

The reason why "zao kong luan dao" is not "luan dao" lies in "substance"; in order to show the "substance" in "kong (emptiness)" and "luan (disorder)", the writer must adopt "feng and xing" more. As for the artistic conception created by "zao kong luan dao", besides "euphemism, implicitness and naturalness", Liu Xizai had more discussions:

"Jia Yi's 'Condolences to the Covenant', 'Mourn for Quyuan' and 'Fu Fu' had the meaning of zao kong luan dao, and the feelings of the sao writer (sao refers to literary writings or short for 'Li Sao' by Qu Yuan) were quite obvious here." [2] (p<sup>91</sup>).

From the perspective of these three pieces of fu, "Condolences to the Covenant" is a speech made for Qu Yuan, expressing his sadness and anger at being expelled from the country and his mixed feeling of longing to travel far and nostalgia for his hometown. "Mourn for Quyuan" was composed by Jia Yi by way of to reminisce Qu Yuan when he was estranged by the emperor, condoling with Qu Yuan's solicitude for his country and king. The wording of the two pieces of fu is quite similar. In the writing, the writer's train of

thought covers the heaven and the earth, thinking about the present and recalling the past, making the work magnificent. "Fu Fu" is made when Jia Yi was in Changsha in exile. He expresses his concern and indignation through his dialogue with the pengornis. The work is detached and made to console himself. No matter from the conception or content, the three pieces give full play to the acme of imagination, allowing thoughts to roam in the ancient and modern world. The writing is natural and unrestrained, but the meaning is profound and the sentiment is implicit.

In Liu Xizai's opinion, Jia Yi's "Condolences to the Covenant", "Mourn for Quyuán" and "Fu Fu" had the characteristic of "zao kong luan dao", from which the feelings can be seen, which is right the artistic conception of "zao kong luan dao".

In "General Survey of Arts", the purport of the so-called "poet" is mentioned several times.

"A turn brings depth, and depth brings ingeniousness, which are the three realms of sao writers. If the writer is well versed in this art, he can rise above mediocrity." [2] (p114)

"Ouyang Xiu's article is similar to Sima Qian's in its purity; and his deep feelings and elegant charm come more from the purport of sao writers." [2] (p28)

"Su Xun said, 'Poets are unruffled and free from worry, while sao writers are stern and profound', but actually their stern and profound manner contains a connotation of easiness. [2] (p7)

"While the writers of ya has far-reaching purport, those of feng and sao also have their profound interest." [2] (p81)

It can be seen that, although the evaluation objects are different, the expression "sao writers' feelings" is generally used to describe the transformation of the writing style of the works, and the ultimate purport is focused on the depth, such as the stern and profound feature, far-reaching feature, and profound subtleness.

Based on the discussion in the last section, it can be seen that the artistic conception of the "zao kong luan dao" lies in the transformation of the writing style of the works without continuous trace in terms of scene; in the profound implication, elegant charm in terms of purport; in all kinds of thoughts being crowded in together, which is inexhaustible in terms of reading experience. Therefore, "zao kong luan dao" is a poetic proposition of the whole dynamic process from creation to reading. This process may be felt by referring to a description of the poet by Miu Yue:

"And so the poet's observation of living creatures is very profound in both sorrow and joy. What seems to be zao kong luan dao and a utter disorder is in fact well-developed and refined. It is enough for the reader to

feel the author's profound feelings, and to have a soul-stirring feeling, and to grasp the essence of life in the exquisite realm. As for the author's purpose, there is no need to be obstinate; since the purpose of readers is merely to appreciate the profoundest purport, there is no point in clinging to the author's purpose." [15] (p60)

The literati make creation in line with the principle of "having substance" and form the artistic conception. However, the reader should never disregard the changing circumstances by holding on to the presentation, but get emotional resonance from the shallow to the deep and from the seeming truth to real truth, so as to grasp the true meaning of life under the thoughts expressed through "zao kong luan dao".

As a matter of fact, "zao kong luan dao", the unique and abnormal proposition of poetics fully reflects the overall characteristics of Liu Xizai's literary thought, summarizing by quoting the comment on composition layout and rules in his "General Survey of Confucian Classics Argumentation": "Starting in the air, standing on the ground, and shin in unexpected way" [2] (p176).

First of all, Liu Xizai's literary and artistic thoughts are flexible and unrestrained.

As far as "General Survey of Arts" is concerned, in addition to the echo of views among the six "general surveys", Liu Xizai also has his own views on the six categories of arts, namely, prose, poetry, fu, ci, qu, calligraphy and Confucian classics argumentation, among which the most prominent is his open position on different literary forms. "General Survey of Arts" first admit the particularity of each style itself, namely "standard"; for example, "prose has standard" [2] (p47), "it is better not to infringe the standard of ci" [2] (p121), "Fu is good at imitating, which is not as good as expressing itself" [2] (p103), and the specific standard varies in different literary forms. These standards, however, are not something that cannot be added or subtracted. On the contrary, ideas and methods may be shared between different literary forms. For example,

"But are the social functions of ci, such as the inspiring emotions, investigating the society, having social contact and complaining about social injustice lower than those of poetry?" [2] (p122)

"Jiao Ran, a monk in Tang Dynasty discussed poetry on its conception, and his thoughts can be used to discuss Fu." [2] (p99)

"Poetry, means having something (an idea or opinion). This meaning is also connected with fu." [2] (p104)

They even complement each other, for example, in:

"What cannot be express by a text can sometimes be expressed by a poem." [2] (p80)

"Ci is like fu, and qu is like ci. Fu can complement poetry...and qu can also complement the ci." [2] <sup>(p124)</sup>

This view of bending the rules, which runs through different literary forms, has a wide range of applications, covering all aspects, such as wording, rhymes and themes. There are no fixed standards, but the principle of avoiding the mundane and platitude. Therefore, Liu Xizai strongly advocated that creators should come up with new ideas and have profound conception.

Secondly, Liu Xizai's literary thoughts seek truth and reality.

It can be seen from the poetic proposition of "zao kong luan dao" that although Liu Xizai advocated the idea and conception of "opening and changing", he would eventually put it into practice — "having substance", so that "kong (emptiness)" would become "fullness" and "luan (disorder)" would become "order". Taking "General Survey of Prose" as another example: "Articles advocating flowery language are declining, while articles advocating quality are flourishing, which is similar to that with the growth of age, the appearance is declining while the wisdom is increasing" [2] <sup>(p45)</sup>. Comparing "flowery" and "entity", Liu Xizai took the latter and believed that it is more lasting and applicable. When discussion on the beauty of ci and qu, "General Survey of Ci and Qu" puts forward the key point of "integrating entity with emptiness" [2] <sup>(p121)</sup>. In "General Survey of Calligraphy", it is argued that calligraphy requires firm strokes with a flexible management, but the pursuit of flexibility must be based on firm strokes." [2] <sup>(p167)</sup>.

In addition to "entity", Liu Xizai also quite emphasizes "genuineness". For example,

"It is important that articles learn from the ancient scholars, but one should never be possessed by the word 'ancient'. This is because what is valued by article writing is only 'right' and 'genuineness'. Does learning from the ancient scholars mean imitating the ancients and abandoning 'right' and 'genuineness'?"

"One can stop writing poems for some years, yet should never write one that is not genuine." [2] <sup>(p55)</sup>

"Fu should talk about truth and hypocrisy, not orthodoxy and evolution. It is better to evolve and be true than to be orthodox yet false." [2] <sup>(p88)</sup>

No matter what kind of literary form, Liu Xizai stressed the importance of "genuineness". He holds that the genuineness of the matter, feelings, truth, righteousness, are the bottom line of the work. This "genuineness" is definitely the thing and reason that the creator realizes from his own heart; the work comes out of the internal and external interaction of the creator; a chord can be stroke after the reader generates feelings. All of Liu Xizai's literary and artistic

thoughts are generating discussion and improving skills based on the mutual understanding between the creator and the reader, just as Xia Jingguan commented on his poetic theory: "Starting from the apprentice, he speaks plain and has much insight." [16] <sup>(p497)</sup>

Finally, the essence of Confucianism is carried in Liu Xizai's literary thoughts.

Liu Xizai was a jinshi During the Daoguang reign, transformed into Shujishi, and was appointed in the Hanlin Academy as Bianxiu. In his later years, he became a provincial education commissioner in Guangdong province and a lecturer in the Longmen Academy in Shanghai. He devoted almost all his life in studying the four books and the Five Classics and giving lectures, and was also familiar with Buddhist sutras, Taoism, astronomy, calendar and other fields, gaining extensive knowledge. The "General Survey of Arts" takes Confucianism as the basic guiding ideology to discuss and provide guidance for various literary and artistic activities.

For example, it emphasizes the decisive role of creators' personality in works — "Grades of poetry comes from the personality" [2] <sup>(82)</sup>. Liu Xizai referred to Han Yu in the "Sending to Lu Tong" "Recommending Meng Jiao" in praise of the two people in strict discipline and practicing rules, so exclaimed over "Lu Tong, Meng Jiao's poetry fame. But what Han Yu strongly recommended was actually their personal characters, which is really the highest criterion for writing poems through the ages!" [2] <sup>(p63)</sup>

For another example, "General Survey of Arts" emphasizes the function of the work — to study and conduct theoretical research, which must be combined and applied in practice to be useful to the society. In "General Survey of Arts", Liu Xizai made a comment on the advocacy of rhetoric in writing. In response to people's criticism of Zhuge Liang's pragmatic and unadorned remarks, Liu Xizai asked: "But what's the use of those flowery articles?" [2] (p17) When evaluating Qu Yuan's wording in "Lisao", he put forward: "Qu Yuan's words can arouse readers' ideas of upholding loyalty and eradicating evil, which is of great use." [2] (p7) As for ci that has never been part of the Canon of literature, he also entrusted it with the mission of refining mores: "Therefore, a man of noble character does not create words that are useless to education and have nothing to do with exhortation." [2] (p132)

For another instance, the work emphasizes that of emotions and aspirations should be in line with moral principles — "derived from feelings and in compliance with decency". Liu Xizai had specific standards for measuring "aspiration": "The aspirations that poetry attaches importance to and express must be based on integrity, gentleness and clemency and dignity." [2] (P80). What's more, it is also believed that the people

who most respect Confucian morals are the most upright people: "Foreword to Mao Poems' holds that 'poetry comes from feelings; it is said in 'Wen Fu' that 'poetry is inspired by feelings'; the feelings valued are upright and fair; and loyal officials and filial sons, righteous husbands and virtuous wives, are the most affectionate people in the world." [2] (p123)

Just like this, Liu Xizai's poetics inherited a lot from the traditional Confucian poetics, on the basis of which he adopted a flexible position, absorbed various thoughts and viewpoints with an open attitude, and gradually formed his own unique literary and artistic concepts. Among them, the representative of "zao kong qu dao" shows the combination of "stability" and "change" in his poetic thought.

## VI. CONCLUSION

In a word, although the "General Survey of Arts" is divided into six parts, the interpenetration and the intercommunication of ideas as well as the interconnectedness of thoughts expressed in different literary forms all make Liu Xizai's poetic thoughts unique and systematic. Among them, "zao kong luan dao" spans several literary forms and different types of arts, and presents a completely different semantic outlook from the original meaning of the expression. This is determined by the connotation of "having substance" and the approach of "feng and xing" adopted by the creators, which is also the key that "zao kong luan dao" can become the original poetic proposition of Liu Xizai and reflect the overall characteristics of his literary and artistic thoughts.

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# A Reflection on the Relationship Between Individuals and Institution in the Novel of “Lord of the Flies”

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## ABSTRACT

“Lord of the Flies” inherits the narrative mode of traditional British desert island literature: the protagonist accidentally lives on the desert island, and the protagonist struggles to survive on the desert island and finds a way to return to society. But its narrative themes and characters’ personalities are different from works such as Robinson Crusoe and Coral Island. Defoe created a rational society in his works, while Ballantine portrayed a group of outstanding young people, praising the optimistic and cheerful national spirit. “Lord of the Flies” subverts the perfect image of children in traditional desert island literature and explains the consequences of the conflict between individuals and social systems. The disharmonious relationship between man and social system is doomed to collapse the civilization and system established by the boys on the desert island. This paper analyzes the abstract relationship between people and social systems through the relationship between individuals and the environment and the relationship between people.

**Keywords:** “Lord of the Flies”, individuals and social system, individuals and environment, interpersonal relationship

## I. INTRODUCTION

“Lord of the Flies”, is an important text of British desert island literature, Golding followed the desert island literary tradition, setting up an isolated desert island as the background of the story, with the British boys as the protagonist, following the inherent plot: the traditional trilogy model of desert island literature: floating on desert Island — survival on desert Island — Return. [1], [2] However, unlike the desert island texts such as Robinson Crusoe (1719) and Coral Island (1857) with the type of turning a desert island into a rational paradise, Golding broke through this type. The myth of the natural Eden in the traditional desert island literature was deconstructed in “Lord of the Flies” (1954). In this novel, the desert island is gradually reduced to hell on earth under the destruction of boys.

The two world wars in the 20th century brought disaster to human society. The wars made people’s spirit lost and lack of value. The belief in the natural superiority of the rational western man which had framed the colonial model of desert island fiction imploded. In this situation, the modern literature began

to seek new artistic ways to explore people’s hearts. In “Lord of the Flies”, Golding creates a story that is different from Coral Island but is a realistic version.[3] The story of “Lord of the Flies” revolves around the children living on the desert island, electing Ralph as the leader and establishing the desert island system. However, the conflict between personal desires and the desert island system made the civilization established by the boys on the desert island collapse. But the relationship between individuals and society is abstract. This paper uses intertextual analysis and text analysis to express the relationship between individuals and society through the relationship between people and the environment and the relationship between people. People are in a state of being dominated by fear in the natural environment, which just shows the inharmonious relationship between people and environment. The titles of the novel from Chapter five to Chapter nine, “The Beast from the Water”, “The Beast from the Air”, “Twilight and the High Tree”, “Offering to the Darkness”, and “Seeing the Dead” are all around the boys. It is difficult to restrain the “fear” and unfold the narrative. In addition to the boys’ fear of unknown beasts, another clue to the story of “Lord of the Flies” revolves around the struggle between Ralph and Jack. Whether it is the disharmonious relationship between people and the environment or the contradiction between people, it reflects the inherent tension between personal desires and social systems.

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## II. THE RELATIONSHIP BETWEEN INDIVIDUALS AND ENVIRONMENT

Deserted island literature refers to literary works that explore the social values of reason and order by being set a deserted and remote island far from human civilization and society. In the 18th century, Daniel Defoe's *Robinson Crusoe* (1719) was one of the first: an enlightenment narrative — a positive, optimistic, and courageous. Even when he encountered many difficulties on the desert island, the protagonist also showed an invincible spirit and the life values he showed to worship and pray to God. When Crusoe is left alone on a desert island due to a shipwreck, he not only has no fear, but also overcomes all difficulties on the desert island with a reasoned and constructive attitude. As soon as he arrives at the desert island, he moves the daily necessities and other materials on the boat to the desert island, building a solid material foundation for his civilized life. By using tools salvaged from the ship, and some which he makes himself, he hunts, grows barley and rice, dries grapes to make raisins, learns to make pottery and raises goats.[4] When a prisoner is escaping from native cannibals, Crusoe helped him and named him Friday. More importantly, Friday was taught to speak English and converted to Christianity by Crusoe. The two of them lived like paradise on a desert island. Robinson will use this civilized model to repay the gift of God.[5] This pattern reflects the values of the era in which Defoe lived. It was a portrayal of the real life of society at that time, and also a reflection of the writer's world outlook and outlook on life. In Defoe's novels, both the characterization of Robinson and the plot description show a rational society. Robinson Crusoe represents the age of the Enlightenment. People believe that human beings can build the world and wealth with their own inherent wisdom, reason and creativity.

Two centuries later, Golding continues Defoe's writing on the subject of desert island literature. But his "Lord of the Flies" does not inherit the spirit of the protagonist of Defoe's text. Natural science developed rapidly in the 20th century. The advancement of science and technology has brought about material prosperity, but it has aggravated the sense of human spiritual crisis. People are confused when faced with issues such as faith and value. At this time, Golding boldly innovates on the theme of desert island literature, developed in reverse, and rewrites the traditional "desert island paradise" as "barbaric desert island". In the novel, he portrays a group of boys living on desert islands due to war. When they first arrive at the desert island, they temporarily surrender to Ralph's unified leadership and works hard to build an orderly life. However, this short-lived unity is soon replaced by barbarism, selfishness, and killing after the appearance of "The Beast". The children quickly tore apart under Jack's encouragement. They extinguish the signal of rescue fireworks and kill

each other, and finally the desert island becomes a sea of fire.

But "Lord of the Flies" (1954) is not only a critique of Robinson Crusoe (1719). It is modeled directly on a boys' story that promoted the values of colonialism to its readers. *The Coral Island* (1857) tells the adventures of three boys marooned on a South Pacific desert island. They are the only survivors of a shipwreck. This text uses the typical island environment to shape three brave, smart and charismatic teenagers.[6] They witness two groups of Polynesians landing and fighting on the beach. The winner group want to kill and eat one of fifteen prisoners. However, when they threaten to kill one of the three women and two children who are captured, the three protagonists follow the sense of justice born in their hearts and rescue the prisoners with their ingenuity. Faced with pirates, they bravely challenged. The author R. M. Ballantyne endowed them with the fearless character, making them ideal youngsters with excellent characters.

"Lord of the Flies" (1954) inherits the narrative mode in the *Coral Island* (1857). The boys in both novels are trapped on a desert island by accident. After landing on the island, the boys in the *Coral Island* immediately inspect the island. They find abundant foods such as fruits, fish and wild boar. Three boys establish an idyllic life on the island. They build a shelter and built a small boat with their only property. Regarding the plot of survival on the island, the boys of "Lord of the Flies" are originally developed according to the footprints of the predecessors in the *Coral Island*, growing fruits for hunger, making fires, building huts, hunting wild boars. And at the end of both novels, the boys are rescued by passing boats. But the characters of "Lord of the Flies" and the *Coral Island* are totally different. The three boys in Ballantine's *Coral Island* are optimistic, courageous, resourceful, and friendly. They are a symbol of good character in British society in the 19th century. Among them, 18-year-old Jack is the leader of the three. He is calm, smart, common sense and far-sighted, and worth relying on. In the face of the ship about to sink, Jack does not panic. Instead, he calmly comes up with a solution. He is a leader with vision and vision. Ralph is the narrator of the story. Although he is a little silent, he is firm and cooperative. Peterkin is an outgoing boy who often makes jokes. With multiple skills, He is good at killing pigs. The three people help each other on the desert island, united and cooperated to overcome all difficulties. The novel "Lord of the Flies" borrows the name of the protagonist from *Coral Island* (1857) and rewrite it. Jack in "Lord of the Flies" is a determined but extreme self. He is eager to control everything, constantly reveals brutality, violence and evil in his human nature, and finally gives up social morals and becomes a murderous executioner. Ralph, at the beginning, very enjoys the feeling of being elected as a leader, trying to lead the children for

help, but his cowardice and the evil hides deep in his heart made him defeated, and finally becomes the target of Jack's pursuit. Piggy is rewritten from the homonym of Peterkin Gay in the Coral Island. He is rational and knowledgeable.

In terms of the environmental description of the text, the island in the Defoe text is a beautiful place. Robinson found many fruit foods here, and found some animals such as goats to make them domesticated. Ballantine describes a lot about the natural scenery of Coral Islands. The island is surrounded by coral reefs, the sea water in the coral reefs is calm like pool water, and the bay grows strange corals and water plants. The description of this beautiful scene originated from the beautiful imagination of people's overseas world at that time, which reflected people's enthusiasm for migration, adventure, colonization, and fascination of nature.[7] But in Golding's novel, the natural scenery of desert islands is full of anxiety. When they arrive on this Coral Island, they marveled at the paradise-like beauty of the island. In the eyes of Ralph, who had just arrived, tall palm trees grew on the coast, and the sea was blue in the distance. But in fact, the atmosphere of fear has long been buried in the story. In the first chapter of the novel (*The Sound of the Shell*), it is not difficult to find that dark images are hidden everywhere. When Ralph started to climb the atoll rock, the weather was very sultry, brightly colored bird monsters called to rise in the sky, the ground on the coast was scattered with rotten vegetation, and in the distance was a dark forest. The lake water where Ralph swimming is warmer than blood. The horrible images of sultry, strange birds, rotten trees, black forest, blood and water are hidden in the description of the beauty of the desert island, which paved the way for the fear and killing among them. Afterwards, the desert island gradually showed its ugly face, the sea was keeping roaring. The trunk was skewed gray, the wind roared, the forest was always gloomy, the desert island was always hot and unbearable in the daytime. All of those in the island create a fearful and panicked atmosphere. When Ralph saw the "monster" at the top of the mountain, the wind gusted in the forest, and the night was chaotic. The boys' fear of monsters is like an explosion in the air at any time. When the children danced savagely under the leadership of Jack, the desert island had been transformed into a terrible space like hell. The sky was dark, and the thunder with sulfur smelled like a giant whip hitting the ground, lightning and thunder, and heavy rain. Golding writes about the violent side of nature, and the ghastly natural scene arouses the inner fear of the children in the novel, which exposes the boys' mistrust of the environment and expresses the disharmonious relationship between people and the environment. it also reveals that there are problems and contradictions in the desert island society where the boys live.

### **III. INTERPERSONAL RELATIONSHIP IN THE "LORD OF THE FLIES"**

Themes of Golding's novel "Lord of the Flies", include the tension between groupthink and individuality, between rational and emotional reactions, and between morality and immorality. This novel makes an appalling story: in World War III, a group of boys aged 6 to 12 who fly to Australia to escape the war, but unfortunately is shot down by the enemy and arrives on a coral reef island. When they first arrived on the island, in order to survive, the children worked together, pitched tents together, and cared for the fire that served as a distress signal. Soon, however, contradictions and fears breed among them. Jack extinguished the fire because he took his twin brothers, Sam and Eric, on a hunt when a boat passed by and they lost a chance to be rescued. [8] Thus, the conflict between Ralf, the island's leaders, and Jack broke out completely and formed them into two opposing camps. Consequently, the struggle continued, and all the rules, institutions, hopes that had been established on the island collapsed.

As Golding himself explained the theme of "Lord of the Flies" as an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable. According to Golding, what he wants to emphasize is how to find the root of social defects from the defects of human nature. The moral is that the social form depends on the nature of the individual in it. Golding's interpretation shows that the effectiveness of the establishment of a social system will be reflected through the relationship between the person and the social system. So in the "Lord of the Flies", what is the relationship between man and system? In this article, I try to transfer the relationship between people and social systems in the text to the relationship between people and the environment and the relationship between people. Its purpose is to study the civilizations and institutions established by the boys on the island, why all of them inevitably face the fate of collapse.

In this novel, as the main representative of the brutality, violence, and with a strong instinct for power, Jack is uncompromising, conceited. In short, the opposite of Ralph. Jack is the character who has experienced the most change. Jack started the novel with a somewhat arrogant chorus boy, and he cried when he was not selected as the leader of the island. At the beginning of the novel, Golding emphasized Jack's dictatorship before the meeting. As head of the choir, Jack marched their team to the meeting in an organized way. The Author described Jack's description as "Inside the floating cloak he was tall, thin, and bony; and his hair was red beneath the black cap. His face was

crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning, or ready to turn, to anger.” Jack gradually became a vicious killer who did not respect human life. After a series of stages, such as leading the choir, leading the hunting tribe, wearing a mask, killing Simon, separating from the team and deliberately killing the piglet, Jack fell from a normal arrogant boy to a brutal beast.

Jack’s changes in this text can be summarized as: a change from an arrogant personality to a violent personality (personality defect), which will be analyzed in detail below. As Gary Watt said in *The Law of Dress in “Lord of the Flies”* “The form of the dress may change from clothes to painted masks, but the fundamental fact of the dress remains... the form of the rules changes, but the essential fact of government by rules remains.” The commonality between the two lies in the invariable internal principles. It is argued that dress and law are constant in the novel and that Golding is warning us, through the parallel performance of law and dress, that we should suspect that external indicators of civilization are hollow; that we should be cynical about all systems of norms established by society and look, instead, to be saved by individual insight and self-sacrifice. [9] Comparing Ralph, it can even be said that Jack’s personality is the key to the rise and fall of civilization across the island. In the text, with the great changes in Jack’s thoughts and behavior, the island’s institutional development has gone through different processes: from establishment to operation, to contradictions and crises, and finally completely destroyed.

As a metaphor of personality, the images of animals run through the novel, forming a delicate pattern of boys. These images describe the behavior or appearance of many boy comparing animals, especially as they become more brutal. Golding usually uses similes for comparison because he wants to compare specific aspects of the character to the animal in question. Jack and Ralph, as two opposites, are among the boys who Golding frequently compares to various animals. Especially, I am going to talk about the image and its analysis of Jack here, which aims to study the human defects of Jack and the conflict between Jack and the civilization built on the island.

“Only when Jack himself roused a gaudy bird from a primitive nest of sticks was the silence shattered and echoes set ringing by a harsh cry that seemed to come out of the abyss of ages. Jack himself shrank at this cry with a hiss of indrawn breath, and for a minute became less a hunter than a furtive thing, ape-like among the tangle of trees.” (Chapter Three Huts on the Beach) Here, Golding makes an image of ape for Jack, which shows that Jack has descended into a primitive state[10]. He even lost his basic ability to judge the

situation of the environment. But this is just the beginning for Jack to be as an image of ape. As the story progresses, this ape grows.

Golding emphasizes the behavior of the ape: Jack, ape-like explores the still forest. As a human being, Jack should have immediately determined that this was nothing more than an animal’s harsh cry and echoes in the forest. But at this time, the animalized Jack was panicking. This fear is not only the scare of the forest, but also shows that Jack at this time is not clear about his way out and what he wants to pursue. In Chapter Nine, Golding rises from describing animal behaviors of apes to calling for rights at the ideological level. This is a clear line of evolution of the ape-man evolution: revealing Jack’s exploration and understanding of his own personality. In contrast to Jack’s evolution of the ape-like image, the development of the “civilized system” on the island has stalled. [11]

Forest, harsh cry and echoes constitute an intention that symbolizes nature. As early as the ancient Greek drama was prosperous, one of the themes was human exploration and struggle against nature. Golding fictionalized the story of the “Lord of the Flies” in World War III, and we know that during World War II, the real society has already been deeply modernized. By turning Jack’s image into apes, Golding describes a regressive social civilization. At the same time, following the growth of Jack/ape, we see the most paradoxical space in modern society, modernism, and modernization.

More importantly, Jack is the representative of the individual, and Golding describes Jack as the ape analogy. This not only implies a certain degree of separation between man and the environment, but also an irony of the decline of civilization on the island. At the end of the novel, in order to capture and kill Ralph, Jack set fire to the entire island. In the bushes, Ralph ran, and he understood what was going on in the woods. Jack’s group was going to smoke him out and set the island on fire. The roar of the forest turned into a thunderous sound, and Jack saw a cluster of tall shrubs blocking the road in front of him, burned like a huge fan by the blazing flames. The built shelter was also burned into a fireball. The fire trembles the whole island. When the signal fire went out, we realized that the boys had lost their hope of being saved and accepted their barbaric life on the island. Eventually the signal fire was extinguished, replaced by a fire large enough to destroy forests, islands, and companions. The fire that Jack set not only showed his complete break with Ralph, but also his complete abandonment of the environment. The fire caught the attention of a cutter, and the naval officers come to rescue them. But ironically, this distress signal was not sent by the signal fire, and was replaced by a brutal fire, the fire that Jack want to pursued and killed Ralph.

In Chapter One, *The Sound of the Shell*, Jack expresses his wish to be the chief. But some boys there put forward to vote for chief. And the rest boys all agree and vote. Consequently, Ralph is voted to be the chief. Jack is assigned to take charge of the choir. When Ralph asks Jack what he wants the choir boys to be, he answers without hesitation "Hunter". At this time, Jack still abides by the election system that the boys on the island initially established. After Ralph was elected as the leader, he followed the rules and assumed the tasks assigned to him by the newly elected chief. At this time, there is a cooperative and harmonious relationship between Jack and Ralph.

Putting aside the relationship between Jack and Ralph, let me first talk about how Jack's emotions have undergone dramatic changes in the process of participating in the election chief. While trying to accept the fact that Ralph was chosen as chief, he tried to cover up his inner anger. Golding skillfully uses biological reactions "freckles", "a blush of mortification", "started up, then changed his mind and sat down" to reveal Jack's suppressed personal desire at this time. And this repressive biological response also predicted the animalism that Jack later showed when he was not restricting his desires.

Jack at that time was giving up his initial thoughts and instincts to become chief. He obeyed Ralph's leadership and organization. With their joint efforts, an orderly system was being established. As Marcuse pointed out that "The vicissitudes of the instincts are the vicissitudes of the mental apparatus in civilization. The animal drives become human instincts under the influence of external reality. The instincts must therefore be deflected from their goal, inhibited in their aim. Civilization begins when the primary objective, namely, integral satisfaction of needs is effectively renounced." [12] The initial results of the establishment of the system are often reflected through the interpersonal relationship under the system. At this time, Jack and Ralph each do their responsibilities, and they are in a cooperative interpersonal relationship. As Golding writes "The suffusion drained away from Jack's face ... Jack and Ralph smiled at each other with shy liking." The effectiveness of this transfer is that Ralph, who owns conch, represents the civilized system on the island. [13] The relationship between people and social systems is transferred to the relationship between people. In this article, the relationship between Jack and the system on the island is evaluated by evaluating the relationship between Jack and Ralph. The effectiveness of this transfer is that Ralph, which owns the conch, himself represents the civilized system on the island.

The conch is encoded as the symbols law and order, democracy and civilization. But the dominance of these things like the order or democracy is ultimately for humans. Ralph as the leader on the island blows the

conch and gives the order. He insists that the boys must have and follow rules. [14]

In this scene in Chapter 3 of "Lord of the Flies", Ralph and Jack started arguing. Their conflict gradually became tense. The agreement between them slowly became invalid from here. Jack began to be reluctant to obey Ralph's instructions, and he neglected the work of the caretaker who was initially assigned. Ralph and Simon were busy on the shelters all day and night, and Ralph began to complain that other people were not going to work. And Jack insisted that he was also busy. At this point, Ralph expressed his dissatisfaction with the hunters in the Jack team, he said "the rest of your hunters came back hours ago. They've been swimming", Jack immediately refuted "I let them go...", and Jack emphasized Keep working: "I went on. I thought, by myself". On the surface, the two of them tried to communicate politely, but in fact Jack was restraining his anger. In this Chapter, Golding described Jack's emotions in several places, suggesting that he will be completely out of control in the near future. Any frustration, Jack's first reaction is always angry. For example, when hunting in the forest, he encountered difficulties in determining the location of his prey. They were bright blue, eyes that in his frustration seemed bolting and nearly mad. He passed his tongue across dry lips and scanned the uncommunicative forest. Furthermore, when he was unhappy with the conversation with Ralph, Jack's angry emotions besieged him again". He tried to convey the compulsion to track down and kill that was swallowing him up... The madness came into his eyes again."

#### IV. CONCLUSION

As Josef Nguyen said "in R. M. Ballantyne's "The Coral Island: A Tale of the Pacific Ocean (1858)", three boys mature into young men as they learn to cooperate to survive on an island. However, in a direct attack on the heroic Robinsonade, generally, and Ballantyne's version, in particular, William Golding's "Lord of the Flies" (1954) depicts a group of British schoolboys marooned on an island. Unable to cooperate to maintain both social order and a signal fire, the boys slowly turn against one another, revealing innate tensions between individual desire and social accountability that result in two gruesome deaths at their own hands". [15]

Transfer the abstract relationship between people and social systems to the relationship between people and the environment, and the relationship between people, so that the relationship between people and social systems becomes concrete and accessible. This is also the reason why the text carefully reads the relationship between people and the environment and the relationship between people in "the Lord of Flies".

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# A Study of Spatial Narrative in the South Korean Movie "Parasite"

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## ABSTRACT

The South Korean movie "Parasite" won four awards in the 92nd Oscars, including the best film award, creating a miracle in the history of South Korean movies. This paper analyzes three layers of the physical space of three families in the film, revealing its postmodern spacial narrative structure. Through interpretation of the unique spatial image of "slope road", the paper fully demonstrates the rise and fall of Kim family's social status, and hope and despair of their mental journey. Through reconstructing the cruel struggle between people at the bottom of the society and their gratitude to the upper class, the paper exposes the collective unconsciousness of the lower class to the deep root of their plight and the fact that their struggle and resistance will inevitably lose the focus. On the basis of comparing the living space of different social strata and presenting the futile struggle of the lower class among different spaces, the film criticizes the social reality of the serious polarization between the rich and the poor in South Korea, and tries to arouse the profound concern of the society for the living conditions of the lower class.

**Keywords:** "Parasite", narrative space, annular spatial narrative, spiritual space

## I. INTRODUCTION

Marcus argues, "Different space settings highlight the role and expression of space in film narrative and infuse a series of space presentation in films with distinctive directivity and a deep implication." [1] With differentiated image styles, "Parasite" exhibits three spatial environments of two social classes: the semi-basement space where the Kims were living, the basement where the former housekeeper couple of Moon-kwang hid and the luxurious villa of the wealthy Mr. Park. The film reveals the dogfight within the underclass for survival space and the profound contradiction between the upper and lower classes through a delicate depiction of three spaces, the movement of characters from space to space and the montage techniques of many spaces.

## II. TRIPLE NARRATIVE SPACES OF BINARY OPPOSITION

"The visuality of narrative space of films as a recreated artistic space makes it share some commonness with other artistic spaces. The machine

involvement of the space composition of films differs the narrative space of films from general artistic spaces and displays a unique spatial expressiveness." [2] The complex narrative space of the film "Parasite" bears rich communicative functions ranging from revealing the environment and context of the story to reflecting the theme and aesthetics and social relations. The narration of the film is interwoven and unfolded in and between the semi-basement, luxurious house and basement.

The first space is the semi-basement where the Kims live. Through a series of visual elements such as light, shadow and colors, the film displays the execrable living environment of the Kims. The rooms are cramped, the flush toilet at a high position and the walls shabby and yellowish. The entire home is gloomy and air-polluted. The Kims have to loop up to see the outside world. Drunken men just vomit and urinate outside their window. These images highlight and symbolize their humble living space and social status. Besides, the film starts to create the concept of parasitism from their attempt to gain a free access to cellphone signal. The stove grasshopper on the bread implies the image of parasites. And then fumigation was sprayed in via the window, as a result of which the whole family coughed and struggled in the smoke like pests. In the film, the semi-basement home reflects all

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sorts of difficulties they are faced with. They are eager to get away from it, but they are unable to achieve it.

The most important space in the film is the residence of Mr. Park. It's a villa with high-walls. Inside the wall is a well-cared garden. There are large French windows in the house. The space of the rooms is broad and magnificent, forming a strong visual contrast with the dark and shabby semi-basement of the Kims. The huge French window of the living room is just like a large screen, playing a fantasy drama in which the four members of Kim family crawl into the luxurious villa one after another and then vanish from it one by one.

There is another parasite space in the basement of the villa. Compared with the semi-basement home of the Kims, the basement is almost isolated from the outside world and in nearly complete darkness. To Geun-sae, husband of the ex-housekeeper Moon-kwang, it's a refuge and the last place he can depend on for survival. It is also a dark and closed space, a prison and grave for the body and a cage for the soul. Living here for long, one's body and mind would inevitably give out a rancid smell. When such a space is deprived of, the stink will surely spurt out, just as a Pandora's box is opened and anything might happen. Unknown to the wealthy owners, such a dark space exists under the villa for a long time, maintaining a subtle balance with the villa space.

Therefore, the film presents clearly vertical triple spaces. The wealthy space on the ground is decent and glamorous, symbolizing the perfect imagination of the underclass for a happy life. The poor space at the semi-basement is wet and dirty, yet its occupants can still see sunshine and have hopes. The dark space under the ground is gloomy and horrible, standing for the thoroughly deprived and hopeless parasite world.

### III. ANNULAR SPATIAL NARRATIVE OF SLOPES

Mieke Bal argues, "A way to understand the relationship of components is to divide sites into groups." [3] The selection, combination and presentation of narrative spaces, namely the techniques of spatial narrative applied in films, can greatly promote the development of the plot and deepen the theme. "Undoubtedly, the innovation of annular narrative films in terms of profound contents and delicate structure is an exploration of film aesthetics. Its emergence has brought defamiliarized watching and aesthetic experiences to the audiences and reflected the situation and mental state of people in reality." [4] Slopes are spatial images with extremely rich interpretations in the film, which can refer to the slopes or stairs in reality and also symbolize the relative changes of the positions of figures in the same space. Slopes appear several times in the film, forming a

complete string of story chains and intensifying the theme and extraordinary artistic expression of the film.

The first time Ki-woo went to work in the Park family, he was dressed refreshingly and walked along the stairs of his home onto the ground and then walked to the wealthy home along the upward slope. As a saying goes, human strives hard to move up. This spatial feature implies that Ki-woo, the hope of the entire family, was on an ascending direction in his life. Later, Ki-jung and Ki-taek successively walked up into the home of the Parks, which symbolizes the improvement of living conditions of the Kim family.

The slope appears for the second time when Moon-kwang was framed up by the Kims, lost her job and left the wealthy family. Moon-kwang walked down the slope outside the villa, which forms a shocking visual contrast with the ascending scene of the Kims members. The two kinds of spatial placement reflect the relative changes of situations of the characters and their psychological changes, which lays a plot foundation for the subsequent conflict between the two families.

Later, Chung-sook followed Moon-kwang closely along the concealed winding passage of the kitchen into the dark and filthy basement where the two underclass families discovered the secret of each other and tussled violently. The shots of the film shift up and down the passage repeatedly, making a vivid depiction of the bloody struggle between the two underclass families for the limited survival space.

French thinker Henri Lefebvre argues, "The distinctive difference between social space and natural places is reflected in the fact that they are not juxtaposed simply, but more probably intervene, combine and overlay with each other--sometimes even conflict and collide with each other." [5] While the Kims and the couple of Moon-kwang were grappling with each other, the Parks suddenly returned at night. Instantly panic swept through all of them. Employing parallel montage, the film fully depicts the panic and nervousness of the Kims. The moment the Parks entered the living room, everything was quiet and still. Chung-sook pretended to wait upon the hostess calmly. Ki-taek hid himself in the air-raid shelter. Ki-woo hid away under the bed, and Ki-jung lied still under a tea table. Some hours ago, they occupied the entire villa and enjoyed themselves. At this moment, they could do nothing but remain still on the floor. This contrast between the higher and lower spaces was set to leave a deep imprint in their mind. The spatial contrast between the Parks and the Kims clearly reveals that the alleged hope of the Kims is so humble and fragile in front of the Parks. As a result, the original so-called harmonious and co-existential parasitic relation became aggressively antagonistic.

After that, Ki-woo, Ki-taek and Ki-jung escaped out of the wealthy family at night in the heavy rain. The movie gives a complete presentation of their escape through montage techniques, from the slope at the gate of the wealthy home to the streets and pedestrian overpass and finally to their home — the semi-basement. Seeing the home flooded by rainwater, the Kims hurried to salvage their belongings from the muddy water. Even if Ki-jung sat on the flush toilet, she failed to stop the dung water from gushing out. The stink seems to penetrate through the screen and jump at the audiences. The close-up shot presents the miseries of the underclass to the audiences like a documentary. Their constantly sinking spatial changes coincide with the cruel reality of the family falling from their illusory peak of life to a miserable shame.

The next day, at the birthday party of the son of Mr. Park, the disgust displayed by Mr. Park towards the stink of Geun-sae completely provokes the strongest feelings of humiliation of Ki-taek as an underclass father. He stabbed Mr. Park on his chest with a knife. At this moment, the smell pulls Ki-taek and Geun-sae, two representatives of the underclass onto the same battle line and helps them reach a symbolic reconciliation and directly confront with the elites represented by Mr. Park. Ki-taek escaped into the underground through the stairs leading into the garage. This is the shortest one among all shots of slope space, yet it forebodes the further decline of the status of Ki-taek from the semi-basement space to the total underground space. Ki-woo and his mother returned to their semi-basement home and began to build their new dream.

From the start of the movie when Ki-woo walked out of the semi-basement to the end of the movie when Ki-taek walked into the air-raid shelter, slopes form a complete close loop. This unconventional narrative structure links up singular narrative chains into a cyclic circle, providing the audiences with unlimited interpretations. The three independent spaces, originally paralleled, are connected by slopes. In this way, the concealed narrative foreshadows are presented one by one, which reveals the highly tacit internal connection between the deep meanings and narrative structure of the film. Slopes stand for the journey of their mind from hope to disillusion. Ordinary people crouching at the bottom of the society have no way out in the face of double blows from homogeneous competitions and the oppression from the upper-class. "Dangerous days are annular and have nowhere but to be destroyed." [6] Besides, the main narrative space of the film extends from a semi-basement to a villa and then to a basement, forming two levels of annular space with the slopes, which is a metaphor of the unbreakable class imprisonment and the barrenness of spiritual space of the underclass.

#### IV. UNFOCUSED SPIRITUAL SPACE

"According to theories of spatial narrative, literary space is seen as a complex metaphor and semantic system and attention is paid to such forms of ideological expression as history and culture, national identity and state power, which thus endows the space with a strong meaning of social history and moral culture." [7] From the semi-basement to the luxurious villa, and then back to the semi-basement and to the underground shelter, behind the tragedy of the Kims is their unfocused spiritual space. The yearning of the Kims and the fight of the couple of Moon-kwang for luxurious space reflect the out-of-control desire and greed of the two families. It also reveals the collective unawareness of the underclass in South Korea with the substance of their fates.

If it is understandable that Ki-woo disguised his identity to get the job as an English tutor for the wealthy family under the persuasion of his friend, then his desire swore when he made up a lie so that his younger sister could also get employed by the wealthy family. Ki-jung easily drove away the former driver of the Park family, which pushes the greed of the Kims to a more dangerous stage. In order to get rid of the former housekeeper Moon-kwang and let Chung-sook enter the wealthy home, greed drove the Kims crazy. The whole family worked together to put on a pungent satirical comedy. By applying parallel montage, the movie juxtaposed the framing rehearsal and deception scenes of the Kims. By applying crossed montage, the movie links up the seamless cooperation of the Kims in backstabbing Moon-kwang. The two kinds of montage techniques shift back and forth among the deception rehearsal of the Kims, their persuasion of the wealthy couple and their backstabbing Moon-kwang, creating a multi-dimensional time and space with a hectic pace and a tense atmosphere. The two montage techniques are crossed and combined to contrast and highlight each other and produce a strong artistic appeal, which fully exhibits the boundless desire and distorted humanity of the Kims and foreshadow their ultimate out-of-control desire and disillusion.

Furthermore, the two underclass families that harmed each other have never been able to realize the underlying cause behind their awkward situation. Geun-sae hid himself in the basement for over four years and often addressed Mr. Park respectfully. Ki-taek was also grateful to Mr. Park and expressed regret on his murdering Mr. Park in the end. In their eyes, they seemed to co-exist perfectly with the Parks and it was the intervention of the opposite side that ruined their perfect plans. However, similar to the parasitic phenomena in the biosphere, the parasite and the host seem integrated as a whole superficially, yet in substance they are two kinds of independent life entities with desperate distinctions.

When the owners of the villa are away, the Kims splash out as if they were the real owners of the villa and ascended to the upper-class. The son Ki-woo fancied marrying the daughter of the wealthy family as his wife and hired strangers to play the role of his parents at the wedding. The couple of Ki-taek even did not forget to evaluate the wealthy couple, "They are wealthy and kind-hearted." "They are kind because they are rich." In the novel *A Woman on a Roof*, three underclass repairmen working on the roof were ignored as they commented on a woman sunbathing on the roof of the neighbor building. This kind of cognition is nothing more than their wishful fantasy and a self-intoxicating spiritual opium, which reflects their limitation in the awareness of the environment they are in.

The mother Chung-sook was once an athlete who ever won athletic medals. The father ever started up a business and was good at driving. The son dreamed to be admitted into a renowned university and change his own social class. The daughter was gifted in art and proficient in computer skills. All members of the family are excellent, yet idle about and could only land a job through nepotism. Seemingly absurd and illogical, yet in fact it is a realistic portrayal of the South Korean society. Just as Ki-taek said in the story, "500 college graduates apply for the position of a driver." In South Korea, a country of monopoly capitalism, wealth is highly concentrated, which has resulted in class solidification. It is difficult for the underclass to cross the gap of class distinction however hard they try. The upper-class show little sympathy to the underclass, even if the underclass are struggling on the verge of collapse. Moreover, the former suppress the latter, visibly and invisibly all the time, just as the warning of Mr. Park, "Never cross the boundary." The luxurious space contains a power mechanism for discipline and punishment. Once the underclass cross the boundary, they will be forced to return to their original form and even fall into a more miserable situation.

The violent fight between the two underclass parasite families reveals the collective unconsciousness of the underclass of their own class dilemma. They can do nothing but harm each other to scramble for the limited survival space. They seem to enter "a space filled with illusion and imitation and a purely direct and superficial space".[8] "It seems that you lose your sense of distance completely and can no longer perceive the landscapes and volume and are involved in a super-space." [9] In face of the flowing and splitting of fragmentary space, the Kims are stuck in a strong sense of dislocation and cannot identify the direction or map their exact position or the class they are in. They have fallen into chaos and confusion and do not know what to do. Therefore, Ki-taek's murder of Mr. Park is simply an unorganized and symbolic resistance, which

will never shake the edifice of the social classes in Korea at all.

## V. CONCLUSION

The movie "Parasite" deeply reflects the social reality of South Korea behind the construction of multiple spaces and the complex spatial narrative. For people at the bottom of society, their illusory dream could not withstand the weight of reality. When their deception is exposed and their humble self-esteem is trampled, tragedies are unavoidable. However, what makes them more painful is that after the tragedy, nothing is changed in the society and their living space remains the same, if not worse. It's the core issue explored in the movie.

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# ***Piano Concerto in G major by Maurice Ravel: Games and Revelations of the Artist of the Twentieth Century***

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## **ABSTRACT**

**This article reviews the *Piano Concerto in G major* by Maurice Ravel, which is a creative testament of the composer. The *Concerto* unites the ideas of the game and the beauty, the most important ones according to the composer's thinking. In the first movement, Ravel invites us to "a game with genre," in which the canons of the genre are both preserved and violated at the same time. The second movement introduces us to "a game with styles." The third movement is "a game with the self," because Ravel puts together a mosaic of musical themes that are clearly associated with his earlier works. The composer's games open the opportunity for the audience to touch on the *ephemeral world of beauty and charm* and to see the *Magic garden of our true life*. The path to these worlds is the revelation and a gift offered by the dandy composer.**

**Keywords:** *Maurice Ravel, Piano Concerto in G major, the genre of concert, music games, a mystification in music, Dandyism*

## **I. INTRODUCTION**

"The talent that is so cleverly disguised, so capable of deceiving, is unique in music. Everything in Ravel convinces the music lovers of the desire to hide and to not let anyone in on his secret," wrote one of the most authoritative French researchers of Maurice Ravel's work, A. Suarès. [1] It is impossible not to agree with this statement, because, oftentimes, Ravel's shocking manner, paradoxical discernment of compositions and the music itself turn out to be a skillful mystification, a game intended for "the initiates," the rules of which are concealed. Therefore, writing about Ravel is a hard task.

The words pronounced by the maitre of French musicology, Jean-Michel Nectoux, are symptomatic. "The first book about music that I bought was "Ravel" written by V. Yankelevich, and I confess that my admiration for Ravel as the person and the artist has remained intact since that time. [...] I couldn't imagine anyone being able to present a different point of view, a different way of studying such a sublime topic." [2] However, the fundamental monographs about Ravel by V. Yankelevich, A. Roland-Manuel, A. Orenstein, H. Stuckenschmidt and M. Marnat [3] did not stop studying the Ravel's music. It is only in recent decades

Jacopo Belbo was not crazy; he had simply,  
through his game, hit upon the truth  
Umberto Eco. Foucault's pendulum

that the monographs by E. Rousseau-Plotto, C. Goubaud, R. Nichols and D. Sanson [4] have been published. Despite all the differences in approaches, the researchers invariably comment on the deep connection between the composer's artistic ideas and the musical culture of the 20th century. The title of the article that opens the series "Notebooks of Maurice Ravel" - "Alchemist of the Future" - sounds like a manifestation of the essence of Ravel's creative discoveries. [5]

Today, we already live in "the future" that has left behind the 20<sup>th</sup> century and we can say that, although the technical innovations radically change the image of our life, the Ravel's alchemy is our thing. It echoes with our desires for finding the philosopher's stone, looking into the most distant corners of the spiritual space and measuring it with our steps. Various forms of the game run by the composer have become indispensable in such spiritual journeys.

In this context, the *Piano Concerto in G major* by Ravel opens up the special semantic projections into the depths of the European culture's innermost energies. This *Concerto* (1929-1931) was conceived simultaneously with the *Piano Concerto for the Left Hand in D major* (1929-1930). But the concerts were so different from each other in their artistic objectives that Ravel's contemporaries felt that there had been

"antagonism" between them (M. Long). [6] "It is the day and the night, the Classicism and the Romanticism, the relaxation and the compulsion, the carelessness and the despair", J. Brewer wrote. [7] Thus, it is understandable why musicologists rushed into the depths of "the night" with all their passion, using scientific approaches. They focused their attention on the *Piano Concerto for the Left Hand* while the *Concerto in G major* stood aside. The researchers notice that there had been "a special lightness of manner," [8] "dynamic modernity" and "Basque color." [9] Indeed, "the simplicity" of musical material and the correctness of chosen genre model (a 18<sup>th</sup>-century concert) turn out to be a mystification. They hide the real depth, which can be found only using the semantic structures of the game. Let us consider the game's manifestations in the work of Ravel.

## II. ON THE RULES OF THE GAME RUN BY A DANDY COMPOSER

Maurice Ravel was a true dandy in life and his work. Although Dandyism as a phenomenon in the culture of Europe is widely covered by the Western researchers, [10] it does not often fall into the sphere of musicological reflections. Meanwhile, the projection of the fundamental principles of this influential philosophical concept on the musical life of the late 19th century allows us to talk about a special type of a *dandy composer*. It emerged in France and identified the artistic guidelines inherent in special type of creative personality. One of the most important representatives of such artists was Maurice Ravel. All Ravel's thoughts and actions were subordinated to the idea of serving the Beauty and fulfilling the need to fight vulgarity in any form.

The books of famous dandies (C. Baudelaire, J. Barbey d'Aurevilly and J.-K. Huysmans) were collected in his library. Ravel's friend, Ricardo Vignes, left a symptomatic note in his diary of 1896 about the *Against the Grain* by J.-K. Huysmans, "I have finished *Against the Grain*. It is like the essence of everything that came and is still coming to my thinking." [11] Ravel himself could write the same thing, if he had kept a diary. Not surprisingly, multiple parallels can be seen between the dandy composer and Des Esseintes, the dandy protagonist in the Huysmans novel. Like Des Esseintes, Ravel created a beautiful world based on his life, where all the details were included in sophisticated and endless reflections on the genuine and the mystified, the true and the illusory. Like Des Esseintes, the composer perceived his life as the process where the "front" and "seamy" sides were being interchanged. [12] So, the key to understanding Ravel's personality, aesthetics and style can be found behind all "vice versa" (against the grain) that has marked his life. The most important composer's principle is to balance on the verge of the

generally accepted and the individual: to demonstrate traditional rules of the system and make it up-to-date. To argue with tradition or to play tradition becomes the main creative rule of Ravel.

The variety of Ravel's games can be represented by the following types *mystification, mosaics and competition*. They have common special properties. Each time we become not only participants in the gameplay, but also architects of the unique space. It is because the game exists simultaneously as something real and non-real, something serious and "fairly" pleasant. Without our understanding of the ambivalent essence of everything that is involved in the game, the game is impossible. That is why, for the thinkers of the 20-th century, the characteristics of the game open up new ways of understanding the nature of a human being, and the game itself becomes one of the five most important phenomena of human life (E. Fink). [13]

Ravel's scores reflect his desire to play with various phenomena of the European musical culture (including jazz, music halls and cabaret music). The paradoxical nature of the composer's thinking makes this game with others and with the self either hidden or obvious. Moreover, something that is initially represented as a rule of the game proper often turns out to be a game. This peculiarity of Ravel's thinking is brilliantly characterized by V. Yankelevich: "Ravel falsifies what is really fake." [14] Karol Szymanowski raises the corresponding problem of understanding Ravel's musical works: "But can these games of light, colors and shadows be explained by cold and abstract aestheticism? Of course not! Because, there is depth under this "surface" - transparent, calm and self-focused - and it determines the *magical game* of colors and light." [15] This artistic principle of the "flickering" and intersecting projections of many semantic layers defines the modernity of Ravel's work and its acute relevance.

As a true dandy who allows the vibrations of the world to pass through him, the composer reacts sensitively to these vibrations, but leaves some of the components "behind the scene." They create the amazing fullness of the musical works of Ravel. His compositions unfold not in a "filtered" ideal dimension, but in a space of flickering opposites (the familiar - the unknown, the expected - the unexpected). This game of the "correspondance" (C. Baudelaire) revealed by the composer activates multiple meanings generated by various contextual fields. Thus, the composer always addresses his game to the listener who has a "culture of distance" and is ready to hear what is beyond the sound in wide semantic areas, arising like a spiritual resonance. The three movements of the *Piano Concerto in G major* represent different elements of a game that wakes the spiritual echoes.

### III. THE FIRST MOVEMENT: A GAME WITH GENRE

In the first movement, Ravel focuses on the concert genre main principles.

The first group of the exposition (*Allegrement*, rehearsal 1) [16] brings on the function of representation of the soloist (that is traditional for this section of the composition) into the game. The sparkling "*Basque theme*" is fervently and brilliantly performed by the piccolo flute and then by the trumpet (rehearsals 2-3). It seems that the real soloist does not want to execute his important role. He is "played out" in the arpeggio figurations (the words "Vous m'ennuyez! Vous m'ennuyez!" - "I'm tired of you! I'm tired of you!" are organically tied with the initial phrases of the piano). [17] Then the soloist amuses the audience with quasi-virtuoso glissando over white keys (rehearsals 1-2). However, the "unpretentiousness" of the piano part is deceptive. In fact, the interval of minor second F#-G fixed in the basic tones of the piano figurations and the "black and white texture" (L. Gakkel), [18] referring to the baroque technique of two keyboards, will organize the subsequent sections of the *Concerto* and create the unity of its composition.

The importance of F#-G semitone is emphasized: in the following presentation of the main theme, where the soloist's figures are "folded" into the "slipping" of the triad F# major and the triad G major (Cor, Tr-ne, rehearsal 2); in the relation between tonalities of the first and second groups of the exposition (G- F#); in a tense combination of the note F# in bass and the syncopated note G in the melody of the second group; in the tonal logic of material in the development (rehearsal 15, piano solo) and also in its "breakthrough" in the recapitulation (rehearsal 31, piano solo); in the recapitulation itself and in the tonal logic of the finale of the *Concerto*. Let us emphasize that it is precisely the conjugation of the tonalities G major and F# major that goes through many of Ravel's other works and is reflected in the key scenes of the opera *The Child and the Spells*. The black-and-white "slip" technique is further used in all three movements.

In the second group of the exposition, Ravel turns his attention to creation of lyrical images: expressive, filled with "earthly" currents and pure, and perfectly elevated. *The first lyrical theme* here (rehearsal 4) reveals the expressive world of sharp rhythms and beautiful sounds. This theme is illuminated by the author's subtle irony because everything is presented in an exaggerated manner in the piano part (the intrusive combination of the sounds A-A#; the illogical syncopations, breaking the naturalness of the figures of a soft nocturnal accompaniment; sudden melodic "bursts" reflected in the orchestral "echoes" (rehearsal 5, rehearsal 6). Obviously, this theme is associated with the Orientalism that has been popular in the nineteenth

century and with the jazz that has been fashionable in the beginning of the 20<sup>th</sup> century.

*The second lyrical theme* here (rehearsal 7) presents an opposite side of the lyrical sphere – the sublime, far from earthly vanity. We emphasize that this inspiring theme is transmitted from the soloist to low wooden instruments (from rehearsal 9) [19] and its full-sounding texture is colored with the tonality E major, which is symbolic for the composer. This tonality highlights the most significant lyrical episodes in the opera *The Child and the Spells*, as well as the famous modulation in the *Bolero*.

The development (Tempo I, rehearsal 10) intervenes unexpectedly, while bewitching with the magic of rhythm. This is not so much modification of the themes of the exposition but repetition (the lyrical "ideal" theme is absent here). Significant transformations in the themes occur in the recapitulation (rehearsal 18). Thus, Ravel shifts compositional accents that are usual for the classic genre model.

The "*Basque theme*" is performed here by the soloist for the first time. It has an effective toccata texture. The theme is illuminated with sarcastic grace notes of tall woodwind instruments and semitone "howls" of low wind instruments (Fag, Cor, then Tr-ne). Both themes of the second group also have significant transformations. In the *expressive lyrical theme*, designated by the composer to be "*a Quasi-cadence*," the principle of exaggerated contrast gets the utmost manifestation. This contrast defines long "immersions" in surreal sounds (harp harmonics, foggy chromatic passages in Fag, Fl.picc., Cl, Ob) and sudden expressive breakthroughs of emotion (polytonal "black and white" passages of the soloist). In *the pure lyrical theme*, Ravel reinforces hidden romantic intentions and turns it into an inspiring *Cadenza* (from rehearsal 26 - before 29).

Thus, both lyrical themes of the exposition attract each other like the opposite charges. They create the image of a concert cadence, represented by reflection (or rather, "folded by mirrors" reflection - "quasi-cadence"). The soloist takes on the leadership function, as if recalling the main principle of the concert genre. He is finally exercising his exclusive right to be heard and breaks the repetition chain of musical material. He takes the listener beyond the bounds of the "fashionable" and "easy" musical environment and stops in front of unknown and mysterious semantic spaces.

So, in the first movement, Ravel retains the fundamental rules of the genre i.e. the role of the leading instrument as a front-runner and the principle of competition between the soloist and the orchestra. However, these principles are interpreted in a new way and activate non-traditional zones of the composition.

Ravel goes against our expectations, as if wishing to emphasize the fact that the idea of the concert genre proper is that the soloist has a special right to arrange the material.

#### **IV. THE SECOND MOVEMENT: A GAME WITH THE STYLES**

The second movement (Adagio assai) is in sharp contrast to the other movements of the cycle. The restrained "aristocratic" theme of the first section [20], the soft swaying of simple chords in accompaniment, the flickers of major and minor consonances and the variability of the tonal supports remind us of one of Ravel's earliest piano compositions *Pavane for a Dead Princess*. The associations are amplified by the unexpectedly long sounding of the piano solo (33 measures before rehearsal 1).

At the same time, the characteristic waltz accompaniment creates the effect of combining different meters (3/4 and 3/8) and gives rise to the illusory image of a waltz, repeatedly embodied in the works of Ravel. Noteworthy is also the choice of the main tonality of this movement - E major. This tonality, as mentioned above, is connected with the sublime semantics in the composer's work. Fragile hope and understanding of impossibility of its realization, the joy of expectation and the sadness of knowledge, simultaneously shine through the tender musical texture of the piano part.

The multi-layered musical present containing allusions to the past is also a kind of a self-portrait of the composer. After the kaleidoscope of various phenomena in the music of the first movement, Ravel is looking for his own image, as well as for the image of his "teachers". The enlightened, sad, plastic theme of the soloist, with its pure and strict beauty, reminds us of melodies in the works of Gabriel Fauré, Camille Saint-Saëns, Jules Massenet, Claude Debussy. Ravel himself pointed out to the themes of V.A. Mozart and, in particular, Mozart's Clarinet Quintet, K. 581 as to the prototype of this theme. However, the original serenity and clarity of the sonority is gradually destroyed by dissonances. They create an intense beating of minor seconds (a characteristic author's trait). This is especially clear in the combination of a quasi-Bach theme with a quasi-classical harmonic sequence in the second sentence of the theme (after 15<sup>th</sup> measure). It seems that the stylistic metamorphosis that is taking place in music reveals *the process of gradual transformation of the alien rule into own*, when suddenly the "purely Mozartian" cadence of the theme becomes "the Ravelian one" (rehearsal 1).

The middle section (rehearsal 4 - rehearsal 6) amazes the audience with the sincerity of the sonority after multi-layered allusions of the previous musical

content. The unexpectedly pacified string cadence is definitely reminiscent of the *Pavane for a Dead Princess* (measures 4-1 before rehearsal 5). The differentiation of the musical texture leads to a piercing dramatic culmination (3 measures before rehearsal 6). Powerful tutti shows hidden semantic depths that has only remotely been visible in the surreal sounding of the *Quasi cadenza* in the first movement. It seems that the game with other styles and with the composer's own style stops for a moment and one can see something immense, inexpressible, incomprehensible in this abyss. Thus, in the context of the easily recognizable stylistic mystifications of this movement, the culmination strikes us with frankness of the author's view exposed as a revelation.

The return of the main theme (rehearsal 6) restores the soft, enchanting beauty of the sound. Thus, the second movement presents Ravel's gaze directed at his favorite composers. At the same time, this gaze reveals such an incomprehensible depth that knows no limits. The game with styles (others' – the composer's) turns out to be the possibility to see something authentic and boundless.

#### **V. THE THIRD MOVEMENT: A GAME WITH THE SELF**

The third movement makes Ravel's own works a game [21]. Its three main themes are ironically reinterpreted versions of the works created by the composer earlier - the *Sonata for violin and piano in G major* (1927), the *Piano Concerto for the Left Hand* (1930) and the *Fanfare* for the ballet *Fan of Jeanne* (1927). This aspect of organization of the finale was hardly noted in Ravel's literature. However, the game with the self can help one understand the concept of the cycle.

The first group of the finale (before rehearsal 3) uses the principles of organizing the introduction and the first group of the *Perpetuum mobile* of the *Sonata for violin and piano*. The energetic character, the tonality G major and the logic of the presentation of the musical elements are also common. In the *Concert*:

- orchestral introduction (1-4<sup>th</sup> measures);
- toccata texture in the soloist's part (from 5th measure and before rehearsal 1);
- the appearance of the theme (clarinet, rehearsal 1);
- re-conducting of the main theme ("the answer") (Fl picc., rehearsal 2).

In the finale of the *Sonata*:

- introduction (before rehearsal 1);

- the toccata texture *perpetuum mobile* (rehearsal 1);
- the presentation of the main theme (piano, rehearsal 2);
- re-conducting of the theme ("the answer") (from 8<sup>th</sup> measure after rehearsal 2).

The parallels can be traced also at the deep level of organization of the material. The main theme in G major breaks down into G  $\flat$  major (the cadence of the clarinet theme) and G  $\sharp$  minor (the flute's "the answer"). A similar "splitting" of the main tone G is observed in the finale of the Sonata (the oscillation of the tonal supports A  $\flat$  major - G major in its introduction; the polytonal combination F  $\sharp$  major - G major in the main section). The harmonic basis of the orchestral refrain and the soloist's part (intervals g-f  $\sharp$ , d-c  $\sharp$ ) in the Concert are also associated with the piano part of the Sonata (rehearsal 1, intervals g-f  $\sharp$ , d-c  $\sharp$ ). Thus, this section of the finale appears as the auto-quoté.

The theme of the second group is based on the parallel movement of triads along the white keys in the soloist's part (rehearsal 3- rehearsal 7). It clearly reminds us of a sudden beginning of *the development* in the *Concerto for the Left Hand*. However, in the *Concerto for the Left Hand*, the invasion of descending triads has opened the dramatic section, here it opens the cheerful scherzo. The French researcher M. Marnat also catches "a humorous summary of the *Concerto for the Left Hand*" in this section. [22]

The third theme of the exposition (rehearsal 7) is separated from the previous music by a blow frustra i.e. a striking device used in the beginning of the first movement of the *Concerto*. Probably Ravel wanted to draw the special attention to this section. He chose as the primary source *the Fanfare* for the children's ballet *the Fan of Jeanne*, written in June 1927 by a group of composers who attended the Jeanne Dubost Salon.

The Ravel's *Fanfare* is a miniature introduction (28 measures) that opened the ballet *the Fan of Jeanne* that was a parade of parodies staged by young composers. The thunderous rumble of accompanying percussion instruments begins (in the *Concert* it's the beat of the frustra), anticipates a heroic theme based on the sounds of the triad B major. It is betaken by... the Fl.pic (in the *Concert* the triad B major is entrusted to Cor). Then, the theme in *Fanfare* (Ob in F major) leads to a playful march (the trumpet in B $\flat$  major). In the *Concert*, the theme (the trumpet in F major) is directed towards a new contrasting figurative sphere with the unbridled jazz (rehearsal 8, rehearsal 10).

The themes of the exposition flicker in the development (from rehearsal 11), where the soloist's polytonal passages remind us of the "scene of

disobedience" from his opera *The Child and the Spells*. [23] But the author "obediently" returns to order in the recapitulation (from rehearsal 20), while demonstratively observing the simple rules of its construction.

## VI. CONCLUSION

The *Piano Concerto in G major* is a kind of testament of the dandy composer. No wonder that Ravel has admitted that, of his two concerts, the *Concerto in G major* is "more Ravel's"! [24] The three movements of this *Concerto* summarize the composer's creative games.

In the first movement, Ravel invites us to a "game with genre" in which the canons of the genre are preserved and violated at the same time. The composer manifests the conventionality of the game situation: we feel the "on" and "off" of certain genre rules.

The second movement introduces the audience to a "game with styles". The author points out to Mozart's Quintet with Clarinet in G minor as to the main style model, but his recognition is only a mystification. The sublime lyrics of the Adagio incorporates the features of other composers beloved by Ravel: C. Saint-Saens, J. Massenet, G. Fauré and reveals the author's original style. The allusions to the *Pavane for a Dead Princess* combine the images of the composer's creative youth and his maturity with the whole. The middle section reminds us of the dramatic images of Ravel's work and gives depth to the game. The general culmination (like the "Scene with the Princess" from the opera *The Child and the Spells*) reveals the most intimate sides of the inner world of its author. For one single moment, Ravel pulls back the curtain covering the bottomless abyss that stretches out "beyond" the game. And this "gesture" defines the uniqueness of his position of the 20<sup>th</sup>-century artist: Ravel masterfully plays with observance of the rules, but these rules do not reveal the true meaning of his works.

The third movement is the master's view on his own works: "a game with the self". Ravel puts together a mosaic of musical themes that are clearly associated with his earlier works.

Hence, the *Concerto* unites the creative ideas of the composer. What alchemy is behind this music? It is symptomatic that the French researcher Maurice Fleret writes, "*Charm*: this is the most important Ravelian word, a *key word*, which, however, does not mean much in today's music. [...] if Ravel pretends to respect all the traditional rules and even invents something in this spirit for the pleasure of demonstrating the obedience, all this is nothing but a game, a mystifying fake, a means of distracting attention and setting up nets: this is to charm you better, child! Even when he plays with the most subtle reminiscences [...], it is

always in order to open the doors to the known world, where, as the matter stands, everything will soon become unknown, strange and immensely wonderful." [25]

Therefore, the composer's games (mystifications, competitions and unfolding of the mosaic "through taste and style") open the opportunity for the listeners to touch on the *ephemeral world of beauty and charm*. The path to this world is the revelation and gift offered by Ravel. This opportunity is of particular value today, when information flows and modern communication technologies practically sweep aside such characteristics of our life as *charm, fascination* and *taste*, while replacing them with a rigid matrix of fixed rules and restrictions, a predetermined set of available operations. The desire to understand the secret of creative vision of the dandy composer not only reveals the most intimate layer of Ravel's creativity - it becomes the key that opens the treasured door to the *Magic garden of our true life*, that is always unpredictably new, changeable and unfamiliar.

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# On the Creative Power of Music (Performing Secrets and the State of "Godly Sorrow" of Sergei Rachmaninoff)

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## ABSTRACT

**The article focuses on a topic that researchers usually neglect – the spiritual side of artistic performance : How to imagine, hear or produce the sound? Where from should a musician derive strength and energy for stage performance? Where is the source of creative inspiration? The author suggests analyzing these issues based on the published thoughts of Sergei Rachmaninoff.**

*Keywords: state of mind of a performer, musical performance, source of creative inspiration, energy, power of music, Rachmaninoff*

## I. INTRODUCTION

Performing music is energy. It embraces beating, breathing, intonation and the power similar to wave and wind force; it is something invisible, animate, brought by the body and soul of the performer.

How to imagine, hear or produce the sound? Where from should a musician derive strength and energy for stage performance, which is always intense and requires the musician to be fully involved and efficient? Where is the source of creative inspiration? These questions are always a matter of concern to those performing music.

Technique, musicality and spirituality inextricably intertwine in technical mastery. By spirituality we mean the state of mind and cultural literacy in general, including the vision of the composition, the reason and purpose of playing, and the worldview. Spirituality is exactly what can make the performance of a musical piece outstanding. According to S.V. Rachmaninoff, the student "is to understand what provides the integrity, organicity, power and grace in the individual piece of music" [1,].

The present article, which focuses on the spiritual aspect of music and the necessary state of mind of the performer, attempts to find the answers to the questions above.

## II. TWO ASPECTS THAT DETERMINE THE QUALITY OF THE PERFORMANCE

Let us consider the two aspects that determine the quality of the performance: the directions "from the earth" (exercise) and "from Heaven" (inspiration).

### A. Continuous exercising (ἄσκησις)

Yukiko Konishi, a music teacher teaching the author in his childhood, drew her students' attention to the importance of continuous exercising and often said, "No jewel will sparkle if is not polished." [2] There should be no interruptions to exercising for a musician; otherwise, their vital creative power will immediately begin to wane.

Exercise, "ἄσκησις" in Greek, is a word meaning both "exercise" and "religious deed".

Venerable Barsanuphius of Optina, one of the centres of the Russian Orthodox monasticism, who lived almost at the same time as S.V. Rachmaninoff, left a few words about art. The following statement of his is of particular interest for us: "Artists always have a streak of asceticism, and the more outstanding the artist, the brighter the flame of his religious mysticism is." [3]

This is the view towards the art, according to the Orthodox Church doctrine. The word "asceticism" used above specifically carries the meaning of the Greek "ἄσκησις".

Saying "When performing creative work, always be in the privacy of your own mind," [4] Rachmaninoff convinces the reader of the need for some kind of

creative asceticism. In his “Reminiscences” he writes the following: “A deep affinity for the land is inherent in every Russian, more than in any other nation. [...] The thoughts of Russian people about the land are characterized by striving for serenity, silence, taking delight in the nature around, and partly **for inwardness and isolation**. It seems to me that every Russian person is a hermit to a certain extent.” [5]

Interestingly enough, not only does S.V. Rachmaninoff mention “striving for serenity and silence” as a trait of Russian people, but also for taking pleasure in “inwardness and isolation”. In other words, saying that “every Russian person is a hermit to a certain extent”, he recognizes the presence of the monastic spirit in Russian people<sup>1</sup>. He continues writing, “I highlight this craving for the land, as I myself have it, too.” [6] Therefore, the described character traits are also inherent in the composer himself.

In his reminiscences about S.V. Rachmaninoff, Kōsaku Yamada, the famous Japanese composer remarked, “His [Rachmaninoff’s] appearance and mild nature left a lasting impression on me, he resembled a high-ranking ecclesiastic”; “His facial expression was of a serious scientist, rather than of a musician”; “There was something oriental about his appearance”; “His image of the “Thinker”, the solid rock.” [7] Thus, Kōsaku Yamada perceived Rachmaninoff’s spiritual essence as that of a “high-ranking ecclesiastic”.

Nonetheless, is asceticism important? Why should a musician forbear? Apparently, it is often necessary for athletes, artists and religious people. In this article, however, we consider why musicians need forbearance.

### *B. Synergism of inspiration*

Forbearance helps the performer to relieve stress and to gain considerable strength before the stage performance. It is necessary so that a musician can be fully stretched and can overreach themselves on stage. An essential part is the preparation by cleansing one’s mind and body by fasting and prayer, as indicated in the Gospel of Matthew 17:21. The rules of spiritual life (fasting for the body, prayer for the soul) are directly applicable to creativity. As Japanese proverbs say, 「二兎を追う者、一兎も得ず」 (“He who chases two hares will catch neither”), and 「点滴穿石」 (“Constant dropping wears away a stone”). We would like to highlight the focus on auditory concentration during the performance, as the ability to “hear well” is likely to make the playing more vibrant.

<sup>1</sup> As it is often said in Russia, “Angels are a light for monks, monks are a light for laymen”.

In the mid-90s, self-playing pianos appeared in Japan. Koichiro Sato, Professor at Toho Gakuen, asked his students, “At last the time has come when Stanislav Bunin (a pianist from Russia, well-known in Japan) can play in every house. However, what is the difference between automatically played music and a live performance? Can a live performance, where minor hiccups are inevitable, surpass the ideal automatic play? If so, then how?” None of the students seemed to be able to answer. Prof. Sato’s answer was as follows: “Automatic play is the extraction of pre-programmed sounds from the instrument, while in the case of a live performance a musician selects the appropriate sound at a particular moment of time by ear.” Is not this the very truth itself?

Performing is a unique moment of infinite being, the life of “ichigo ichie” (一期一会), the opportunity that is given only once, the first and the last simultaneously. Both the performer and the audience find themselves in the state of uncertainty, when no one knows what will happen in a moment. The recorded performance (the automatic play in particular) on the contrary can guarantee the fitting end of the play. It always has the same character and does not reflect the peculiarities of the place and time of the performance. Consequently, the audience ends up being in a different state than the performer. There is no unity; they neither live the moment together, nor feel the miracle of music being born.<sup>2</sup>

A performance when a musician themselves does not hear well enough the sounds being born, becomes lifeless, dry and harsh. This often results from the psychological pressure at the start of the performance and the performer left to their own devices. On the contrary, playing guided by music - when the musician’s soul follows the direction of the generated sounds - gently absorbs the audience. S.V. Rachmaninoff, a genius performer himself, wrote, “The very duration of a pause or each note depends on the essence of the soul. The artist’s soul dictates how long the pause should be.” [8]

What a musician has to do is to listen to and follow his soul and state of mind. “Listening” is the main goal of the performer, the beginning of creativity and its end. The ability to “listen” comes from forbearance, which leads to the understanding that the performer is just an intermediary sharing a certain force. The force itself is distant, thus there is the expectation of the connection with the sublime. This force is called “inspiration” or “revelation”, as Beethoven called it. If the performance is only a demonstration of the results of exercising, there will be no place for inspiration on the stage. If there is no inspiration, there will be no miracle.

<sup>2</sup> Here we emphasize the value of a live performance, the importance of recorded music, however, is not denied.

As stated by V.V. Medushevsky, Professor at the Moscow Conservatory, “Music is a miracle”. In fact, there is a profound sound difference between either simply pressing individual piano keys at certain moments, or producing a sound with the expectation of a miracle. In Japanese, the latter is “hajiku”<sup>3</sup> -pressing piano keys with a prayer. The sounds produced by the “click up” method are vibrant, upward and natural, whereas the sounds “pushed down” are dry, dull and artificial. The naturalness of the sound is a special merit of Russian music and the Russian school of music. This naturalness comes from the soul that believes in miracles, as children do. The author of the article has not met any other people, but Russians, living with great faith in miracles. This is the reason for the triumph of arts in Russia.

Many modern people believe that miracles cannot happen. However, according to the great scientist Albert Einstein, “There are only two ways to live your life. One is as though nothing is a miracle. The other is as though everything is a miracle.”<sup>[9]</sup>

The ultimate question is what fills the soul with joy. Engaged in the pursuit of material benefits, people of the modern world often neglect their souls. “For where your treasure is, there will your heart be also” (Gospel of Luke 12:34). When one performs music with the feeling of a miracle, when both music and they find themselves in eternity, when these seconds are about to become a part of this eternity, a unique mastery and the vision of eternity can emanate.

What a performer plays is not notes but music, they touch the world hidden behind the notes. If the performer does not have a religious feeling at that moment, they are left to their own devices: they search for the source of the creative power of music within themselves. Such a performer either is not aware of the presence of the sublime or does not know how to accept it. By and large, a person should turn to the sublime, as without it the performance is soulless and inexpressive.

The expression “higher, longer and further”, describing the movements in classical ballet, indicates the further development of arts in general. Classical art, eventually, is destined to integrate with morality, spirituality and religious devoutness. According to R. Schumann, “The laws of morality are also those of Art.”<sup>[10]</sup>; “To send light into the depths of the human heart is the purpose of the artist.”<sup>[11]</sup> This invisible spiritual light is not easy to get; exercise and virtues are required. The performer’s playing gives light if they can feel the wind, connect with the wind. In the context of the Bible, wind is the breath of God (Book of

Genesis 3: 8, Book of Numbers 11:31, Book of Judges 22:11, etc.). Performance is synergy (from the Greek *συνεργία* – “acting together”), which is a joint action of a mortal man and the Almighty.

### III. THE BELIEVING SOUL OF RACHMANINOFF

What was S.V. Rachmaninoff’s vision of the spiritual side of music? In order to investigate this issue fully and correctly, it is essential to touch upon the issue of faith as the basis of the composer’s worldview. Until recently, it was believed that the faith supporting Rachmaninoff’s spirits was not that strong. The reason for this judgment is rather simple. Firstly, the composer himself was not the person to provide a window onto his personal life. Secondly, in the USSR, in the times of anti-religious propaganda, it was not customary to talk about the religiosity of art workers, scientists, etc. In fact, the question of one’s faith is personal and intimate. Reasoning about the power of faith, fundamental to the life of S.V. Rachmaninoff, the genius of world art, who lived in an era of great upheavals and cataclysms, is a difficult subject to study.

Nevertheless, the modern studies on Rachmaninoff present reliable facts about the composer’s strong faith.<sup>4</sup> This is confirmed by the analyses of his works and by historical documents.

Rachmaninoff himself said, “A composer’s music should reflect the spirit of the motherland, his love, and his faith.”<sup>[12]</sup> Therefore, the music itself expresses the depth of the composer’s soul. In the last years of his life, Rachmaninoff admitted, “Love, bitterness, sadness or religious devoutness - all this is what my music is about.”<sup>5</sup> <sup>[13]</sup> Rachmaninoff particularly valued the spirituality of music. What did the composer consider the source of the creative power of music?

### IV. THE SOURCE OF S.V. RACHMANINOFF'S CREATIVE INSPIRATION

#### A. *The spark of God*

In 1927, to the question of music columnist B. K. Roy about the source of inspiration, 54-year-old Rachmaninoff said, “It is a challenge to think what inspires creativity; so many factors contribute to it. And, of course, love; love is a permanent source of inspiration. It inspires like nothing else. To love means to integrate happiness and the intellectual power. It encourages intellectual energy. Natural grandeur and beauty also stimulate creativity. Personally, I am very much inspired by poetry. After music, poetry is my

<sup>3</sup> The Japanese word “hajiku” means “hook up”, “click up”. Its hieroglyphic writing is similar to the word “play”: 「弾く」, they only differ in pronunciation. “Play” is “hiku”, while “hook up” is “hajiku”.

<sup>4</sup> See articles in the Proceedings of the V International Conference “S.V. Rachmaninoff and world culture” (Ivanovka Museum Estate of S. V. Rachmaninov, 2013): [15];[16]

<sup>5</sup> From the article in The Etude magazine, published in Philadelphia, December 1941.

second favourite. Our Pushkin is outstanding. I constantly read Shakespeare and Byron in Russian translations. I always have poetry at hand. Poetry inspires music, for poetry itself abounds in music. They are twin sisters. Whatever is beautiful helps", said Rachmaninoff and a smile tugged at the corner of his mouth. "A beautiful woman is, of course, a source of eternal inspiration. However, you should run away from her as you see her, otherwise you will be unlikely to compose or complete anything. Get inspired, think of the inspirer, but always be in the privacy of your own mind when engaged in creative work. **Real inspiration is found inside.** If it is empty inside, nothing from the outside will help. Neither a poetic masterpiece or a great painting, nor the majesty of nature can affect the result, if there is no spark of God in the artist" [14].

Saying "so many factors contribute to it", Rachmaninoff lets us see that it is a great challenge to answer this question briefly. Then he continues with "of course, love". Further he emphasizes it again, "Love is a permanent source of inspiration; "It inspires like nothing else" (he also mentions "poetry" and "whatever is beautiful" as sources of inspiration). Later, however, as if denying the mentioned external sources, he states, "Real inspiration is found inside," and this inspiration is the "spark of God".

For a better and more complete understanding of the "spark of God", let us turn to music as the composer himself defined it.

#### *B. The definition of music*

Five years after the above-mentioned interview, 59-year-old Rachmaninoff answered the question about his definition of music in the written, poetic form.

What is music!? How can one define it?

Music is a calm moonlit night, a rustling of summer foliage.

Music is the distant peal of bells at eventide!

Music is born only in the heart, and it appeals only to the heart;

It is Love!

The sister of Music is Poesy, and its mother is Sorrow! [17]<sup>6</sup>

<sup>6</sup> Rachmaninoff's answer to the question of the definition of music was dated December 13, 1932. The question itself was as follows: "Dear Mr. Rachmaninoff, what is music? When communicating with professional musicians, I frequently addressed the topic of a more philosophical understanding of music, according to which music itself is even more mysterious than the electricity phenomenon. Indeed, I have received so many interesting and even contradictory definitions of music that I began to compile a quote collection with the intention of dedicating it to the interested public: composers, artists, teachers, students, and all those interested in

In this answer, touching upon the source of music Rachmaninoff said, "Its mother is Sorrow!" This definition is unexpected and perplexing. Therefore, we shall carefully consider where the key to understanding this phrase is.

Rachmaninoff's answer to "What is music!?" has an excellent composition. The meaningfulness of his lines increases gradually and ends with the given definition with "sorrow".

At the beginning, Rachmaninoff uses three artistic images to define music. The first one, "a calm moonlit night", is wonderful; it is absolute silence! A profound idea, which seems to deny the sound itself and describe music as silent darkness illuminated by the moonlight. This reminds of apophaticism. Indeed, numerous musicians admit that music is based on silence. Moreover, our ear will only then be ready to perceive music if it is able to listen to the silence. If playing is such a paradoxical action as filling in silence with sounds, then one could say that it fulfils "eternity with time", "the imperishable with the perishable", "that world with this world", "the immortal with the mortal". This bears strong resemblance with Schelling's idea: "The artwork presents the infinite in finite form".

The second image, "rustling of summer foliage", highlights the serenity of the nature, the quiet timbre is simple but varied. How pleasant and fresh is the rustle of green leaves! It is calm, like purls of water and invisible moves of the wind.

Finally, the image of the "distant peal of bells" is an appeal to the believing soul of a person. This is the image of the church bells ringing for the All-night vigil, which are deeply loved by Rachmaninoff. These sounds turn people to God and remind of eternity after a working day. Like the first image, this one has darker shades. Presumably, the reason is that in order to perceive music one should distract from the momentary and focus on the invisible and eternal, as if they were listening to important words or teachings. "Faith comes by hearing" (Epistle to the Romans 10:17). Actually, music is what educates the ear. Thus, it becomes clear why music relates to the depths of the soul.

The three metaphors mentioned above have one feature in common: they all convey the idea of the

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psychology research. I hope you approve of this thought-provoking question. I would be especially grateful to include your answer in my collection, which, I assure you, will be a worthy and important work, presented not only by outstanding musicians, but also by prominent writers, philosophers and well-known philanthropists from among business people and state figures. Will you please give me your definition of music - not just your appreciation of music-making nor your reaction to it, but what music (in the abstract) means to you? As far as I know, no one has ever made such an attempt, and I hope for your kind cooperation for the benefit that this can bring to those creating works and engaged in performing in the field of musical art. Sincerely yours, Walter E. Koons" [18.] [Translated from Russian]

unnoticed silence or a quiet sound. They cover the perception of perspective, the existence of space and humankind, and even a shade of the East. Oddly enough, they emanate the aesthetics characteristic of the Japanese culture – “wabi-sabi” (the Russian culture is definitely closer to the Japanese culture rather than to the Western European one). Not without a reason Kōsaku Yamada noted, “There was something oriental about his [Rachmaninoff’s] appearance.” [19]

Rachmaninoff continues saying that music is “what is born in the heart and goes to the heart”. According to the maestro, music is something that is created in the spiritual world of a person, which appeals to another person with the same spirit. In fact, music cannot be isolated from people; it lives in the heart-to-heart communication. Notes or sounds can exist in isolation but not music. Music can only fully be perceived by one’s spirit, which is able to remember its integrity and its changes in time. Having understood this mystery of music filled with life, with no hesitation Rachmaninoff claims, “It is love!” Love is what connects people’s hearts.

Further, the maestro mentions the art closest to music-love, “The sister of Music is Poesy”. The rhythms, breaths, the sublime world that it praises, the meaning expressed by sound - all of these features inherent in poesy, are inherent in music. Therefore, poesy is rightfully considered the sister of music.

Rachmaninoff culminates his poetic definition with the words on the source of music. He writes, “And its mother is Sorrow!”. In other words, Rachmaninoff’s music is “love born of sorrow”. Love born of sorrow reminds us of Jesus’ crucifixion.

Nevertheless, why exactly is “sorrow” the mother of music? In order to solve this conundrum, we consider it important to take the point of sorrow further.

### C. *The definition of sorrow*

The word “sorrow” has three meanings. They differ in the distance between the state of joy and the state they denote.

1) *Worldly sorrow*: In its most common sense, “sorrow” is the opposite of “joy”. Typically, this kind of sorrow results from personal problems. Its meaning is close to disappointment and dissatisfaction. This is the most common perception of sorrow; according to it, there is no joy there.

During his lifetime, S.V. Rachmaninoff witnessed the period from the collapse of the Russian Empire to two World Wars. F.M. Dostoevsky characterized this period as the time of “disbelief and doubt”. This time was obviously not filled with joy. In reminiscences about the happy time of his life in Russia, Rachmaninoff’s separation from his beloved

motherland felt more painful. This pain is reflected in Rachmaninoff’s compositions.

Up until now, Rachmaninoff’s sorrow has been related with worldly reasons (the loss of love or separation from the motherland, etc.); in other words – “the sorrow of self-dissatisfaction”. Everyone, with no exception of Rachmaninoff, experienced the loss of love or failures. This feeling was expressed in the masterpiece: “Oh no, I pray, don’t leave!” op. 4-1. However, is sorrow, which 59-year-old Rachmaninoff called “the mother of music”, defined in this way only?

What was he like, having left the motherland? What sorrow did he feel? Forced to follow daily pursuits, he found himself unable to compose anything for ten years. Worldly sorrow results in reduced creative power and desire for life. In the worst case, it leads to suicide. As the Bible says, “Worldly sorrow brings death” (Second Epistle to the Corinthians 7:10).

2) *Moral sorrow*: Moral sorrow is not personal sorrow, but sorrow to be justified and accepted by society. This sorrow does not produce the same negative reaction in people as the worldly sorrow. On the contrary, a person may sometimes need dramatic sorrow. Not the sorrow of self-dissatisfaction, but the “sorrow of fulfilling one’s duty”. Here social ideals are superior to the personal ones. As can be seen from his numerous high-spirited compositions, this kind of sorrow was not strange to S.V. Rachmaninoff.

Here distant *joy appears* along with sorrow. The fulfilment of a duty always brings joy; and the further it goes, the more sorrow and joy integrate. As a result, a state is formed that can be described by Schubert’s words: “When I wished to sing of love, it turned to sorrow. And when I wished to sing of sorrow, it was transformed for me into love.” Anywhere and anytime, the birth of a person or the creation of a work of art are accompanied by both anguish and joy.

3) *Godly sorrow (sorrow to the glory of God)*: This sorrow contrasts with “self-complacency”; its meaning is opposed to that of the worldly sorrow, which is ego-centered. The core of the godly sorrow in its turn is God. It is connected neither with self-dissatisfaction, nor with the sorrow of fulfilling one’s duty. It is the sorrow of self-awareness: no matter how well one performs their duties, they never reach perfection (see Gospel of Luke 17:10). It is the sadness of repentance, true sorrow, and sorrow because of faith. This sorrow can be called Christian sorrow; it is often mentioned in the Bible: “We wait in hope for the Lord; he is our help and our shield” (Psalm 33:20); “For it has been granted to you on behalf of Christ not only to believe in him, but also to suffer for him” (Epistle to the Philippians 1:29); “In this world you will have trouble” (Gospel of

John 16:33), etc. This sorrow leads to genuine repentance and makes us realize “our frailty”.<sup>7</sup>

In his later years, being under severe stress and suffering from serious illnesses, Rachmaninoff said with self-reproach, “In my lifetime I did not manage to do everything I could.”<sup>8</sup> [20] This, however, was said when he took on the task of creating the Symphony No. 3, and 59 concerts were scheduled for the season in the cities around Europe and America [21]. Such severity towards himself reflects his “godly sorrow” brought by the vision of the high artistic ideal.

Saints are known to see their sins more clearly than ordinary people do. The Church Fathers associate the purity of the soul with the cleanliness of the clothing and say that the cleaner the clothing, the more distinctive any dirt is. Thus, the purer the soul, the more clearly it sees sins. Paul the Apostle called this sorrow, born of conviction “godly sorrow” and contrasted it to the worldly sorrow: “Godly sorrow brings repentance that leads to salvation and leaves no regret, but worldly sorrow brings death” (Second Epistle to the Corinthians 7: 10).

This sorrow is not distant from joy; on the contrary, *it implies taking spiritual joy.*

#### *D. Substantiation of the analysis method*

The analysis above is based on a parable that the author of the present article heard from Professor V.V. Medushevsky, while studying. This parable produced a lasting impression on the author and had a significant impact on his creative activity. We would like to recite it to justify the applied method of analysis. This parable is as follows:

Three men were working and moving large stones from one place to another. A passer-by asked the workers what they were doing and they all gave different answers. The first man answered uninterestedly: “I am earning my daily bread”. The second man answered, mopping his perspiring face: “I am doing this to provide for my family!” Finally, the third man answered exuberantly: “I am building the

temple of God!” The message in this parable conveys is that all three men were doing the same job, but their goals and state of mind were entirely different.

This parable should be interpreted in accordance with the teachings of the Orthodox Church, in which the human being is threefold (body, soul and spirit). The images of the men illustrate different goals and states of mind. The state of mind in its turn alters the view of life and the purpose of work. Figuratively speaking, the world can become either heaven or hell, depending on the state of mind.

It should be noted that in the context of the New Testament the “temple of God” means both the living temple of God (body) and life itself (Second Epistle to the Corinthians 6:16, etc.). This is the reason why the words of the parable “building a temple” mean not only constructing a material temple or performing a practical task, but also “building life according to the will of God” (Epistle to the Ephesians 2: 19-22). This parable communicates a deep meaning of allegiance. In the Orthodox tradition, the expressions “to build the temple of God”, “to build a house”, are used metaphorically, mean “to build the Temple of one’s soul” and imply the education of one’s soul by repentance and virtue.

Thus, there are three meanings in sorrow. Each of them is represent in Rachmaninoff’s music. Meanwhile, is it correct to consider the sorrow, which the composer called the “mother” of music “godly sorrow”?

## **V. GODLY SORROW OF S.V. RACHMANINOFF**

Firstly, let us turn to Rachmaninoff’s words about the “source of music”. In the essay “Living Spark” from in the last chapter of “Ten essentials of artistic piano playing” (first published in March 1910, in *The Etude* magazine), discussing performance, the 36-year-old Rachmaninoff mentions joy brought by inspiration.

“In every quality piano performance there is a **very important spark** that seems to turn any interpretation into a living work of art. It only exists at some moment and **cannot be explained**. For instance, let us take two pianists possessing the equal technical skills and playing the same composition. The performance of one of them is dull, lifeless, and learned by heart, while the other presents something out of the ordinary. It is **full of life**; it engages and inspires the audience. What is this important spark that breathes life into notes? “[23].

He calls this spark “inspiration” and highlights, “When creating music, a composer is inspired; so if the performer experiences the same *joy*, which the author felt at the moment of creation, their performance becomes more impressive, vibrant and gains strength.” [24]

Thus, if “joy” brings inspiration, “worldly sorrow” cannot be the source of this joy: more likely, it is

<sup>7</sup> This type of sorrow was and still is the subject for discussion. Elder Nikolay (Guryanov) (1909 - † 2002): “My soul is killed by sorrow / I fail to obey Your will / The door to salvation is closed for me / The road to the Creator is closed for me / Closed by my own passions / They have grown for years / Too many of them have grown”. St. Isaac the Syrian: “When one observes fasts, prayer emanates from their heart, their face expresses sorrow, evil thoughts are away, lusts and vain discourse are alien to them” [22]. M. Lermontov: “At times of grief and sorrow/ When life hits really hard/ One magic, charming prayer/ My lips repeat by heart...” The instruction that St. Silouan the Athonite (1866- † 1938) received from the Lord is should be mentioned: “Keep your mind in Hell and despair not” (Emphasis added).

<sup>8</sup> Letter to Wilschau, dated October 26, 1935. Three years after writing the “Definition of Music”. Rachmaninoff was often self-reproaching, but it greatly intensified in his later years.

“godly sorrow”. Then, the maestro writes that “if the performance itself” becomes “filled with inspiration”, even some “technical inaccuracy” is forgiven. Rachmaninoff finishes his “Living spark” with the following words: “In essence, **this vitally important living spark is the soul in itself; it is the source of the highest expression in music**” [25].

Rachmaninoff claimed that this vitally important living spark is the soul in itself and it is exactly the soul, which “is the source of the highest expression in music”. It is the soul, which has been nurtured by the Russian Orthodox culture and is filled with the Russian spirit in all spheres of life, not arts exclusively; the soul, which has uncovered the “secret of exercise (asceticism) and inspiration”.

“But seek first God’s Kingdom, and his righteousness” (Gospel of Matthew 6:33), so taught the Lord; and “the Kingdom of God is within you” (Gospel of Luke 17:21). St. Isaac the Syrian explained these lines in the following way. “Enter your inner room, and there you will see the room of Heaven. They are the one, so entering one of them you see both. The ladder to this Kingdom is inside you. Repent of your sins, and you will be able to ascend” [26].

As Rachmaninoff said, “the vitally important living spark is the soul in itself” and “real inspiration is found inside” [27], so we can assume he had awareness of his “inner room” and gained a living spark there. The “inner room” is a secret place in the depths of one’s soul, that is, the spirit. The “sorrow”, which Rachmaninoff called the mother of music, should be understood within this semantic range.

It can be noticed in any Rachmaninoff’s composition that his sorrow does not evoke the feeling of despair. On the contrary, it produces the healing effect on the audience, leaves them with the feeling of serenity, and enables the listeners to receive the energy of another dimension, filled with joy and courage. Thus, Rachmaninoff’s “sorrow” is a state of mind to find inspiration. The composer asserts that remarkable performance requires deep thinking [28,], and music should reveal deep feelings [29,], which means that the concept of sorrow in the definition “its mother is Sorrow” conveys a deeper meaning than that of “worldly sorrow” or “moral sorrow”.

Godly sorrow, that is, sorrow to the glory of God, to the construction of the temple of God, to bringing virtues<sup>9</sup>. S.V. Rachmaninoff was a true virtuoso of the 20th century. No wonder that the word “virtuoso” is derived from the word “virtue”. As the Professor of the

<sup>9</sup> On the importance of virtues: “join moreover virtue with your faith: and with virtue, knowledge. And with knowledge, temperance: and with temperance, patience: and with patience, godliness: And with godliness, brotherly kindness: and with brotherly kindness, love” (The Second Epistle General of Peter 1:5).

Moscow Conservatory P.T. Nersessian emphasized, “First, overcoming difficulties, and then gaining victory.” The development of the given talent lies in hard work and sorrow, only then one’s mastery can be recognized as a “virtue” (Gospel of Matthew 25: 14-20). It is remarkable that S.V. Rachmaninoff, “the most successful of the emigrant musicians from Russia” [30], donated a substantial sum of money earned by his mastery to support his suffering compatriots, and did it secretly, avoiding publicity.

There exist visible (external) and invisible (internal) virtues. External virtues are associated with the danger of vanity, while the internal ones reduce it. According to B. Nikitin, in Rachmaninoff’s family, the warning expression “le péché d’orgueil” (the sin of pride) was frequently used in communication [31], which illustrates their focus on inner virtues. Evidently, having a God-given talent and excellent education and even being at the peak of his creative career, Rachmaninoff devoted assiduous attention to inner virtues.

Thus, it is a fair assumption that the sorrow, which Rachmaninoff called the mother of music, is not passive and its meaning is beyond “worldly sorrow”. It is the state of the expectation of “inspiration bringing creative joy” and “godly sorrow” to accompany asceticism and virtues. This relationship was well explained by St. Isaac the Syrian, “If you desire virtue, than give yourself to every affliction, for afflictions produce humility.” [32]<sup>10</sup>

This appears to be the most convincing explanation of the “sorrow” Rachmaninoff was writing about. In fact, both Rachmaninoff’s life and music were accompanied by sorrow at desiring for virtue; and therefore, as he gave himself to afflictions, which led to humility, divine grace (music) was given to him.<sup>11</sup>

## VI. CONCLUSION

The source of the creative power of music is a mystery. “When performing creative work”, one should “always be in the privacy of one’s own mind”, as asceticism filters the unnecessary and focuses the spirit. The godly sorrow born of asceticism and virtue prepares a place for inspiration. As the sun’s heat is concentrated with a magnifying glass, which soon sparks the fire, a “living spark” arises in the prepared,

<sup>10</sup> “It is impossible to draw near to God without sorrows, without which human righteousness cannot remain unchanged... If you desire virtue, than give yourself to every affliction, for afflictions produce humility. If someone abides in virtue without afflictions, the door of pride is opened to him” [35,].

<sup>11</sup> “Grieve, mourn and wail. Change your laughter to mourning and your joy to gloom. Humble yourselves before the Lord, and he will lift you up” (Epistle of James 4:9-10); “Very truly I tell you, you will weep and mourn while the world rejoices. You will grieve, but your grief will turn to joy” (Epistle of John 16:20), etc.

concentrated soul. This inspiration brings creative joy to composers and performers. Of course, in reality, not everything works according to fixed patterns. After all, “the wind blows wherever it pleases; you hear its sound, but you cannot tell where it comes from or where it is going” (John 3: 8). Thus, we should be guided by the Japanese saying 「人事を尽くして天命を待つ」 (“Man proposes, but God disposes”). That was the reason for Rachmaninoff to highlight, “It [a spark] only exists at some moment and cannot be explained”.

Following Rachmaninoff, music is love that is born in the heart and goes to the heart. This love (music) is associated with Love on the Cross, because it will be born in sorrow; and also with the Source of life (the Creator). Rachmaninoff called the source of creative power “the inspiration of love” or the “spark of God”. He placed considerable emphasis on the following: “If it is empty inside, nothing from the outside will help. Neither a poetic masterpiece or a great painting, nor the majesty of nature can affect the result, if there is no spark of God in the artist.” [33]

Rachmaninoff listened to his inner voice and as he expressed it, tried to simply pour out his heart [34]. Either in sorrow or with a prayer to God, he realized that God is the source of music. He mentioned, “I owe my talent to God, to Him alone. Without him, I am nothing.”<sup>12</sup> The genius expressed “his misery without God” and “gratefulness to God”.

It should be mentioned that Rachmaninoff’s “godly sorrow” grew deeper with years. In his letter written two years before his death (when he was about 68 years old), the maestro revealed his extreme spiritual condition: “I am tired! Exhausted! I cannot remember if I ever felt that tired <...> Though, I should say, thanking God with all my soul, during the concerts I feel much better” (a letter to S. A. Satina, dated January 27, 1941) [36,]. Thus, through these words we see a humble artist, acknowledging his weakness, who goes on stage with a prayer to God and puts all possible efforts in fulfilling his life mission. Otherwise, he would not have wholeheartedly thanked God for the power that supported him at concerts.

The author of the article produced the described ideas and reached the above stated conclusions when rehearsing certain compositions and further performing them on stage. This work implied not only learning the scores, studying the history of the creation of each work, its musical analysis and listening to the recordings of the composer himself. It also involved substantial inner work - listening intently to the voice of the composer’s heart, concentrating on every minor detail (internal search for performing ideas), getting

<sup>12</sup> From the interview in Brussels, 1933. The Definition of Music was written a year before.

closer to the essence of each work through movement, as well as working on the spiritual side - praying. Thorough work and prayer for the gift of inspiration on stage reveal the law of creative power.

As Rachmaninoff once stated, “In fact, no one is able to express in written media everything that a teacher can pass along in live communication.” [37] It is a challenge to formulate this law in words; however, we hope that the ideas and conclusions of the present article may work as the guidelines for musicians on performing music.

What does the performer rely on when going on stage? What is the purpose of his playing? What should the movement of his soul correspond with?

Judging by the author’s personal experience, when the soul is filled with sorrow rather than joy, the performance is usually more vibrant. In the state of sorrow, the performer experiences a feeling directly penetrating into their soul (in Japanese, the author applies the expression すっと, which means “freely, gently, fast”, the words derived from it are すっとする - to feel relief, and すっと立ち上がる - to liven up). In this inner simplicity, when nothing interferes with the sound communication of both sides, the melody, singing, and music appear by themselves. The performer themselves is taken aback by what is happening. Such a condition is often seen after fatigue or creative blocks. Grace descends from Heaven to those in misery, which can be called the law of the Holy Spirit. Of course, this is a purely spiritual aspect, where much depends on the personality of the performer, but according to the author’s experience, if one strives for sorrow (repentance), they receive the good as a result: “blessed are those who mourn” (Gospel of Matthew 5: 4).

“Music is love!” And if “music is love”, then performing music is the energy ascribing glory to love. One does not have to play or express anything; what they should do is to give everything to God and fill the heart with love and tears, as “filling” is the target point of the performance.

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# Environments and Media Aspects of Moscow Subway

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## ABSTRACT

The modern Moscow subway is a complex and multi-structural phenomenon. It's carrying with pride the architectural heritage of the Soviet era, and today subway and its media environment are in constant formation, the current interest and the modern are layered. Of all the aspects of the life and functioning of the modern subway, we're focusing on the media environment, the functioning of its historical, educational, entertaining components. In turn, the media environment consists of a conglomerate of aspects that to one degree or another form and expands the functions of the subway as an integral civilizational organism. First of all, we are talking about the information field (primarily visual content), architectural and decorative solutions in its historical and modern components, cultural, educational, and entertainment programs.

Elements of media reality are located on horizontal connections; they are not self-sufficient and capable of life because of tight integration into the structure of media reality. The layer of modernity in the Moscow subway is internally ambiguous, is expressed in attempts to illuminate numerous aspects of the life of a city dweller, to integrate interactivity, to increase immersiveness, and even to veil the official visibility of the subway by informal interaction with the passenger.

*Keywords: visual culture, city, Moscow subway, socio-cultural medium, media, environment, immersiveness, interactivity*

## I. INTRODUCTION

The modern Moscow subway is a complex and multi-structural phenomenon. As rightly remarks I. V. Kondakov, "the history of culture in general, and the history of the culture of Russia in the twentieth century, in particular, is built not as a linear sequence of states ('chain' or 'relay race'), but as a non-linear construction that embodies not only the historical movement of forms but also their value-semantic 'growth'" [1]. This feature is visible when we are referring to the media concept of the modern subway. It's carrying with pride the architectural heritage of the Soviet era, and today subway and its media environment are in constant formation, the current interest and the modern are layered.

The Moscow subway today is an integral part of the official, ceremonial culture. Of course, this culture is inherent in imperialism and the translation of the ideas of mass mobilization culture (labor, revolution, heroic history), with references to empire and classicism in their modification into socialist realism.

New stations are constructed with the features of the parade: though new architectural projects cannot boast of the richness and quality of materials (marble,

mosaics, frescoes are not used), there is a clear tendency to think through the original design, "play out" recognizable art forms, often avant-garde (like the subway station "Rumyantsevo" and "Salaryevo" with the undisguised quotation of the works of Pete Mondrian). The appeal to the work of avant-garde artists and designers is so obvious as if the passenger is invited to take part in an intellectual quiz and find out the sources of inspiration of the architects of the new stations.

Of all the aspects of the life and functioning of the modern subway, we're focusing on the media environment, the functioning of its historical, educational, entertaining components.

So, the Moscow subway is a complex organism, the heart of which is the transport function. The "shell" of this fundamental component is the architectural-plastic environment, within which the media reality "sprouts". In turn, the media environment consists of a conglomerate of aspects that to one degree or another form and expand the functions of the subway as an integral civilizational organism. First of all, we are talking about the information field (primarily visual content), architectural and decorative solutions in its historical and modern components, cultural, educational, and entertainment programs.

The information field is a kind of news feed, a digest of everything about everything that is designed to satisfy the basic need of a modern city dweller for information. In addition to the role of the mouthpiece of official culture, this aspect of media reality acts as a contextual urban advertisement of everyday events and the image of the city itself. Along with the desire to preserve the historical and design appearance of stations and trains, there is an obvious tendency to the total filling of empty spaces with information content like the fight against "empty" zones.

The active inclusion of the Moscow subway architecture in the historical aspect of media reality is realized, first of all, by museum-exhibition and excursion projects, by the launch of restored historical trains. The cultural and educational concept is actively used in the thematic design of some trains. Wagons outside and inside can be decorated with photo materials, graphics, texts dedicated to anniversaries, holidays and socially significant events (Christmas, March 8, space flight of Yuri Gagarin, World War II), social projects ("Thank you, donor!", "Striped Express" is dedicated to the rescue of the Amur tiger), the arts (trains "Moscow Art Theater", "The State Academic Maly Theater", "My Marshak", "Soyuzmultfilm", etc.).

The entertaining aspect is dissolved in most of the new elements of the subway media environment, but it is realized mainly through the screen content.

## **II. THEORETICAL BACKGROUND TO THE RESEARCH**

The Moscow subway, as an architectural, cultural, aesthetic phenomenon, was repeatedly analyzed in science. In his work "Culture 2", V. Paperny noted that in parallel with the emergence and development of the Moscow subway, its phenomenon was comprehended so [2]. I.N. Holomstock in the aesthetic solution of the stations saw a pantheon of archetypes sacralized within the framework of Soviet ideology [3]. O.V. Kostina examines the architecture and monumental art of subway stations in the context of the socio-historical development of Russia [4]. A kind of encyclopedia of research on the phenomenon of the Moscow subway can be called a monograph by M.S. Valdez Audriosols [5].

In most of the Russian studies, often the emphasis was on the ratio of plastic and mythological. As rightly stated N.V. Dubrovina, "The driving forces of socialist realism are the class antagonism and ideological demarcations, a demonstration of the inevitability of a 'bright future'" [6]. Curiously, modern foreign research is largely concentrated not on the cultural nature of the subway, but on its uninterrupted functionality [7], [8], [9] and ways to ensure it [10], [11].

## **III. UNDERGROUND CITY**

The key aspects of the media reality of the Moscow subway can be conditionally classified according to the "territorial" criterion (transport system, stations, lobbies, trains, screen reality), with an orientation to certain cultural and aesthetic accents. Each layer of the subway media environment to one degree or another has immersive and interactive characteristics.

Inheriting the key attitudes of the Soviet paradigms, today the Moscow subway is also positioned as partially independent of the ground urban environment. Of course, in the official "ideological" promises, the subway appears as an integral part of the city, but in reality it is emphasized in some way isolation and advantages, a higher level of culture than other types of public transport. One way or another, the Moscow Subway can be regarded as a city located below the surface of the earth.

Curiously, that it was never perceived as the "bottom" of the urban infrastructure. Largely due to the unique plastic and artistic design of the stations, the ornate communication system, and centralized structure. But the Moscow subway is a category of no less scale than the Moscow, and it's an alternative, new, actually more democratic heart or arteries, one of the symbols of the capital, which, unlike the Kremlin and Red Square, every citizen sees and uses in his daily life.

So, the subway represents "a city in a city" and lives according to the laws inherent in the urban environment. K. Zitte in his work "The Artistic Fundamentals of Urban Planning" (1889) postulates that the city acts as a bearer of cultural norms and spiritual values, but he can also point out a thesis that is equally relevant even a century later: "If you could visit places more often, it's beautiful whom you enjoy, it would be easier to endure the hardships of life and wage an eternal struggle with everyday troubles" [12]. And this mission is fully fulfilled by the Moscow subway. But, as we noted above, with the change of cultural landmarks, the "ideological" course of the subway is being corrected, but with the preservation of the super-task, which was formulated back in the 1930s: "so that this building lifts a person's spirit, makes his life easier, gives him rest, pleasure" [13]. Thus, the concept of the future was internally implied in the Soviet subway, even more precisely, the Stalin period. The modern Moscow subway also has it but is fundamentally different, located in a different system of genres and cultural coordinates.

In everyday media culture, the trend of idealization and "futurization" of the subway is largely preserved. True, now it is interpreted in advertising products following under certain genres and their carriers: in the subject medium (printed forms of catalogs, banners), in the media environment — on Internet sites, in

applications for smartphones, etc. Today the Moscow subway is a kind of modern, high-tech city. Ubiquitous interactivity is realized through INFO-SOS columns, screen panels with sockets for charging smartphones and other electronic devices. Of particular note is the obvious immersiveness, which is often associated not with the subway, but with separate "special" projects, however, this quality is very actively implemented in the subway, given that "immersiveness is primarily associated with the object-spatial simulated medium, which is designed to draw the viewer into itself. The possibility and necessity to perceive the work 'from within', being in its space, on its territory, is positioned by the creators of immersive works as a unique aesthetic experience and the main message of the art form" [14].

The naturally occurring immersiveness of the subway is partially enhanced by the increased interactivity compared to the Soviet era and is positioned as a unique experience in the media environment. "The combination of realities and the meeting of stories, ... the integration, rethinking and re-opening of archetypes" [15] are largely relevant for the media environment of the Moscow subway both in their holistic positioning and in the perception of its fragments — stations, vestibules, passages, cars.

#### **IV. STATIONS, LOBBIES**

A special role in modeling the media reality of the Moscow subway today is played by the plasticity of Soviet-era architecture. So, the researcher notes that "the decorative design of many Moscow subway stations is closely related to the organization of passenger traffic, is a consequence of the station's arrangement as a traffic space. The plastic of the arches and walls not only repeats the direction of movement but also reveals the morphology of the station space, the entire subway. Movement is becoming a formative factor in the Moscow subway" [16]. However, in today's reality it is possible to ascertain the presence of a paradoxical situation: by launching new trains, rather quiet, equipped with air conditioners, allowing to move freely in the train, an illusion of the lack of movement in principle is created.

The subway car is a kind of capsule hovering in an abstract space, as hovering in it and "accidentally" delivering passengers to the points they need. The tunnels are different, the directions of movement are different also, but visually they are indistinguishable. The rapid movement in dark tunnels is always directed towards the light of the station, to the possibility of entering the lobby from and to the surface. On the other hand, movement in a capsule train is visually correlated with movement outside the earth's atmosphere, with overcoming outer space, and high-quality sound insulation in new trains reinforces this effect. Curiously

that such a quick movement over rather large distances no longer gives rise to constant admiration for the level of scientific progress, it is more and more familiar and ordinary.

The subway's media environment is focused on constructing not only the image of a very modern subway, "transport of the future", but also the features of an ideal passenger – to the extent of an intelligent, reasonably informed, and most importantly, active, interested, generally contented with human life, and potential – not a rebel, and the employee and consumer. The subway, as it were, composes a new media mythopoetics of a large city and its population.

Thus, the media reality of the subway creates certain communicative accents, builds a certain poetics of object-subject communication between the subway and the passenger, at the same time claiming the status of an animated thinking creature, and not just a high-tech structure.

#### **V. TRAINS**

Let's take a look at the trains themselves. Today there are several types of them, which contribute in some way to the emergence of a game for passengers: which train will come now? So an individual can wait a couple of minutes for an "interesting" train. There are several types: thematically decorated, "vintage" (here, we can perceive tangibly the historical past of the Moscow subway and its active incorporation with modern media reality), numbered (partially modernized), new ones "Rusich" and "Oka", and ultramodern "Moscow".

Thematic (or named) trains are a separate layer of the cultural and educational element of the subway's media environment. This and decorated following under a specific topic, train gallery, dedicated to anniversary dates, historical trains, etc. Trains are decorated not only outside but also inside.

Immersiveness in thematic trains is exaggerated, but at the same time, the simulated "reality" gravitates to dialogue with a passenger in the "classic" museum mode. For example, in 2019, the "Akvarel" (Watercolor) train was launched on the Arbat-Pokrovskaya line, on the walls of which 35 watercolor works on the Red Book plants of Moscow were exhibited. On one side of the train, the seats were dismantled, and the paintings are arranged in a row, according to the principles of traditional exhibiting in museums. Inside the train there were completely no posters, banners, the simulated environment was emphasized restrained.

Thematic trains include not only the visual stream but also the verbal line. The design elements of trains following under a particular topic are specially created

"clothes", "accessories". Outside the train is also pasted over with a membrane, partially announces its contents, partially supplements it visually. Unlike "Akvalet", thematic trains are glued not only outside but also inside. The composition does not change its configurations: the seats remain in their intended places, even the mounted screens work in the same mode, broadcasting the same content for the subway. But there are no empty places, every centimeter of iron and plastic is filled with an image corresponding to the topic: the same removable "skin", only now inside. Thematic "content" includes quotes, inspirational inscriptions, and information segments.

Trains of a new generation are "Oka" and "Rusich" (equipped with information boards, air conditioners, a lower noise level is observed compared to the number trains) and "Moscow" (with sockets, touch interactive screens). Such trains give an increased level of physiological comfort: they have soft seats, reduced noise levels, air conditioners, the ability to freely move to a neighboring car.

The newest "Moscow" trains are the most technologically advanced of all the above. Their "cosmic" appearance contrasts strongly with the visuals of the historical subway stations, which is not leveled at all. "Moscow" is a layer of high-tech, hyper-modern media reality of the subway.

## **VI. SCREEN ENVIRONMENT**

In this article we will not analyze the screen environment in detail, however, its key parameters need to be described, because the screens and the content broadcast on them are forming the most of the virtual "appearance" of the Moscow subway.

Some types of screen media can be arbitrarily designated in the Moscow Subway in the vestibules and directly in the cars (one is built in the gap between the window and the door, where the subway or advertising schemes, the second is small in size, is located on the top panel above the seats, and interactive panels were traditionally located sockets). Here we'll talk about screens in vestibules.

Most stations also have interactive Info-SOS posts installed, which interestingly combine references to the functions of a fairy magic "hollow" or, for example, Slavic idols, to which, as you know, our predecessors sent their "requests" as well awaiting a response. Monitors located in the lobby, usually installed on the "legs", can be placed in the center of the hall between the tracks or at the end of the lobby. This type of screens undoubtedly resembles a Soviet bulletin board, but can also be associated with a hut on chicken legs or Ali Boba's cave, which certainly contains a certain secret.

In the appearance of new stations, with a predominantly smooth, brilliant and vivid visual solution, screens (and internal content) are fitting in more successfully and harmonize, corresponding to the appearance of the stations. But these screens are fitting into the visual concept of historical stations difficultly. Black shiny racks, multicolored content seems alien, brought from outside. There is no monumentality here, which contrasts with the solidity of the marble stations. Screens are distinguished by the ease of their installation and dismantling if necessary, while each element of the historical station is integral, each part is tightly adjacent to each other. Thus, we can talk about the resulting conflict between the aesthetic and cultural context of the architecture and the media "skin" of new visuality. There is a gap between the monumental-plastic solution and the carriers of virtuality (in fact, representing a new ideological content of our time).

However, as O. Kostina states about the Soviet architectural heritage of the Moscow subway, "the fragmentation of plastic understanding by the architect of the inner space of the subway is becoming the norm" [17]. The modern realities of the subway space partially inherit this tendency towards fragmentation from the Soviet past, but it looks different. New stations and adjacent spaces are created in a unified style, and the effect of visual fragmentation finds itself in a built-in screen environment above the physical environment. The screens and the content broadcast on them form the media imprint of the subway in virtual space, similar to the neural system of a developing underground "organism".

Headings silently replace each other on screens installed in carriages, foyers, and on platforms; information, cognitive and entertaining programs, or rather, brief headings, go in a continuous stream. Thanks to this filling, all of these screens are perceived as varieties of TVs with the sound turned off (or as if muffled), working almost like at home, in the background. Together with free Wi-Fi and outlets for recharging gadgets, they inform passengers of the status of users of the media environment, in which most passengers are outside the metro. All this should make moving underground more comfortable, calm and "productive" as if the path in underground transport is no different from being in the same place in one of the city's interiors.

## **VII. CONCLUSION**

So, the historical, cultural, educational, entertaining environment reveals itself in the media reality of the modern Moscow subway. According to the "territorial" attribute, we can distinguish the general "urban" (we are talking about the underground self-regulating city "Subway"), which in turn is segmented into separate (albeit included in a single aesthetic system) zones:

stations and foyers, rains and screen environment. Each of them possesses the qualities of immersiveness and interactivity, which has an indisputable influence on the formation of media reality.

Elements of media reality are located on horizontal connections, they are not self-sufficient and capable of life because of tight integration into the structure of media reality. The layer of modernity in the Moscow subway is internally ambiguous, is expressed in attempts to illuminate numerous aspects of the life of a city dweller, to integrate interactivity, to increase immersiveness, and even to veil the official visibility of the subway by informal interaction with the passenger.

The aesthetics of the Moscow subway today, undoubtedly, reveal the continuity of Soviet achievements, but the key aspect is the emphasis on modernity, partly ordinary (accessible to everyone), partly gravitating to high art. But it is indisputable — a comfortable, accessible environment for everyone, which you can admire, or you can just relax, have fun or stay in comfort.

Thus, even Soviet culture ideologically thought the subway was an integral part of the city, partly museum, partly utilitarian. And the Moscow subway became the embodiment of that "bright future". Today, the picture of the "world" of the subway, its patterns are shifted. Rather, it is a space separate from the city, not just fast city transport, but something special – a ramified city under an endless roof, a city where the space of civilization has no gaps, it is solid, multifunctional.

Today, the media reality of the Moscow subway portrays it as a high-tech "living" organism that coexists with the terrestrial urban environment. And getting into it can get an individual spectacle: view a summary of current news, get into the historical part, partially private environment or thematic. And all this on the way from point A to point B.

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# Problems of Performance the O. Messiaen Cycle "Vingt Regards Sur L'Enfant-Jesus" for Piano

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## ABSTRACT

This article is devoted to a holistic analysis of the piano cycle by O. Messiaen "Vingt regards sur L'Enfant-Jesus" from the point of view of the features of the musical language and the problems that arise in front of the performer of the largest composition in piano literature of the twentieth century. The article substantiates the importance of the performer's comprehension of the concept of the cycle, the means of expression created by the composer and defined in the work "Technique of my musical language", as well as the author's comments on the musical text. Particular attention is paid to the study of the principles of organizing artistic texture based on a system of "modes of limited transposition", integration of melody and harmony, "resonant" chords, etc.; a specific coloristic technique of "sound stained-glass window", discovered by O. Messiaen. The author draws attention to the expansion by the composer of the coloristic possibilities of the piano, imitation of bell sounds, "bird" singing, giving unique trepidation, sophistication, luminosity to the sound of the instrument and presupposing a rich palette of pianistic techniques of the performer.

**Keywords:** *twenty gazes, performance, piano, texture, "bird style", coloristic technique, Olivier Messiaen*

## I. INTRODUCTION

The cycle "Vingt regards sur l'Enfant-Jesus" by the genius composer of France Olivier Messiaen (1908-1992) is one of the most monumental works of piano literature of the 20th century.

The first performer of this composition was one of the best and constant interpreters of the music of O. Messiaen — Yvonne Loriod. Among the French pianists, passionate admirers of Messiaen's oeuvre, Michel Beroff stands out. Being a ten-year-old boy, he independently learned and played for the author such a complicated cycle and now Beroff's repertoire includes all the works of Messiaen created for piano [1]. One of the first among Russian performers turned to the music of Messiaen a wonderful pianist M.V. Yudina. Her repertoire included pieces from this cycle: "Noël", "Regard de l'étoile", "Regard des Anges"; concert for piano and orchestra "Réveil des oiseaux" [2].

In 1960–1970, the works of O. Messiaen began to appear in the concert programs of Russian pianists, including, in particular, the pieces from the cycle "Vingt regards sur l'Enfant-Jesus", although rarely enough. So why are the "twenty gazes", so interesting for pianists with their extraordinary colorful sound, and some pieces with a virtuoso scope, are still not often heard in the programs of concert pianists or students of conservatories? Until recently, one of the reasons in

Russia was not so much the complexity of comprehension of the composer's style as the inaccessibility of musical material. Only in 1979 in Russia was published the compilation: "O. Messiaen. Selected Pieces", which included five pieces from the cycle: "Regard de la vierge", "Regard du temps", "Regard de l'esprit de joie", "Noël", "Je dors, mais mon cœur veille" [3]. Previously, only two pieces were published: "Regard de l'étoile", "Regard des prophètes, des bergers et des Mages" but without indicating the name of the cycle or the pieces themselves [4, 5].

Starting from the last quarter of the twentieth century, interest in Messiaen's music began to increase not only from the performers, but also among researchers [6–14]. The proposed research is based on the study of the musical text in the French edition [15], the work by O. Messiaen "The Technique of My Musical Language" [16], as well as the scientific works of contemporary researchers of the music of O. Messiaen.

## II. THEORETICAL BACKGROUND TO THE RESEARCH

The scale of the concept (the performance of the whole piano cycle lasts about two and a half hours) can be compared, perhaps, only with such a "colossus" as the "Turangalila" symphony. Each great artist has a global theme, to which he subordinates all his creative

aspirations. Such a theme of "grandioso" for Messiaen was the theme of "human, nature and divine providence". The composer's choice of this topic is partly due to events in the biography.

The idea of "Vingt Regards" upon the child Jesus came from the Messiaen under the influence of the work of Maurizio Toesco "The Twelve gazes". Messiaen "borrowed" from there four "gazes" — contemplation of the prophets, the shepherds and the magi, the Angels, the Virgin, the Heavenly Father. "I took", — writes the composer, — "the same idea, interpreting it in a different way, and added sixteen new gazes" [17].

As Messiaen noted: "By their nature and scale, my works often grow out of the forms of musical scenic" [18]. This piano cycle is based on the dramatic principle of development. The exposition ("Regard du Pere"; "Regard de l'etoile"; "L'echange"; "Regard de la Vierge") and the plot of the action — the piece "Par Lui tout a ete fait" — gives the background to the birth of Jesus.

Then followed the "gazes" of a philosophical detached character: "Regard des hauteurs", "Regard du temps". The movement of action to the culmination is symbolize in the piece "Premiere communion de la Vierge", Mary learns the good news — she must have a son, so for the first time appears musical material related to Jesus (the author's remark says: "the beating of the heart of a baby"). The culmination of the cycle is the piece "Noël". This is followed by "gazes" on Jesus or pieces in which he himself is acting: "Regard des Anges", "Le baiser de l'enfant-Jesus", "Regard des prophetes, des bergers et des Mages", "Regard du silence". The denouement is the last "contemplation" of the "Regard de l'eglise d'amor", where the body of Christ is buried.

As in musical stage works, in "Vingt regards" there are leitmotifs. There are three of them. The first leitmotif is the "Theme of God (the Father)", which is held in "Regard du Pere", the piece "Par lui tout a été fait", "Regard de l'esprit de joie", in "Premiere communion de la Vierge", "Le baiser de l'Enfant-Jesus" ("Fig. 1").

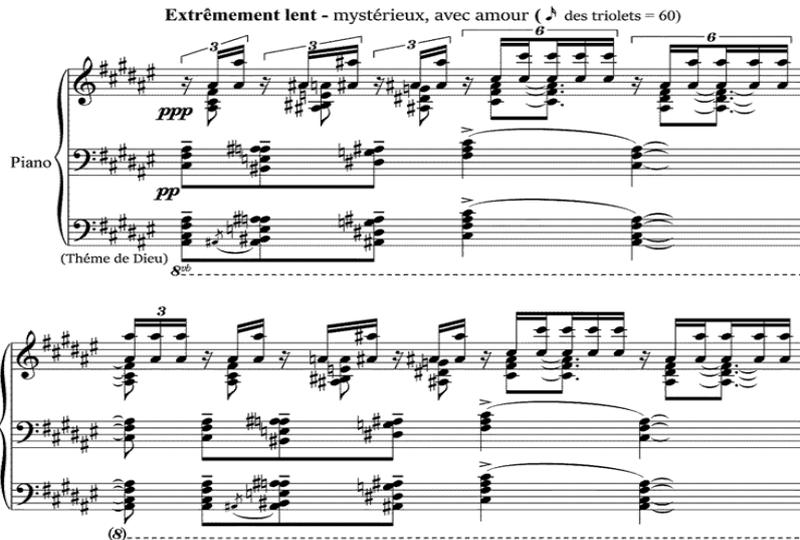


Fig. 1. O. Messiaen, "Regard du Pere", b. 1-2.

The second leitmotif is "the Theme of the Star and the Cross" ("Fig. 2").

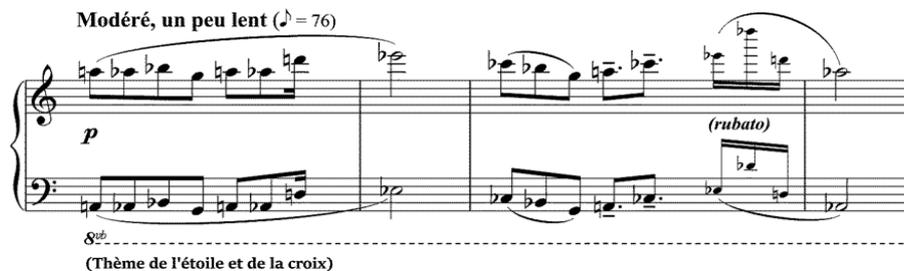


Fig. 2. O. Messiaen, "Regard de l'etoile" ("Contemplation of the star"), b. 6—11.

In the preface to the music edition, the composer explains the use of the same musical material by the fact that the star opens the earthly path of Jesus, and on the cross it ends. The third leitmotif is the "Theme of Chords". It passes from one play to another, either in a concentrated or fragmented form, "like a rainbow" (as defined by Messiaen) ("Fig. 3").

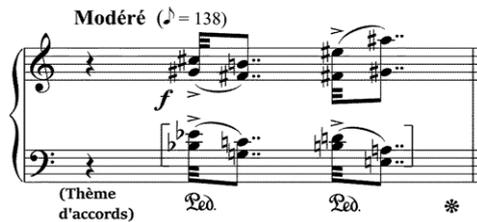


Fig. 3. O. Messiaen, "Regard des Anges" ("Contemplation of the Angels"), b. 5.

In connection with the dramatic unity of the cycle, the question arises: is it possible to perform separate pieces? It can certainly be answered in the affirmative. "Contemplation", although they are connected by a common concept, are nevertheless independent plays. P. Devoyon, who inimitably performed the piece "Premiere communion de la Vierge" in the second round of the VI International Competition P.I. Tchaikovsky, brilliantly demonstrated the practice of performing separate pieces of the cycle.

### III. PRINCIPLES OF THE MUSICAL LANGUAGE AND FEATURES OF THE ARTISTIC TEXTURE OF THE CYCLE "VINGT REGARDS SUR L'ENFANT-JESUS"

What are the most characteristic principles of the Messiaen musical language found expression in this cycle? All the works of Messiaen are created in a peculiar system, which the composer calls "modes of limited transposition" [19]. Messiaen divides the twelve sounds of the tempered system into several symmetric groups. "All modes of limited transposition can be used both melodically and harmoniously — melody and harmony never leave the notes that make up the scales degree of this mode" [19]. The thesis on the unity of melody and harmony is held in various chapters of the composer's book "The Technique of My Musical Language". It is important that the lead role Messiaen assign melody. "The melody is our starting point, and let it dominate the music. Harmony should not be invented, but extracted from the melody. It, harmony, is independent, as it exists in a latent form in any melody" [20].

Messiaen modes coexist peacefully with tonality. "Not being polytonal, they are in an atmosphere of several tonalities at once. The composer can freely give preference to one of these tonalities or leave a tonal

impression unclear" [19]. So in the piece of "Premiere communion de la Vierge", written in the second modes of "limited transposition", the tonality of B-dur is clearly heard. A multiple reminder of a tonic chord creates a sense of tonality. In "Regard des prophetes, des bergers et des Mages" a-moll is felt. The number of such examples is easy to increase.

The peculiarity of the system of modes influenced the coloristic side of Messiaen's music, which is distinguished by the unusual freshness of sound achieved by using peculiar harmonic means. "Especially" chords give refinement: the dominant, which includes all the sounds of natural major; resonant chord (consisting of overtone sounds); a chord from fourths ("forget about classical chords constructed by thirds, and try to apply a chord from diminished and perfect fourths" [21]. At the heart of the harmonious language of Scriabin of the "Promethean" period is a similar principle.

One of Messiaen's discoveries was such a specific coloristic artistic technique as the sound "stained-glass window" [21]. It is no coincidence that the composer uses the terminology inherent in the visual arts to indicate musical (harmonic) reception, since stained glass painting evokes associations not so much plastic as musical. "Stained-glass windows with their mighty colorful chords and melodious rhythms give rise not so much to body-plastic as to poetically musical images" [22].

The principle of "sound stained-glass window" is the movement of chords on a sustained bass. Moving chords include appoggiatura, or as the Messiaen also calls them additional notes (that is, non-chord sounds) that change the coloristic sound of the chord, "give it a new flavor, spice." These notes preserve the nature of the invasion, additions — "like a bee on a flower" [23].

Moving chords flicker like stained glass windows of cathedrals. The "stained-glass window" effect is used, for example, in the piece of the "Premiere communion de la Vierge". There is no such musical theme in the cycle — "Madonna (Virgo) with a baby", and an association should arise here, obviously, with works of fine art ("Fig. 4"; author's remark — a reminder of "The Virgin and the Baby").

Since it was in this place that the "stained-glass window" method was used, the author's "reminder", as it seems to us, can be connected with the masterpiece of stained glass art — the "Our Lady with the Child" of the Chartres Cathedral.

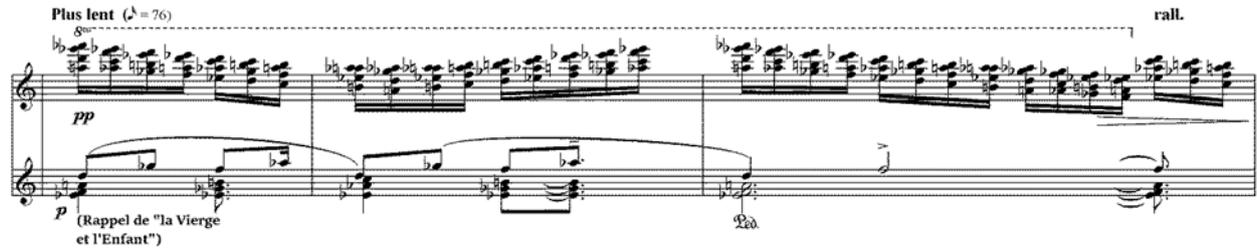


Fig. 4. O. Messiaen, "Premiere communion de la Vierge", b. 21-23.

There is almost no "contemplation", in which triumphant glee of a bell ringing would not be heard. Undoubtedly, the enormous influence on the Messiaen of the opera "Boris Godunov" M.P. Mussorgsky and, of course, Russian music in general (it is well known that it is in Russian music that one can trace the "encyclopedia" of bell ringing). In "The Technique of My Musical Language", Messiaen repeatedly writes about the influence of Russian music on his work [24]. Messiaen composes the first formula of his melodic cadence under the influence of five notes from the beginning of the opera "Boris Godunov", he finds the same five notes in the Russian song "There was no wind", which he calls one of his favorite childhood songs.

On the influence of Mussorgsky on Messiaen, Maria Veniaminovna Yudina also wrote: "The enormous, fruitful influence of Mussorgsky on all French music is well known. It's obvious successor is the wonderful cycle of Olivier Messiaen "Twenty gazes upon the child Jesus" [25].

The unique trepidation, sophistication, luminosity of the sound of music by Messiaen is created by an imitation of bird singing. Some of Messiaen's works are entirely devoted to birds. These are concerts for piano: "Réveil des oiseaux", Concert for piano, chamber orchestra and percussion "Les oiseaux exotiques", piano cycle "Catalogue d'oiseaux". The image in the music of bird singing develops the traditions of French music, coming from L.-C. Daquin, J.F. Rameau, F. Couperin, as well as Russian music — N.A. Rimsky-Korsakov, A.N. Scriabin. We can recall Scriabin's Tenth Sonata (moods and sounds of the "forest", "bird trills"). Birds "inhabit" almost all pieces of the cycle. In some "gazes", they appear sporadically, in others they have a large place (for example, in "Regard des Anges" almost half of the piece; in "Regard des hauteurs"). In a verbal commentary on "Regard des hauteurs", Messiaen even indicates what specific birds he depicted: this is a nightingale, and warbler, and finch, and goldfinch, and, of course, an lark.

Often Messiaen also uses such a coloristic principle as the simultaneous sounding of extreme registers with an empty middle, which was a characteristic feature of

L. van Beethoven's texture of the late period of creativity.

The music of the Messiaen, possessing enormous timbral richness, puts forward before the pianist the task of mastering a diverse sound palette. In many pieces there are remarks pointing to one or another musical instrument, the timbre of which the performer should "imitate": "like a tomtom" or "oboe" in "Regard des prophetes, des bergers et des Mages" (there is one more remark for the "oboe" — complementary, suggestive — "a little shouting"), "trombones" in the "Regard des Anges", "like a xylophone" in the "Regard de la Vierge" and others. These author's remarks direct the artist's imagination in search of a certain sound quality.

#### IV. PROBLEMS OF THE SOUND INCARNATION OF TIME AND RHYTHM IN THE CYCLE OF "VINGT REGARDS SUR L'ENFANT-JESUS"

No less attention, than the coloristic side of music, Messiaen devoted to the metro-rhythmic beginning. The increasing role of the metro-rhythm and the intensified development of various previously unused opportunities in this area is a characteristic feature not only of Messiaen's creativity, but also a tendency characteristic of 20th century music as a whole. According to Messiaen, the "The Rite of Spring" I.F. Stravinsky led him to the new interpretation of metro-rhythm [26]. Messiaen devoted to the problems of rhythm of his theoretical works "A Treatise on Rhythm" (1954). In the "Technique of My Musical Language", six out of nineteen chapters are devoted to rhythm [16].

The Messiaen prefers "ametric" music (the term of the composer), that is, to such music where "division in to bars is preserved to indicate the boundaries of the period and the range of action of random signs" [26]. The composer considers this method of notation to be the most natural, however, along with the "ametric" method; he also uses the usual one — metric. "This method is false for the composer, since it contradicts the rhythmic plan of the composer, but if the performers properly relate to accents, the listeners will perceive the rhythm correctly" [26].

Messiaen uses and variable-time signatored recording. In "Vingt regards" we can find all three ways of rhythmic notation (although the time signature are not indicated). For example, in the piece of the "Premiere communion de la Vierge", bar's with a pronounced three-quarter time of 3/4 or 3/8 are adjacent to "ametric".

One of Messiaen's favorite rhythmic methods is "additional duration". This is a short duration, added as a separate note, or pause or dot. As a result, rhythms are formed, which are based on "prime numbers" 5, 7, 9, 11, 13. Messiaen writes: "We show a predilection for such numbers" [27], (in the "Fig. 5" an extra duration is marked with an asterisk). Sometimes the extra duration sounds like a pause (for example "Premiere communion de la Vierge", b. 80).



Fig. 5. O. Messiaen. "Regard des Anges", b. 136.

Additional durations give the rhythm a special charm, make it "delightfully limping" (as defined by the Messiaen). Such a temporary organization requires the pianist to have a very precise, rhythmically verified performance. The composer gives advice on how to work on this aim: "Performers who feel awkward when meeting such rhythms should mentally calculate notes with short durations (for example, sixteenths), but this can only be done at the beginning of the work — in a public performance this procedure will turn performance into an unbearably boring sight: "performers must develop a sense of duration over time. This will allow them to observe dynamics, accelerations, decelerations — in general, everything that is required for a living and emotionally-filled composition" [26].

We dare to add that although Messiaen advises to count mentally only at the initial stages of studying a work, nevertheless, the performer should from time to time return to this method at later stages of work so that rhythmic inaccuracies do not creep in.

Another rhythmic principle favorite by Messiaen is an increase or decrease in duration. This principle has been used before. The peculiarity of the Messiaen transformations is that they are rarely multiple of two, it is characterized by not a divisible increases or decreases: by 1/5, 4/5, 1/3, etc. Even using multiple

transformations of rhythm, Messiaen invents the ability to make it still out of square.

In the eighth bar "Premiere communion de la Vierge", the "Theme of God" is given in a multiple reduction. But the eighth of the first bar and the eighth of the eighth bar are not equal, since in the first bar the eighth is 50 and 40 in the eighth bar. Sometimes, as in the piece "Premiere communion de la Vierge" (in the section "Modere, un peu vif"), the first and third chords of the "Theme of God" are halved, while the second chord is reduced by 4/5 duration, then by 1/4. Due to this variation in the reduction of the second (out of three) chord, an irreversible rhythm so beloved by Messiaen is formed. "Rhythms divided into two groups, one of which is the reversal of the other, with a common Central duration, are irreversible" [28].

Messiaen came to irreversible rhythms through the study of ancient Indian music. In addition to the rhythmic techniques already mentioned in the "Vingt regards", Messiaen also uses others, such as the "rhythmic canon" (only the rhythmic pattern is imitated); a gradual increase or decrease in duration ("Regard des prophetes, des bergers et des Mages"). One of the main tasks facing the performer is the exact reproduction of the rhythm, which the composer repeatedly recalls. "Regardless of whether the music is metrized or not, the durations are written out precisely — the performer must take care of their equally accurate performance" [26].

What place does "tempo rubato" take in the music of Messiaen? The pianist must use this means of expression with great care. More freely, in terms of agogic, in our opinion, performer can play music written in the "bird style". Of particular difficulty is "tempo rubato" where additional durations are used, since if at least slightly violate the accuracy, the essence of this principle disappears. The Messiaen often notes in notes the gradual acceleration or deceleration of the tempo. The effect of prolonged slowdown in the play "Premiere communion de la Vierge" is very peculiarly created.

An important role in the music of Messiaen is played by the principle of *ostinato*, characteristic of 20th century music. It can be found in S. Prokofiev, D. Shostakovich, A. Schoenberg, I. Stravinsky.

Messiaen often creates a piece based on repeated varying of a single theme. So the "Premiere communion de la Vierge" is built on the "Theme of God", conducted by *ostinato*, which is further rhythmically modified. In the "Regard des prophetes, des bergers et des Mages" the central place is occupied by the imperative theme of four sounds, intonation close to the "Theme of the Star" (see also "Fig. 2"). This similarity is not accidental, since the star showed the shepherds, the magi the way to the baby Jesus.

When one theme is repeated, there is a danger of monotonous performance, especially since Messiaen very often has a large musical fragment, supported at one dynamic level. In "Première communion de la Vierge", the entire first section, except for two bars, sounds on *p* and *pp*, the second section on *f* and *ff*. The performer must skillfully calculate the dynamics of the piece.

The music of "Vingt regards" is extremely multifaceted. It is either majestically large-scale, or tremulous-tender, and this, of course, should be reflected in the piano interpretation of the pieces of the cycle. Messiaen uses a multi-sounding chord texture, chord passages in both hands at the same time ("Regard de l'esprit de joie", "Je dors, mais mon cœur veille", etc.).

However, despite the abundance of chords, the impression of massive sound does not occur, since chords are most often placed in a high register. The composer's tendency to use texture of double notes is noticeable.

Sometimes the Messiaen uses a similar method: for the first time the theme sound monophonically, when repeated in the texture of double notes (for example, "Regard des prophètes, des bergers et des Mages" (b. 22-29, b. 62-70), "Regard de l'esprit de joie" (from b. 1). The passages in seconds in the "gazes" resemble the similar texture in the "Scarbo" by M. Ravel. Messiaen often uses leaps at wide intervals.

An analysis of the texture of the Messiaen allows us to conclude about the influence of the principles of the pianism by F. List. Passages of the Messiaen, like the figures of F. Liszt, cover the entire keyboard with one throw. In such passages that require swiftness and brilliance, the principle of distributing the figuration between the hands is often used (for example, in the piece "Première communion de la vierge"). The composer is also using another technique typical of List's texture - compressing the passage into a chord complex (in the play "Regard de l'étoile").

In the music written in the "bird style", we can find an abundance of grace notes, trills, and the composer uses rehearsal technique to create a feeling of trepidation.

Some pieces very accurately "illustrate" the verbal commentary preceding the plays. So, in the "Regard des Anges" the comment reads: "Scintillate" – sparkling figures of the thirty-second, "*percussions*" – an imperative theme of chords and a rhythmic canon that sounds like a bell ringing; "the powerful, immense sound of trombones", "then the birds singing in the azure"; "the amazement of the angels is increasing". The growing amazement is transmitted by expanding the sound range (the dynamics also grows accordingly: from *pp* to *fff*).

## V. CONCLUSION

Summing up, we can note that Messiaen, relying on the traditions of world musical culture, created a piano composition unique in style and means of expression, embodying the composer's philosophical understanding of the picture of the world. In "The Technique of My Musical Language", Messiaen repeatedly writes about those who influenced his oeuvre. This is all French music preceding his activity, especially Debussy, and, of course, Russian music, especially Mussorgsky, Stravinsky, Russian folk song, Rimsky-Korsakov, Scriabin, as well as pre-classical music: Gregorian chant, ancient Indian music. The cycle "*Vingt regards sur l'enfant-Jesus*" poses the pianist the task of deeply comprehending the concept of this kind of sounding Gospel, proclaiming the value of preserving human life and moral essence in spite of any trials, saving the world with its luminosity.

Messiaen's works all over the world more and more attract performers not only by their originality, but, of course, by the fact that in his work he aspired "to ensure that music ... could express lofty noble feelings" [20].

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# Bulgarian, Russian and Ukrainian Terminology in Cinematography: Origin and Conceptual Structure of Terminological Units

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## ABSTRACT

**This article presents observations on the modern Bulgarian, Russian and Ukrainian film terminology as an art form. Special attention is paid to the phenomena of migration and borrowing of terms as methods of the discipline-specific vocabulary replenishment. The structural design of terminological units related to cinematography is also considered.**

*Keywords: cinematography, terms, terminology, Bulgarian language, Russian language, Ukrainian language*

## I. INTRODUCTION

Cinematography is a relatively new art form.

Cinema as a form of creative art is a synthesis of the literature, visual arts, theater, and music.

Cinematography terms combine theater, musical, artistic, aesthetic, technical concepts, as well as concepts and terms from other scientific disciplines, which is evidence of the versatility of its specific vocabulary.

The relevance of this research is due to the lack of studies and description of the modern cinematography terminology in Bulgarian, Russian and Ukrainian languages.

The purpose of the article is to analyze the modern film terminology in three Slavic languages - Bulgarian, Russian, and Ukrainian from the point of view of the origin and derivational modeling.

## II. RESEARCH SOURCES

The sources used for the research were: cinematography dictionaries and studies materials, Internet resources related to cinematography [1], [2], [3], [4], [5], [6], etc.

## III. THE TREND TOWARDS MIGRATION OF TERMS IN CINEMATOGRAPHY

Globalization and digitalization of all spheres of social life, and art in particular, have an impact on the trend towards transterminologization and

internationalization of the terminology of art, whose boundaries are open to new terms.

The increasing trend towards interdisciplinarity of scientific research opens the boundaries of art history science and its terminology. The result of this process is the migration of terms from other disciplines.

Film /cinematography terminology is based and functions across different professional fields: 3D technology, computer graphics, covers areas such as lighting, make-up, cinematographic management, filming equipment, acting, etc. [7: 99]. According to V.A. Batig, these are separate independent terminological systems that can be considered as subdomains of the cinematography terminological system, or, on the contrary, the film industry should be divided into separate sub-sectors with separate glossaries. [7: 99].

Migration of terms towards cinematography terminology occurs on the basis of different initial scientific domains - architecture (bulg. декор – rus. декор – ukr. декор /en. decor/; bulg. павильон – rus. павильон – ukr. павільйон /en. pavilion/), literature (bulg. комикси – rus. комиксы – ukr. комікси /en. comics/; bulg. нежен реализъм – rus. нежный реализм – ukr. ніжний реалізм /en. gentle realism/), theatre (bulg. кинодрама – rus. кинодрама – ukr. кінодрама /en. drama movie/; bulg. камершпиле – rus. камершпиле – ukr. камершпїле /en. Kammerspielfilm/), aesthetics (bulg. кич – rus. китч /кич/ – ukr. кітч /кіч/ /en. kitsch/), economics (bulg. маркетинг – rus. маркетинг – ukr. маркетинг /en. marketing; bulg. киноикономика – rus. киноэкономика – ukr. кіноеконіміка /en economics of cinema/; bulg. киноиндустрия – rus. киноиндустрия – ukr. кіноіндустрія /en. film

industry.), etc. Thus, the cinematography terminology is an extensive terminology system open to the entry of new terms.

On the other hand, the film industry, as V. A. Batig emphasizes, contributes to the development of various technologies specifically in film criticism, and cinema art in general. The arising of new technologies, creative ideas, and concepts is an indicator that the film industry replenishes the terminology resources of related domains [7: 99].

Both terms of local origin in the Bulgarian, Russian and Ukrainian film terminology systems are used (rus. агитки [agitky] (en. agitky) – early genre of Soviet cinema; short films in the style of posters and news sheets "[1: 11]; rus. эффект Кулешова – bulg. ефект на Кулешов – ukr. "ефект Кулешова" /en. Kuleshov effect/), and borrowed from other languages in different periods (bulg. кадър – rus. кадр (кинокадр) – ukr. кінокадр > fr. cadre (en. frame) ,a still image on a film strip recording one phase of motion of a moving object or its static position" [1: 273]; bulg. трилър – rus. триллер – ukr. трилер > en. thriller ,a genre of an adventure film, where the storyline is built on the audience's active empathy for the action taking place on the screen, provoking emotional escalation, fear, excitement, an expectation of a surprising ending "[1: 586]).

#### **IV. BORROWING AS A METHOD OF FILM TERMINOLOGY REPLENISHMENT**

Linguistic borrowing being a universal method of enriching the vocabulary helped to create cinematography terminology resources in Bulgarian, Russian, and Ukrainian languages.

In terminology science ,borrowing is considered as one of the ways of creating terms, when lexical units are transferred from one natural language or language for special purposes to another natural language or language for special purposes "[8: 141].

Borrowed terms, mainly of English-language origin, are encountered quite often in Bulgarian, Russian, and Ukrainian cinematography terminology systems. These terms reflect in linguistic form the main stages, directions, and specifics of the creation of a conceptual system of this domain. We perceive many basic film terms, borrowed by Bulgarian, Russian, and Ukrainian from different donor languages and adopted in the vocabulary of the three languages, as having lost their foreign origin. For example:

bulg. екран – rus. экран – ukr. екран < fr. écran; (eng screen);

bulg. камера – rus. камера – ukr. камера < lat. camera;(en. camera);

bulg. кино – rus. кино – ukr. кіно < anc.greek κίνημα < κινέω < праиндоевр.\*keie- ,move '(en. cinema, movie).

#### *A. Greko-Latin borrowings in cinematography terminology*

Terms representing Greek-Latin borrowings are lexemes made up of Greek-Latin morphemes that have great potential to denote scientific concepts of an international nature. Terms containing Greek-Latin morphemes are the basic source for replenishment of certain terminology systems in various literary languages, and in particular in Bulgarian, Russian, and Ukrainian. For example:

bulg. амфитеатър – rus. амфитеатр – ukr. амфітеатр > греч. ἀμφιθέατρον /amfiqeatron/(en. amphitheater) ,1. architectural structure in ancient Rome used for public events (gladiatorial combats, animal slayings- bestiary, naval battles - navmachia), normally large, circular or oval theatre, with an open-air arena in the center and raised seating area around it [...] 2. Spectators seats in enclosed spaces, located in arched open tiers (in theaters, cinemas, auditoriums) or around an arena (in a circus)." [1: 32];

bulg. мултиплекс – rus. мультиплекс – ukr. мультиплекс /малтіплекс/ (en. multiplex) ,movie theater complex with multiple screens with computer and soundeffects." [1: 409];

bulg. мултипликационно (анимационно) кино – rus. мультипликационное (анимационное) кино – ukr. мультиплікаційне (анімаційне) кіно /анімація/ > лат. Multiplicatio (en. animated cinematography – cartoons) – ,art based on the illusion of movement (animation) of drawn, various volumetric (doll, plasticine, bas-relief, etc.), pictorial images recorded on film by the method of stop-frame process". [1: 410], comp.:

bulg. анимационно кино – rus. анимационное кино (анимация), en. animation, fr. animation, it. animazione > lat. animatus. comp.:

укр. анімаційне кіно /анімація/ (мультиплікаційне кіно) (en. animation films), animation – bestowing of life, this is where the medical term "reanimation" comes from. In Ukrainian animation is also called the art of multiplication (literally - reproduction)". [3: 7];

бkg. кинохроника – rus. кинохроника –укр. кінохроніка < гр. κινέω + гр. χρόνος] (en. newsreel) ,a type of cinematic art based on shooting of current events" [2];

bulg. неореализъм – rus. неореализм – ukr. неореалізм < гр. Neos + lat. Reales (en. neo-realism), the meaning of the term is "new realism", that

characterizes the films produced in Italy in 1945-1949." [3: 88].

Some terms with Greco-Latin morphemes were borrowed to Bulgarian, Russian, and Ukrainian through an intermediary language. For example, in Russian, a camera for moving pictures shooting, called by the Lumiere brothers 'cinématographe', was borrowed both through German language. (rus. кинематограф), and through French (rus. синематограф). Later, the version кинематограф became dominant in the Russian language. The German and Bulgarian languages also adopted the German variant bulg. кинематограф – ukr. кинематограф (less often – ukr. синематограф, ukr. синематографія ). Comp.:

bulg. кинематограф – rus. кинематограф – ukr. кинематограф < ger. Kinematograph and < fr. cinématographe [< greek. κινεμα ‚movement' and γραφο ‚write']. Comp. also:

bulg. декор – рус. декор – borrowed from French decor < лат. decoro (eng. decor);

bulg. павилион – rus. павильон – ukr. павільйон – borrowed from French pavillion < lat. papilio (eng. pavilion);

bulg. киноалюзия /алюзия в киното/ – rus. киноаллюзия /аллюзия в кинематографе/ – ukr. алюзія в кіно /алюзивне кіно/– borrowed from English allusion > lat. allusion;

bulg. интерактивно кино – rus. интерактивное кино – ukr. інтерактивне кіно borrowed from English interactive cinema < lat. inter ‚between'+ lat. actio ‚action'.

The above terms are international and constitute the basic terminology for the naming of cinematic concepts. They are well adapted to the word-forming system of the three languages. Some new terms also appear on their basis.

bulg. кино → киноактър, киноархив, кинодеец, кинозала, киноvlak, кинознание, кинодраматургия, киноизкуство, киноиндустрия, кинолента, кинолетопись, киноклуб, кинокомедия, кинокритика, кинорежа, кинообразование, кинооператор, киноплощадка, кино промишленост, кинопропаганда, кинорепортаж, киносалон, киностудия, кинотеатър, кинотеория, кинотворец, кинохроника, кинофабрика, кинофилм, etc.;

rus. кино → киноактёр, киноархив, киноведение, кинодраматургия, киноделец, киножурнал, кинозал, киноиндустрия, киноискусство, кинокартина, киноклубы, кинокритика, кинолениниана, кинолента, кинолетопись, кинолитература, кинокомедия, киноплощадка, кинообразование, кинооператор, кинопаремии, кинопоезд, кинопоказ, кинопрокат,

кинопромышленность, кинопропаганда, кинорепортаж, кинореформист, киносалон, киносеанс, киносеть, киноскрипт, кинословари, кинотеатр, кинотеория, кинохроника, кинофильм, киностроительство, киностудия, кинотворец, кинотехника, кинофабрика, кинофикация, киноэкспрессионизм, киноэнциклопедия, etc. Comp.: rus. rus. КИНОКИ (en. KINOKI) "a group of young Soviet documentarians (see Documentary Film) of the 1920s, who considered their goal to capture reality with photographic accuracy to the point of denying fiction films. They stated that the "Movie Eye" (hence the name of the group) more accurately reflects reality than the human eye. The leader and the ideologist of the group and its main ideologue was director Dziga Vertov." [1: 291]. Comp. ukr. КІНОКИ "a group of young Russian documentarians, formed in 1919 and led by Dzyga Vertov." [3: 79]; ukr. кінозірка (en. movie star). "a concert originated in American cinema in the 1910s and then spread in European cinema [3: 22];

ukr. кіно → кіноактер, кінозал, кінозірка, кінознавство, кінопропаганда, кінодекламація, кіножанр, кіноекспресіонізм, кінокадр, кінокамера, кінокоманда, кінопаремії, кіноскрипт, кінодраматургія, кіномистецтво, кінофірма, кінокомпанія, кінопалата, кіновиробництво, кінопересувка, кіноплівка, кінопрокат, кінопрокатний, кіноіндустрія, кінолабораторія, кінофестивал, кінофікація, кінофільм, кіноконцерн, кінематографіст, кіномитець, кіноарис, кінопромисловість, кінопроцес, кинореporter, кинохроніка и др., etc.

## *B. Borrowings from English, Italian, German, French in the cinematography terminology*

1) *Borrowing from English:* In the modern Bulgarian, Russian, and Ukrainian film terminology borrowed term were taken mainly from English (bulg. mockбастър – rus. mockбастер – ukr. mockбастер < en. mockbuster; bulg. блексплойтейшън – rus. блексплойтейшен / блэксплойтэйшен < en. blaxploitation, etc.).

V.A. Batig notes that "Since the 1980s, the Russian language has been actively borrowing genre names from English, and since the mid-1990s, these borrowings have lost their systemic character and have become mainly a way of situational categorization of film production." [7: 102-103].

Comp.: bulg. ъндърграунд – rus. андеграунд (андерграунд) < англ. underground) ‚artistic trends in Western European and Russian art (in music, literature, cinema, fine arts, etc.), in opposition to official art" [1: 34];

bulg. римейк – rus. ремейк / римейк < en. remake ,a form of creative recoding and a new interpretation of previously published works (musical, literary, cinematic) "[4: 200], a film repeating the plot of an earlier produced well-known film. The goal is to use a commercially successful plot in combination using the latest technology." [1: 509];

rus. видеомикшер < en. vision mixer ,a device uniting several different *video* sources to create a composite *video*. устройство для объединения видеосигналов нескольких телевизионных датчиков с целью формирования комбинированного изображения" [5];

bulg. виставижън – rus. виставижн / виста-вижн < en. VistaVision (Vistavision Motion Picture High-Fidelity) ,is a widescreen cinematographic system using the 35 film with horizontal pull-down and spherical (axially symmetric) lenses"<sup>1</sup>;

rus. артхаус / арт-хаус – укр. арт-кіно, арт-хаус > en. art house (art cinema, art movie, art film), Earlier, a theatre, which presented avant-garde or classic films for the prepared audience. Such films were intended for a more experienced audience, and theatres were often located near colleges and universities." [3: 9];

bulg. маркетинг – rus. маркетинг – укр. маркетинг (en. marketing) ,adaptation of film production to the market basing on the study of consumer demand. Active marketing is a series of activities (including advertising) aimed at increasing demand for a film" [3: 265];

rus. цифровой интермедиэйт (цифровая промежуточная копия) > eng.digital intermediate, etc..

2) *Borrowings from Italian language*: bulg. джало филм – rus. джалло, джиалло – укр. жовтий фільм > it. giallo;

"КІНО "КОНТЕСТАЦІЇ" (en. "CONTESTATION" CINEMA) is a trend in Italian cinema originated in the mid-1960s, when rebellious young people sought to break with their petty-bourgeois existence and go to distant lands - to Africa or India, where it is only possible to find the desired meaning. being. "Contestation" proclaimed a revolutionary protest against society and state." [3: 76].

3) *Borrowings from German language*: bulg. кич – rus. китч (кич) – укр. кітч (кіч) < ger. Kitsch (en. Kitsch) ,a term that first defined a poorly made object for sale, and later became a term of aesthetics. Kitsch is the principle of creation an aesthetic object of" mass

culture ", which indulges the mass notions of beauty, including cinema." [3: 24];

blg, калігаризъм" – rus. ,калігаризм" – укр. калігаризм < ger. Caligarisme (en. caliguarism),The term originated after the German expressionist film *The Cabinet of Dr. Caligari* (1919) and was introduced in France after World War I." Caligarism "was used to describe post-war Europe, in which everything was turned upside down." [3: 74];

bulg. камершпиле – rus. камершпиле – укр. камершпїле < ger. kammerspiele (en. kammerspielfim) ,a kind of drama created in German theater, art and cinema in the early 1920s as a protest against the irrationality of the expressionism." [3: 74];

bulg. нова вещественост – rus. новая вещественность – укр. нова речевість < ger. Neue Sachlichkeit (en. The New Objectivity) ,a movement in German cinema emerged in the mid-1920s as a reaction against Expressionism." [3: 90];

comp.: rus. культурфильм – укр. культурфільм < ger. Kulturfilm (en. Kurlturfilm) "a term, little know by a non-specialist related to archival cinematography. It was borrowed from German (Kulturfilm) in the 1920s and referred to films with agitation, moralizing and educational rhetoric, produced in a large amount in the Soviet Union other countries with developed film industry."<sup>2</sup>;

,Kulturefilms in 1920s films were produced with an educational purpose, on the one hand, and "to show life" without actors and pavilions" on the other hand. Subsequently, this term was replaced by the concepts of documentary, popular science, educational films."<sup>3</sup>;

rus. ,КУЛЬТУРФИЛЬМ, культурфильма [KUL'TURFIL'M, kul'turfil'ma], муж. (en. kulturefilm, masc.), and КУЛЬТУРФИЛЬМА, культурфильмы [KUL'TURFIL'MA, kul'turfil'my] (en. kulturefilma, kulturefilms, fem.) (neol.). Cinematographic educational film of..." (Кинематографический (кинематографическая) фильм (фильма) учебно-просветительного содержания.)

4) *Borrowings from French*: bulg. ампла – rus. ампула – укр. ампула < fr. emploi (en. types of roles that an actor usually plays, corresponding to his age, appearance and style of acting; tragedian, comedian, hero-lover, chambermaid, ingénue, travesty, idiot, arguer, etc." [3: 7];

bulg. ракурс – рус. ракурс – укр. ракурс > fr. raccourcir (en. foreshortening), reduction of sizes and forms of real and imaginary objects and figures when

<sup>1</sup> VistaVision. Wikipedia, the free encyclopedia <<https://ru.wikipedia.org/wiki/VistaVision>>

<sup>2</sup> What are kulturefilms? About one genre in the Soviet cinema <<https://glukk.com/kulturfilm/>>

<sup>3</sup> Kulturfilm. Through Soviet eyes <<https://old.kinoart.ru/blogs/kulturfilm-videt-po-sovetski>>

they move away from an eye according to laws of linear perspective. The concept of "foreshorten" is applied especially to objects which as a whole or in parts are viewed from unexpected points and sharp angles of view (close, from top to bottom, from bottom to top, etc.) [...] The issue of foreshortening also exists in perspective relief, in illustrations that use strong spatial and scale contrasts, in cinema" [1: 498-499];

rus. камера-перо – ukr. камера стилo > fr. caméra-stylo, comp. ukr. КАМЕРА СТИЛО (eng. camera-pen) ,is a term introduced by a French director Alexandre Astruc in 1948 in one of his program texts, comparing the camera with a pen, which allows you to write with a camera as freely as a writer does with a pen." [3: 74].

## V. THE STRUCTURAL CONCEPT OF CINEMATOGRAPHY TERMS IN BULGARIAN, RUSSIAN AND ENGLISH LANGUAGES

The structural concept of the film terms in Bulgarian, Russian and Ukrainian will be analyzed based on the number and nature of root morphemes and using of word-forming affixes in naming. [9: 605].

The word-forming structure of film terms in synchrony may be grouped as follows: terms formed by a simple word, terms formed by a derivative word, terms formed by a phrase.

### A. *Terms formed by a simple word*

The terms formed by a simple word with a non-derivative stem. Such terms are not based on another monosyllabic word: bog. frame - Russian. frame - ukr. frame. кадър – rus. кадр – ukr. кадр (en. frame).

### B. *Terms formed by a derivative word*

Terms formed by a derivative word, which meaning derived from the meanings of the term components: stems and word-forming affixes.

Affixation, or a process of adding an affix to a root or a stem is one of the most productive ways of word forming in terminology science.

Prefixes and suffixes are service lexical morphemes that do not coincide with the stems of self-contained lexical units in the language (prefixes precede the stem; suffixes follow it) [9: 605].

The terms formed by a derivative word in Bulgarian, Russian, and Ukrainian language corpora are represented by:

1) *Terms-nouns*: bulg. полиекран – rus. полиэкрaн (en. multiscreen) ,two frames with a separate image in the screen perimeter [10]; 1. A screen on which several images are displayed at the same time. 2. A method of

simultaneously displaying several thematically related images [5];

bulg. разкадровка – rus. раскадровка (en. shot breakdown) ,drawn by hand film shots." [1: 500]; bulg. кинокадър – rus. кинокадр (en. film frame) ,a still image on a film strip recording one phase of the motion of a moving object or its static position." [1: 273].

2) *Terminology elements-adjectives*: bulg. вътрешнокадров монтаж – rus. внутрикадровый монтаж (en. intra-frame editing) –editing by changing of the main characteristics of the frame - the size of the image, the angle, the movements of the camera or the captured objects "[11: 128];

bulg. междукaдров монтаж – rus. междукaдровый монтаж (en. inter-frame editing), creating of a logical sequence of individual frames" [10: 128];

bulg. полиекранно кино – rus. полиэкрaнное кино (en. multiscreen films), a type of cinematography that provides simultaneous display of several thematically related images on different parts of one screen or on several adjacent screens (multiscreen); images are projected by several movie projectors using different film copies "[5], ср. также: bulg. полиекранен филм – rus. полиэкрaнный фильм. (en. multiscreen film)

Various prefixes and semi-prefixes (both international and prefixes of the general literary language) are used in the prefix-suffix way of forming of noun and adjective terms in Bulgarian, Russian and Ukrainian languages. For example:

bulg. анти- [anti-] – rus. анти- [anti-] – ukr. анти- [anti-] (en. anti):

bulg. антигерой – rus. антигерой, comp. ukr. антигерой (en. anti-hero);

bulg. интер- [inter-] – rus. интер- [inter-] – ukr. интер- [inter-] (en. inter):

bulg. интерактивно кино – rus. интерактивное кино – ukr. інтерактивне кіно (en. interactive cinema);

bulg. мулти- [multi-] – rus. мульти- [mul'ti-] – ukr. мульти [multi-] (en. multi-):

bulg. мултиплекс – рус. мультиплекс – ukr. мультиплекс /variant: малтіплекс/ (en. multiplex);

bulg. мултипликационно кино – рус. мултипликационное кино – ukr. мултиплікаційне кіно; (en. animation films)

bulg. пост- [post-] – рус. пост- [post-] – ukr. пост- [post-] (en. post):

bulg. постмодернистичен филм – rus. постмодернистский фильм – ukr. постмодерністський фільм (en. postmodernist film);

bulg. интер- [inter-] – rus. интер- [inter-] – ukr. інтер- [inter-] (en. inter):

bulg. интерактивно кино – rus. интерактивное кино – ukr. інтерактивне кіно (en. interactive cinema);

rus. Интерфильм, rus. Интерфильмовость, etc. (en. interfilm)

bulg. де- [de-] – rus. де- [de-] – ukr. де- [de-] (en. de):

bulg. дедраматизация – rus. дедраматизация – ukr. дедраматизація (en. dedramatization);

rus. контра- [kontra-] – ukr. контр- [kontr-] (en. counter):

rus. контрпропагандистские фильмы – ukr. контрпропагандистські фільми (en. counterpropaganda);

bulg. псевдо- [psevdo-] – rus. псевдо- [psevdo-] – ukr. псевдо- [psevdo-] (en. pseudo):

bulg. псевдодокументален филм – rus. псевдодокументальный фильм – ukr. псевдодокументальний фільм (en. mockumentary).

M. Popova emphasizes that in Bulgarian language the attribute 'foreign /international' participates in terminological naming - both for local and directly borrowed from other languages terms, much more often than it happens in the general literary vocabulary." [12: 376].

### C. Terms formed by a complex word

In the Bulgarian, Russian, and Ukrainian film terminology, a common way of terminological naming is the creation of terms by a complex word.

Complex terms have two or more stems, that coincide with the forms given in dictionaries. The complex terms' characteristic is a large amount of information concentrated in the basic terminological unit. They have a capacious structure both from the point of view of economics and semantics, which favors an optimal naming of a special term.

The terms formed by complex words are created by stem composition. According to M. Popova, in modern Bulgarian terminology stem composition is broadly represented as a morphological technique of terminological naming [12: 378]. We can observe a similar process in the Russian and Ukrainian film terminology.

When such terms are being created, lexical elements can be connected by a connecting morpheme:

bulg. филмоскоп – rus. фильмоскоп – ukr. фільмоскоп < eng. film 'фильм' + gr. skopeo 'I look';

bulg. филмостат – rus. фильмостат – ukr. фільмостат < en. film 'фильм' + gr. statos 'standing';

rus. фильмокопия – ukr. фільмокопія (en. film print);

bulg. пълнометражен филм – rus. полнометражный фильм – ukr. повнометражний фільм (en. feature film);

bulg. късометражен филм – rus. короткометражный фильм – ukr. короткометражний фільм (en. short film);

bulg. вътрешнокадров монтаж – rus. внутрикадровый монтаж – ukr. внутрішньокадровий монтаж (en. intra-frame editing);

rus. широкоэкранный кинематограф (en. widescreen cinema), etc.

On the base of studied material, we may see compound terms, including two borrowed components connected by a hyphen both in Russian and Ukrainian terminology (rus. арт-хаус; rus. кино-новелла; rus. кино-пьеса; rus. кино-поэма; rus. кино-сеанс; rus. кино-спектакль; rus. кино-фронт; rus. художник-гримёр; rus. фильм-спектакль, ukr. фільм-вистава). Comp. also:

rus. фильм-ревью – ukr. фільм-ревію > fr. revue;

ukr. кенгуру-вестерн > en. kangaroo-western;

ukr. "спагетти-вестерн" > en. spaghetti western;

ukr. "спагетти-хорор" > en. spaghetti horror, etc.

There may be cases of complex terms formation when one of the stems is complete, and the other is incomplete:

rus. докудрама (> документальная драма) ср.: bulg. документална драма – ukr. документальна драма (en. documentary drama);

rus. культурфильм – ukr. культурфільм (en. kulturefilm).

### D. Terms formed by a phrase

A rather productive way of replenishing of Bulgarian, Russian and Ukrainian film terminology vocabulary is syntagmatic naming, ie. naming by using phrases.

Based on the number of constituent components, phrasal cinematography terms are divided into two- and multicomponent.

1) *Two-component terms*: Two-component phrasal terms' characteristic is that one part of them is common

to other terms, and the other part consists of its distinguishing feature in a number of related concepts. Such terminological units consist of a determinant and a term:

bulg. независимо кино – rus. независимое кино, – ukr. незалежне кіно (en. independent cinema); compare.: rus. независимый кинематограф – ukr. незалежне кіновиробництво (en. independent film production);

bulg. филмово студио (en. film studio);

rus. кинокопировальные фабрики – ukr. кінокопіювальні фабрики (en. film printing factories);

rus. пропагандистские мультфильмы (en. propaganda cartoons);

rus. монтажный кадр (en. frame for editing);

rus. сценарный кадр (en. frame description);

rus. фронтовая кинохроника (en. frontline newsreel);

rus. коммутационно-распределительное оборудование (en. switching and distribution equipment).

2) *Multicomponent terms*: Three-component terms are the most common form of multicomponent terms in Bulgarian, Russian, and Ukrainian film terminology.

Three-component terms

bulg. изразителни средства на киноизкуството – рус. выразительные средства киноискусства – ukr. виражальні засоби кіномистецтва (en. expressive means of cinema);

bulg. младо немско кино (ново немско кино) – rus. молодое немецкое кино (новое немецкое кино) – ukr. молоде німецьке кіно (нове німецьке кіно (en. New German Cinema);

bulg. рекламна кампания на филм – rus. рекламная кампания фильма – ukr. рекламна кампанія фільму (en. film advertising campaign);

rus. передача видео сигнала (en. video signal transmission);

rus. синема нового джало (en. the New giallo cinema);

rus. цифровая промежуточная копия (цифровой интермедийт) (en. digital intermediate);

rus. телепиеса на документална основа – рус. телепьеса на документальной основе (TV-play on documentary basis);

ukr. нове гонконгське кіно (en. New Hong Kong Cinema);

ukr. образотворче рішення фільму (en. film visual solution);

ukr. Російська "золота серія" (en. Russian Golden Series);

ukr. кіно категорії "А" (en. A-category film);

ukr. кіно категорії "Б" (en. B-category film);

ukr. кіно категорії "З" (en. Z-category film), etc.

Four-component terms

bulg. телевизионна пиеса на документална основа (но: телепиеса на документална основа) (en. TV-play on documentary basis);

rus. глубина резкости изображаемого пространства (en. depth of field in front), etc.

Multicomponent terminological phrases in the film terminology reflect the process of naming of a complex and systemic conceptual apparatus of this interdisciplinary field. Multicomponent linguistic units demonstrate new sides of a concept, united by both elements of similarity and difference [9: 607].

## VI. CONCLUSION

This comparative analysis of the modern film terminology from the point of view of the terms origin and derivational modeling in Bulgarian, Russian and Ukrainian languages gives an idea of the patterns of the formation and function of the field-specific terms. The formation and functional patterns of the film terminology have a similar development in these three languages, which is a consequence of the international nature of the film industry as a whole.

The obtained results allow to outline new aspects in the study of cinematography terminology in Slavic languages and have an applied orientation.

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# *The Last Trouveur of France: Genesis of Francis Poulenc's Oeuvre*

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## **ABSTRACT**

**This article reviews one of the defining aspects of genesis of the oeuvre of the famous French composer of XX century – Francis Poulenc. It outlines dominant features of the artist's personality – universality of thinking, paradoxicality, organic coexistence of sacred and secular, feminocentrism, lyricism – and traces their direct connections with cultural codes of the High and Late Middle Ages, in particular with the art of troubadours and trouveurs. The article points out the unique integrity of Poulenc's multilevel artistic world through the metaphor of XIII century polytextual motet. It proves that the awareness of the origins of Poulenc's style provides deep understanding of the psychology of his artistic method and allows reinterpretation of the composer's role and place in the modern cultural space.**

*Keywords: F. Poulenc, artistic world, genesis, troubadours, trouveurs, Black Virgin of Rocamadour, opera*

## **I. INTRODUCTION**

Eclectic and full of internal paradoxical contradictions, the artistic world of Francis Poulenc attracts researchers trying to find the key to the mystery of his artistic genius. Poulenc's aesthetic, style and imaginal omnivorousness, his devotedness to the traditional forms and adherence to tonal system, though reconsidered by the artist in his works, for a long time, were the stumbling point for the critics and proponents of New Music: post-war avant-gardists headed by Pierre Boulez "labeled" Poulenc's music as "frivolous pre-war relic" [1]. In spite of lifetime worldwide recognition of Poulenc's opera and vocal music, at the end of the XX century, his choral and church pieces were more known in the USA and Great Britain than in his native country. 1994 publication of the ultimate collection of Poulenc's letters under the editorship of M. Chimènez [2] has become a kind of "renaissance" for re-interpretation of the artist's personality and, as a result, all heritage of the French composer. Over the last 20 years, there were many researches where unbiased voices of musicologists defended novel approaches to the French composer by breaking stereotypes about the so-called *frivolousness* of his music and his out-of-date language. The researchers most often limit themselves to stating that eclecticism, dichotomy and ambivalence are the main characteristics of Poulenc's style. However, the simple listing of elements of his style does not bring us closer to the understanding of the defining senses of his artistic paradigm and in no way nears us to the discovery of the phenomenon of the composer's oeuvre. "Genetic" codes of the unique artistic matrix of Poulenc can only be

found by immersion into complex and paradoxical artistic world of the composer with regard to the whole history of European musical culture development. Poulenc's art genesis exploration is the main focus of this article showing connection of the artistic world of the XX century French composer with French medieval culture, in particular with *trouveur* art.

## **II. POULENC'S ART EXISTENCE**

The brilliant thought of P. Valery "what is not like anything else does not exist" addresses the eternal issue of art existence directly related to existence of eternal universes of senses, images, ideas that, similar to cosmologic parallel universes, are sources or, in some way, defining matrixes for the new phenomena and formations. And a chain of 'universes' developing and appearing from them is, at its core, isomorphic and openly-infinite [3].

In the study of Poulenc's artistic world paradigm, the issue of his art existence is fundamental. All the time, he was lynched for the "detected similarity" with many composers and even accused for having "not a single original note" and that "each bar can be traced to Chopin or Mussorgsky, or Ravel, or Stravinsky or even Faure he hated" [4], noting, at the same time, that "using musical dictionary of all" [5], "each of his bars can be immediately identified as pure Poulenc." [6].

Poulenc's unique style originated from the prodigious talent to feel and absorb the world around him. This talent produced vibrant, almost feelable musical spaces – inspired and infused with impressions from stained-glass artworks and paintings as well his

remarkable ability to copy, by means of music, intonation of the authors to whose words he set his music. For all that, through allusions, stylistic borrowings and "poet's voices", Poulenc is first of all vocalizing himself, his unique inner world and those energetic emanations penetrating through him and melting, in the process of creation, all collisions and contradictions into, as it was nicely put by the French Poulenc scholar Hervé Lacombe, "radiant fireness" [7]. Upon a closer view, in the process of ingression into Poulenc's artistic world and exploration of his extraordinary integrity, one is tempted to find and mark the space of his "primary matrix".

In the search of the "baseline universe" of Poulenc's artistic world, it is necessary to literally "trudge" through the universal stylistic omnivorousness of the XX century. It is obvious that the integral symbol of the epoch in which Poulenc was developing and working is communicative dialogue with multiple historical layers. In this "melting pot of history" each "chose" one's own inspirational foretype (baroque, renaissance etc.) that, in each case, was implemented in a unique way creating different systems and styles in the future.

However, Poulenc's case is exceptional. The composer was saying, time and again "My model is my instinct" [8]. Paradoxicality, spontaneity, instinctiveness, co-existence of seemingly conflicting high (religious) and low (naughty and even vulgar) characters and finally sublime inspiration with amazing symmetry and clarity of the form spontaneously evoke images either of the medieval cathedral – multilevel and directed to the heavens, or medieval manuscript with its mind-blowing incompatibility of metaphoric spheres – peaceful coexistence of Scripture texts with periodical sketches of marginalia. According to medievalists, such combination of secular and sacred was not regarded as something improper or disrespectful, while in this case English medievalist Alec Harman points out to the "art of analogy" where earthly feelings and mystic miracles of this world helped to understand and partially reflect the Glory of God [9].

### III. ADORATION OF THE BLACK VIRGIN

"To the Glory of God" – this is how Poulenc put his plea to the Blessed Virgin Mary to make him a gift of libretto to the religious text from which one of the glorious XX century works will be born – religious mystic opera *Dialogues of the Carmelites* (1956). Amidst the Bacchanalia of godless (M. Heidegger) and non-religious (D. Bonhoeffer) XX century, anthropologic crisis, and crazy theories of social institutes restructuring – when practically everyone from early years of divinity school knew that "God does not exist" – this sincere and naïve composers' confession of Virgin Mary protection sounds so... Poulenc-like!

37 years were needed for the spirit of his Franciscan forefathers<sup>1</sup> to bring the mischief-maker to the medieval sanctuary of Catholicism – Rocamadour where, according to the composer himself, he had lived through mystic experience. It was there and then that his first spiritual work was born – *Litany for the Black Virgin* for female choir and organ.

Spiritual turning point that added deep religious overtones to the varicolored secular palette of Poulenc's artistic image had its external cause – tragic death of his friend and colleague P.-O. Ferroud in 1936. However, according to H. Lacombe, even before this crucial moment of the composer's life, his psycho-emotional state was marked by abnormal "accumulation and re-traumatization" [10] facilitated by early death of his parents and death of several close friends over a short period of time<sup>2</sup>. Ferroud's death was the final straw to Poulenc's existential anxiety that called for spiritual transformation for which he knelt 216 steps and 14 flights of the exhausting Rocamadour path to the Chapelle Notre-Dame in order to "meet" the Black Virgin who would become his divine patroness until the end of life. "Thinking about the fragility of our human body, I was once again engaged into the life of spirit." [11]. During the last 27 years of his life<sup>3</sup> the composer glorified the Black Virgin of Rocamadour in his works: *Litany for the Black Virgin* (1936) for a three-part choir of women and organ, *Salve Regina* (1941) for mixed choir a cappella, *Salut, Dame Sainte, reine très sainte, mère de Dieu*, *Four Small Prayers of Saint Francis of Assisi* (1948) for male choir a cappella, *Stabat Mater* (1950) for soprano solo, mixed choir and orchestra. These works, with various content and emotionality, dedicated to the Blessed Virgin Mary make a kind of Poulenc's musical rosarium from the most important gospel stories – the great mystery of Annunciation, bright joy of Christmas, despair of Christ's crucifixion tragedy, and consoling-exalted prayers to Virgin Mary.

Poulenc's choice of his patroness Madonna is interesting in many aspects. According to the American researcher L. C. Birnbaum, "Black Madonna is a metaphor – tribute to the times when it was believed that the earth is a female body" [12]. Black Virgin cult originated in the most ancient pagan rituals of fertility, land and birth of life. According to many scholars, this explains the black color symbolizing life-giving energy of earth and mother's womb giving new life. Secondly,

<sup>1</sup> Father's side of Poulenc's family was very religious: brother of Poulenc's great grandfather, abbot Joseph Poulenc, was parish priest of Ivry-sur-Seine church, second cousin – Franciscan monk. F. Poulenc many times said that his return to "spiritual life" at the age of 37 was revival of his childhood faith cultivated by his father from the composer's early years of life.

<sup>2</sup> Several years before Ferroud's death, Poulenc lost other close friend Raymonde Linossier – "black violet", "spiritual mentor" of his youth.

<sup>3</sup> He will die in his sleep on January 30, 1963

this color is a direct reference to a very popular medieval occupation - spiritual alchemy the task of which was soul transformation for coalescence with the divine. The first stage of the spiritual alchemic process was called "blackening" and meant blackness of death and decay of the old erroneous convictions about oneself – the stage of conscious integration of the soul back into the physical world and body. Black Virgin reflected this absolutely necessary step by skin color as if giving life to the process of spiritual transmutation. Finally, according to the French scholar J. Huynen, medieval Fair Lady admiration originated from religious-mystic adoration of Black Madonna by Templar Knights [13].

It should be noted that Black Virgin of Rocamadour is one of the most ancient statues of the kind (XII century), while Rocamadour itself is located in Aquitaine – homeland of troubadours. It was at the court of William IX, the Duke of Aquitaine called the Troubadour, that the code of fin'amor (according to the French medievalist P. Zumthor, - love "with regard to alchemic connotation – sophisticated, "refined", purified from any admixtures, quintessential" [14]) was created and the new genre of lyric song was born – lyrics of these songs were not in Latin, but in the spoken language. Later, in the works of *trouveurs*, adoration of the Fair Lady transformed in the unreachable spiritual cleanliness of serving the Virgin Mary. G. de Coigny (1177-1236) is one of the prominent examples of the above. He authored a book of poetic miracle plays *The Miracles of Notre Dame* and also first paralithurgic songs glorifying the Virgin Mary in French. De Coigny's peculiarities of Virgin Mary adoration were his liberal views at Christian dogmas and rejection of their strict morals. He poeticizes specific relations between non-Orthodox believer and Virgin Mary: "The more raffish the Virgin's suppliant, the better she likes him. (...) On the single condition that they sing her praises, usually by reciting the *Ave Maria*, and show due respect for the miracle of the Incarnation wrought in her, they can do no [fundamental] wrong. (...) Through her the whole gay crew of wanton, loving, weak humanity finds its way to Paradise..." [15]

Theme migration and auto-quotation is one of the defining features of Poulenc's style. Intercrossing of intonation structures of secular and sacred can be found all the time. For instance, the cycle *Four Penitential Motets* written in 1939 is close, by figural content, to G-moll concert for organ, timpani and string orchestra (1938); intonation similarity is traceable between orchestra entrance to the *Litany to the Black Virgin* (1936) and choral theme of the intermission of *The Breasts of Tiresias* (1947) and Monastery theme from the *Dialogues of the Carmelites* (1956), between the themes of mono opera *Human Voice* (1959) and *Responsory of the Holy Week* (1962). For theme

development of the *Clarinet Sonata* (1962), Poulenc uses the music material *Gloria* ("Domine Deus, Agnus Dei"), while thematic inventions from the *First and Third Responsories*, the first of the *Four Small Prayers of Saint Francis of Assisi* and *Litany to the Black Virgin* infuse the *Oboe Sonata* (1962).

#### IV. "HOMO UNIVERSALIS"

Poulenc mastered a very rare for the XX century "syncretic unity of action" that in its day was an unquestionable feature of High and Late Middle Ages professional music formation. The so-called Homo Universalis type - the first and bright representative of which was Guillaume de Machaut – was characterized by literature and musical genius, organic co-existence of secular and sacred works, ability to create works of different genres, excellence in different fields [16]. To some extent, all these qualities could also be seen in Poulenc's unique artistic personality.

Not only was he a non-mainstream composer, but also a wonderful pianist and a brilliant accompanist<sup>4</sup>. Many audio and video recordings of Poulenc's concerts with the famous French baritone P. Bernac (who was his friend of many years) and his muse – soprano singer D. Duval are available now in EMI and Ricordi digitized sound recordings and are published on YouTube. Poulenc's European and world concert tours were always a success with a public and praised by the critics.

Having a sophisticated literary talent, Poulenc himself acted as musical critic and collaborated with French and English press (*Fanfare, Arts phoniques, Le Figaro* etc.). But his literary talent was not limited by this. In 2011, Fayard published a book called *I Write Music that Sings to Me* [17] – a full collection of Poulenc's literary works – more than 120 texts (around 1000 (!) pages in total) including monography dedicated to creative work of E. Chabrier, many articles, interviews with S. Audel and C. Rostand in which Poulenc, wittily, with a fine sense of humor and great depth at the same time, not only shares his observations on his time, cultural mainstreams of the epoch, but also, as a person with keen senses, reflects upon his inwardness and even about place and role of composer... Francis Poulenc in history! Attention to his inner world, importance of understanding of his place and role as a composer (the first lifetime monography about Poulenc was ordered by the composer himself for his friend – musical critic H. Hell), overriding personhood of programs or associations between his works and close people [18], his extraordinary correspondence representing the real chronicle of the "forty-year period of Paris musical life, from 1920's to

<sup>4</sup> We remind that his mentor was an outstanding virtuoso of the piano of the XX century Ricardo Viñes

1960's" [19] where Poulenc made sincere statements about his works again brings about certain allusion to the above-mentioned Guillaume de Machaut in whose works autobiographical nature and realization of the "value of his own oeuvre and desire to comprehend it" [20] are the defining features.

Working on libretto to his operas, Poulenc demonstrates an outstanding dramaturgic talent. Though the original literary sources – Apollinaire's surrealist drama, Bernanos' cinematographic dialogues and Cocteau's monodrama – ran very well and enjoyed great success in the theater, but they are generally regarded as hardly suitable for the opera theater. Their adaptation by Poulenc to libretto is undoubtedly a great example of this genre work. In general, work with operas revealed not only his extraordinary dramaturgic talent, but also his fantastic music-stagecraft genius. In his operas, Poulenc unfolds marginally visible world, overfilled with emotions and actions (even in mono opera!). Clear expressiveness of the word amplified by intonation nuances of vocal melody and very special and brightly prominent role of the orchestra performing different dramaturgic functions create poly-textuality, prominence and plasticity of the artistic world of Poulenc's operas. And finally, everything in his operas is "working" to demonstrate their picturesqueness and performability. "I learnt technique from the musicians, but I get the ideas from writers and artists. I have poetic mindset, I think visually, definitely, non-abstract" [21].

Syncretic mindset of the composer is traceable in the unique artistic world created by him. To the scholar with an inquiring mind, it unfolds as a fascinated dynamic picture webbed by the three main image-bearing spheres – spiritual/sacred (in a very real, religious, sense), secular resting on the wings of strikingly intimate stripping sensuality and light-headed enchantment and shamelessly coexisting with them "folk" sphere with somewhat rough and brutal sense of humor up to the obscene, i.g. *Chansons gaillardes* or some scenes from *The Breasts of Tiresias*. It should be pointed out that, according to J. Huizinga, chimeric mix of asceticism and erotic is characteristic feature of the late medieval culture, and at that time their manifestations could be extreme.

Each of the above spheres is crowned by one of the three Poulenc's operas: lyrical farce (buff opera) *The Breasts of Tiresias*, religious-mystic drama *Dialogues of the Carmelites* and lyrical-psychological mono-opera (lyrical tragedy) *Human Voice*, which demonstrates paradoxical integrity of Poulenc's multilevel artistic world. If it were possible to provide a universal genre definition for it, the most suitable would have been a polytextual motet – the unique artefact of fusion of religious, secular and profane texts sounding in tune – the main genre of the Late Middle Ages, the genre so

much loved by the *trouveurs* among whom are A. de la Halle, P. de la Croix, G. de Machaut. With this in view, it is striking that Poulenc was the one who practically revived the genre of motet in the XX century by creation of cycles of Penitential and Christmas Motets.

## V. FEMINOCENTRISM AS A DOMINANT OF POULENC'S OEUVRE

Integrative basis of the artistic world of Poulenc's antipodal - by genre, characters and image-bearing spheres – operas is feminocentrism, in spite of the fact that quality of this "centrism" is different in each opera. Despite all the differences in the artistic reality where they are living and they are making themselves, Thérèse from *The Breasts of Tiresias* with her "eccentric insanities", Blanche from the *Dialogues of the Carmelites* tortured by fear and anguished nameless woman from the *Human Voice* with a phone receiver are united not only by their incredible beneficence and the first performer Denise Duval<sup>5</sup> (in a way, she is undoubtedly a creator of these characters). All three of the women are characterized by pure Femininity manifested in lyrical episodes of the opera that are full of sensuality, and all three, no matter how trivial this sounds, are exceptionally Beautiful. According to B. de Schloezer, this Beauty is where novelty of Poulenc's music is to be found [23].

French culture of the late XIX century was characterized by a very intensive search for the new artistic paradigm where the phenomenon of beauty was regarded as an "integral element of cosmic universe – as manifestation of the orderliness of the universe, highest level harmony" [24], while the main task of the art was "... saving mankind (and personal salvation) with the help of beauty regarded as the Truth, and always from the capital letter" [25]. Deeply connected with French traditions, Poulenc was, perhaps, trying to quench this unquenchable "immortal thirst for beauty" (Ch. Baudelaire) through many beautiful melodies, which was revolutionary for the XX century. Digging through generic, social and psychological layers of Poulenc's operas, we reach the Eternal Feminine as the key code, the unreachable and transcendent Ideal in each female character. "Eternal Feminine is, first of all, Beauty – source and goal of all sublime beauty experiences in the world of art and outside it. Art is guided by the Eternal Feminine, while depictions of

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<sup>5</sup> It is obvious that there is a real woman behind feminocentrism of Poulenc's operas – Denise Duval. The connection between the composer and the singer was really mystical – Poulenc "discovered" her and brought her to the big stage, and she left it two years after his death at the peak of her career. It was Denise Duval to whom the composer addressed his last message several days before his death, and the words in this message were "I thank you for my last joy" [22].

love and female characters are defining for the author" [26].

Eternal Feminine added to the European cultural thesaurus by Goethe is philosophical perception of the medieval adoration of the Fair Lady and adoration of Virgin Mary, especially the Black Madonna.

## VI. CONCLUSION

In general, XX century art is characterized by disappearance of the word "feelings" from the emotional sphere and by the fact that "even "emotion" is doubted and mainly the temper is left. Emotionalistic concept of the music is ruined" [27]. Through the use of musical expression means of the XX century, Poulenc's music demonstrates atypical for its time fullness of human emotions and divine revelations: it is startlingly heartfelt, with a touch of soft irony and adorned with sudden changes of moods and conditions.

Lyricism is the alpha and omega of Poulenc's music. It infuses all its layers: from lyricism in the main plot intrigues in libretti, through the sensitivity to the word in his vocal music to lyricism domination in the emotional sphere of musical content. According to E. Tsodokov, Poulenc's lyricism flows from the very essence and depth of his soul (unlike, for instance "decorative lyricism" of R. Strauss) [28]. Poulenc's humanity, softness, compassion and deep empathy are fully reflected in his music, particularly in the operas. He did not remain a chronicler in the Dialogues of the Carmelites, witness of mischief in *The Breasts of the Tiresias* or lady's despair in *the Human Voice*. He was totally involved in the destiny of his characters and felt such empathy for them that, for instance, creation of the Dialogues damaged his mental health, and the composer had to take a break from work and undergo a course of treatment for severe depression. Here, it would be appropriate to recall the brilliant definition of troubadour personality type by E. Pound – true aristocrat of emotions with infinitely sensitive character [30].

Features that, according to his contemporaries, made Poulenc non-modern – sensuality, lyricism, religiousness, certain emotional aristocratism, supremacy of lover over convenience<sup>6</sup>, ecstatic intimacy and bold sincerity – have become manifestation of, maybe not comprehended, but boldly demonstrated esthetic dominating idea of the Late Middle Ages. It is interesting that 10 years after Poulenc's death, a very violent literary discourse of neomedievalists started, and its main concern was the

<sup>6</sup> Despite wide scope of genres Poulenc exercised in, the dominant ones were those connected with the word – melodies, choral pieces and operas. Poulenc repeatedly emphasized that setting words to music should be an "act of love rather than a marriage of convenience" [39, p.774]

idea of the New Middle Ages. The main principles of the New Middle Ages – visuality, brightness of characters and themes, "piling-up", "combined compound" described, *inter alia*, in the works of U. Eco [31] apply to F. Poulenc's oeuvre and personality. Thus, it is possible to conclude that Poulenc was, to some extent, the harbinger of the new cultural paradigm. It is quite obvious that in Poulenc's case it wasn't conscious and systematic. It was the genius's sense of our epoch spirit.

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# The Stage Performance Project of B. V. Asafyev's Orchestral Score for M. P. Mussorgsky's Opera *Khovanshchina*

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## ABSTRACT

This article is devoted to the history of an unrealized stage performance of B. V. Asafyev's orchestral score for M. P. Mussorgsky's *Khovanshchina*, and is based on archival documents, stored in The Russian State Archive of Literature and Art, The Russian National Museum of Music, The St. Petersburg Central State Archive of Literature and Art and The Museum of the Bolshoi Theatre of Russia, most of which have introduced into scholarly discourse for the first time. The circumstances under which the opera was planned to be staged in The State Academic Theatre of Opera And Ballet in Leningrad (today – The Mariinsky Theatre, St. Petersburg) have been studied. The fragments from the reports of the Artistic Council of Opera at The State Academic Theatre of Opera and Ballet meetings, the Correspondence between B. V. Asafyev and P. A. Lamm, the manuscript "P. A. Lamm. A biography" by O. P. Lamm and other unpublished archival documents are cited. The author comes to the conclusion that most attempts to perform *Khovanshchina* were hindered by the political ideological constraints of the 1930s, and the existing supposition that Asafyev's orchestral score was an artistic failure doesn't find clear affirmation, neither in the historical documents, nor in the existing manuscript of the orchestral score.

**Keywords:** Modest Mussorgsky, Boris Asafyev, Pavel Lamm, *Khovanshchina*, Russian opera

## I. INTRODUCTION

The orchestral score for *Khovanshchina* by M. P. Mussorgsky, completed in 1931 by B. V. Asafyev, is unknown both to professionals and to the general public. In the circle of Moscow musicians of the 1930s, there was an opinion that this score was an artistic failure. However, on closer examination, we see that this opinion is not based on any substantial primary sources. The score was never performed in its entirety, neither in theatre, nor on the concert stage. Only its most popular fragments were played but hardly even indicating the name of the orchestrator.<sup>1</sup> The score still

has not been published.

The scope of B. V. Asafyev's personality, the universality of his talent, is so important that his grandiose score cannot remain unknown. The study and publication of this manuscript is of great importance for academic research, stage practice and musical pedagogy. Until now, the theatre directors have had no orchestral score of *Khovanshchina* that would reflect as closely as possible the creative potential of the author's piano-vocal score. N. A. Rimsky-Korsakov's and D. D. Shostakovich's editions, with all their outstanding virtues, belong to their eras and bear their marks. In the light of the foregoing, P. A. Lamm's and B. V. Asafyev's edition, as a work of musicians of the first half of the 20th century, who set themselves the goal of getting as close as possible to Mussorgsky's authorial style, may turn out to be the material that the modern musical and theatrical world is looking for.

Asafyev's personality is particular in its syncretism in that it combines a professional composer's skills, sensitive to the nuances of different orchestral styles, and an outstanding talent of a musical scholar. And at the intersection of these qualities there is a rare ability to understand the creative process of other eras'

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<sup>1</sup> The manuscript is stored in The Russian State Archive of Literature and Art (RGALI), fund 2658, inventory 1, storage units 105–109. In N. V. Zaporozhets's book "M. P. Mussorgsky's Operas Boris Godunov and *Khovanshchina*" [1] it was incorrectly indicated that B. V. Asafyev's orchestral score for *Khovanshchina* had been published.

composers and to reconstruct their unrealized artistic ideas.

To clarify the specific circumstances in which Asafyev's orchestration of *Khovanshchina* was not performed and remained unpublished, it is necessary to address a number of archival documents.

The manuscript that he finished in February, 1931, was rejected by the group of musicians, which included Asafyev's co-editor in publishing *Boris Godunov* and *Khovanshchina*, Pavel Aleksandrovich Lamm, and composers Nikolay Jakovlevich Myaskovsky, Vissarion Jakovlevich Shebalin, Aleksandr Alekseevich Shenshin, as well as conductor, Konstantin Solomonovich Saradzhev.

## II. THE CONFLICT BETWEEN LAMM AND ASAFYEV

There are few primary sources describing the situation of the discussion of Asafyev's *Khovanshchina*. The first one is the correspondence between Asafyev and Lamm. However, for the period of our interest – from January to March 1931 – that is, during the time when Asafyev was sending, act by act, his score to Lamm, the correspondence is preserved almost exclusively unilaterally. We know of nine letters by Asafyev and only one by Lamm (unfortunately, this text by Lamm is not complete and only a typewritten copy exists). All these letters are not published and are stored in The Russian State Archive of Literature and Art (hereafter abbreviated as: RGALI). One more important source is the unpublished manuscript of Pavel Lamm's biography by Olga Pavlovna Lamm [2], where the scholar's niece, at the end of her life, tells us her memories about the events of more than 60 years ago.

The information that we learn from Asafyev's letters to Lamm, in chronological sequence, is as follows:

Upon learning that his work on *Khovanshchina*'s orchestration was harshly criticized by Moscow musicians, Asafyev became desperate: "If my mistakes are large or completely fatal, then send back the whole score with the designation of all the mistakes. I will immediately do what needs to be done" [3], and even: "What the hell have I done?? So, it is the end for me as a musician, and my first experience to be reborn in music is a failure" [4].

However, when specific claims to the score (that remain completely unknown to us) were clarified, Asafyev began to defend himself: "Personally, I thought that with 'classical bass' – strings of three octaves – I just 'saved' many places without violating Mussorgsky's plan and, in essence, without adding anything, but only replenishing, or rather revealing the piano's inner bass in the orchestra (in the piano part it

exists thanks to overtones). But everywhere in such places you write: where does this voice come from?! I changed all these places, that is, I returned them to the emptiness of the piano-vocal score (visible [emptiness], because the voices, that I 'discovered', actually sound this way)" [5]. This series of Asafyev letters about *Khovanshchina* end with a direct question addressed to Lamm: "Aren't you fencing me in with the piano-vocal score more than the orchestral alphabet permits!?" [6].

In the manuscript by Olga Pavlovna Lamm, the conflict of Lamm's and Asafyev's creative ideas is described somewhat differently: "Asafyev went too far in his theories and, entering into creative excitement, had strayed, according to Pavel Aleksandrovich [Lamm. – V. A.], from the true author of the opera. Disputes arose. Pavel Aleksandrovich, embarrassed by such a turnaround, unwilling to offend Boris Vladimirovich [Asafyev. – V. A.], and not trusting himself in this delicate matter, convened a whole 'council' of composers and musicians, which included N. Ja. Myaskovsky, K. S. Saradzhev, V. Ja. Shebalin, and A. A. Shenshin. The total unconditional verdict was that Asafyev's instrumentation was a serious misinterpretation, not only regarding his understanding of Mussorgsky's style but also simply regarding the elementary orchestral sound, and undoubtedly would not contribute to the stage success of the opera. In such a case, it is better to stage the opera as edited by Rimsky-Korsakov" [7].

The mystery of this story is that none of the musicians who took part in the discussion of the orchestral score left any documentary or epistolary evidence of the reasonableness of their conclusions. And even Lamm's letters, as we see, did not survive (except a small fragment that does not clarify the situation). Thus, we can assume that Asafyev either learned of his colleagues' negative opinion verbally, when meeting with them, or the documentary sources have not yet been identified, or the documents are not yet sorted out and described in the archives, or no written evidence has been preserved at all.

When studying archival inventories, one may wonder if Asafyev, while working on *Khovanshchina*'s orchestration, had consulted his colleague, Vladimir Aleksandrovich Dranishnikov, a conductor from the State Academic Theatre of Opera and Ballet (hereafter abbreviated as: GATOB)<sup>2</sup>. Asafyev was greatly helped by Dranishnikov, when he worked on *Boris Godunov*'s

<sup>2</sup> The State Academic Theatre of Opera and Ballet is the former name of The Mariinsky Theatre, a historic theatre in St. Petersburg, Russia opened in 1860. In 1920 it began to be called the State Academic Theatre of Opera and Ballet (the acronym GATOB, often used in historical documents, comes from the original Russian name "Gosudarstvennyj akademicheskij teatr opery i baleta"). In 1935 the theatre was named after Sergey Mironovich Kirov, and in 1992 the theatre's historic name, the Mariinsky theatre, was restored.

orchestration, and Dranishnikov conducted a stage performance of this opera in its "original version" that premiered on February 16, 1928. Unfortunately, extant primary sources for the period of Asafyev's work on *Khovanshchina's* orchestral score (approximately May 1930 – February 1931) give no conclusive answers. However, a later letter of Dranishnikov to Asafyev (dated February 14, 1932) was preserved in The Museum of the Bolshoi Theatre of Russia. In this letter, the conductor sharply addresses Lamm and is sympathetic to Asafyev and to the instrumental version for *Khovanshchina* that he created: "Regarding Lamm, I can say the following: over the past period, I am firmly convinced of the huge 'commercial' talents of Lamm and strongly doubt his academic, research base, which was concluded by my direct work with him on Boris, and his pretensions about your instrumentation of *Khovanshchina*" [8]. This opinion by the outstanding conductor, the first performer of *Boris Godunov* in the author's version, is, of course, of extreme importance.

Despite the negative decision of the aforementioned Moscow musicians, Asafyev's score was scheduled for publication in the Soviet State Music Publishing House (Muzgiz). External circumstances hindered the publication. At the turn of 1930–31 the reorganization of the Muzsektor (Music Department of the Soviet State Publishing House) into Muzgiz took place, which caused the dismissal of P. A. Lamm's friend and right hand-man – Sergey Sergeyevich Popov (technical editor of the publishing house), and then the change of the director, Aleksandr Naumovich Jurovsky. In the same years, high-profile court cases for the copyright of the author's version of Mussorgsky's work outside of Soviet Russia took place between Bessel & Cie and Oxford University Press (Great Britain) and then between Bessel and Cie, and Universal Edition (Austria). Both cases ended in Bessel's victory. This was the reason for the termination of Muzgiz's collaboration, first with Oxford University Press, and then with the Universal Edition [9], [10]. However, both Asafyev and Lamm did not abandon their attempts to organize the performance of this score, either in its entirety or in fragments, for the rest of their lives.

To date, eight attempts to perform *Khovanshchina* with Asafyev's instrumentation have been identified. These formats of these attempts were either the whole opera on the theatre stage, in a concert but with the participation of a theatre orchestra, a recording session on the radio in a slightly reduced form, or, finally, in concerts dedicated to Mussorgsky's anniversary dates (not completely from the first to the fifth act, but only the most popular fragments, such as "Dawn on the Moscow River", "Marfa's Song", "Streltsy's Chorus"). Chronologically, the first of these attempts was associated with the plan of staging the opera in the Leningrad GATOB.

### III. THE PLAN OF *KHOVANSHCINA'S* PRODUCTION IN THE GATOB

Lamm's and Asafyev's collaboration, related to the publication of Mussorgsky's works according to the composer's manuscripts, began with attention to the opera *Boris Godunov*. Having not yet completed this task, they began to plan the publication of *Khovanshchina*: "I hope that this fall we will say: 'an obligation, bequeathed to us by Russian music, is fulfilled', and we will talk about *Khovanshchina* – I would really like you to complete all the music missing there and to orchestrate everything..." – writes Lamm to Asafyev in a letter from June 16, 1927 [11] (published in [12]).

The preparation of the musical material for the *Boris Godunov's* score was related to the premiere of this opera at the GATOB, scheduled for February 16, 1928. When the production took place and achieved success, negotiations about the edition of *Khovanshchina's* piano-vocal and orchestral scores began immediately, as well as about the production of the opera – just the same as *Boris Godunov* had been performed, in the GATOB.

In a letter from July 2, 1928 Asafyev writes to Lamm: "I'm terribly worn out. Summer is wasted. But I still managed to do one thing – namely, made sure that the Art Council of the Academic Theatres considered it desirable to reconstruct *Khovanshchina*" [13].

Almost a year later – in April-May of 1929 – the next stage of Asafyev's struggle for *Khovanshchina's* production in the GATOB began. This period is documented in great detail: the St. Petersburg Central State Archive of Literature and Art (hereafter abbreviated as: TsGALI SPb) has preserved the verbatim records of several meetings of the Art Council of the Opera, where the theatre's repertoire plan for the next five-year period was discussed [14], [15], [16], [17]. From these primary sources it becomes clear how many impediments, sometimes nontrivial from the position of today, had to be overcome by Asafyev and his adherents. The issues discussed at these meetings concerned: the proportion of classical and Soviet operas in the GATOB's repertoire, the accordance of opera plots with Soviet ideology, and even the possibility of organizing guest performances on the stages of community cultural centers, "dom kul'tury" (from this last point of view *Khovanshchina* was considered inappropriate).

Here are few quotes in defense of *Khovanshchina's* production from the verbatim records of the meeting of the Commission for the Development of a Five-Year Repertoire Plan (April 18, 1929) that clearly represent the ideological language of the era:

"Comrade Obnorsky<sup>3</sup>. I consider it necessary to emphasize the theatre's work on the creation of performances that are valuable in artistic and social terms, moreover, I said that such a task is achievable not only through the production of Soviet operas; it is also necessary to perform classics, establish new relationships to the material, and create quite acceptable operas in the artistic and ideological sense. On the other hand, I pointed out the fact that until we switch mainly to new repertoires, we will have to heavily use the classical repertoire, so to speak, not in the form that means a radical adaptation of an artwork: we can just clean a classical work from any peels, any impurities, any scum, and from the imprint that time has left on this work. It is necessary to present the classics in a purified form. <...>

Comrade Rappoport<sup>4</sup>. <...> When drafting the repertoire, basically, as the foundation for the plan's preparation, I would put forward the consideration of this order – the work's relevance. The relevance of the work not in the order of theoretical considerations of a purely academic character, not a classic in the history of literature, but current relevance, because what can happen is that the requirements of the academic perspective, the requirements of the historical cycle, they will just clash with contradictory details of this work in the sense of its relevance now. It was completely dropped, and I must say that it impresses me that B. V. [Asafyev? – V. A.] doesn't particularly mean it. I suggest putting forward the moment of relevance in parallel with all the requirements of the academic perspective. <...> The work's direction should be such that the objectives of the academic perspective from year to year yield to the objectives of social character. <...> when choosing operas from the old repertoire, to give priority not to the academic character, but to the social one" [18].

When the discussion focuses on specific works of the "Russian classical opera cycle", the following dialogue arises regarding *Khovanshchina*:

"Comrade Rappoport. It's dangerous to stage *Khovanshchina*, because the subject is not the one we need. If in the new production of *Khovanshchina* Marfa will represent the refined beauty of the Nesterov<sup>5</sup> type, that certainly won't do. But if this is what is being said now – a sectarian, savage, strange person, it really will

<sup>3</sup> Obnorsky, Boris Petrovich (1893–1944) – Member of the Communist Party from 1920. Member of the Editorial board of "Zhizn' Iskusstva" magazine. Head of the Institute of Art History's Social Committee's Department of Arts policy. From 1935 – Chief and Artistic Director of the Leningrad Theatre of Working Youth.

<sup>4</sup> Rappoport (Rappaport), Victor Romanovich (1889–1943) – director, playwright. From 1923, the main director of the GATOB.

<sup>5</sup> Nesterov, Mikhail Vasilyevich (1862–1942) – famous Russian and Soviet painter. Creator of a cycle of paintings depicting Old Believers.

be the heyday of music. The social construction is in the work itself. The work is distorted; it needs to be truly revealed.

Comrade B. V. Asafyev. In the first act, the music is certainly important, [and] people play a big role: the scribe, the inscriptions, this crowd, which should replace the musketeers (streltsy), the revolt, and the appearance of Khovansky are of great interest. But in the form in which it is now<sup>6</sup>, it all disappears. The scene with the German woman is very bright. It turns out that the religious moment dominates here. The second act is much more dynamic and resonant. There is no Preobrazhensky March there. It breaks off dramatically. There is no plot in the last act. It permits revision. As a general conclusion, *Khovanshchina* may be included in the plan as anti-religious.

Comrade Sollertinsky<sup>7</sup>. The religiousness of *Khovanshchina* is of a completely different character than one of the City of Kitezh. From *Khovanshchina* you can splendidly create an anti-religious performance; sectarianism and popular atheism, all this makes it possible to create an extremely strong performance, which can be very easily reworked at the desired angle of view. In this regard, *Khovanshchina* is the most favorable material. The first edition<sup>8</sup> can really give a folk drama of such overwhelming character, and can be revised from such an angle that the performance will be interesting. From the point of view of directorship, more consistent and brave conclusions should be applied. <...> Marfa's character does allow for non-Nesterov interpretation. I believe that the present production of *Khovanshchina* [i.e., the performance as edited by N. A. Rimsky-Korsakov. – V. A.] must be removed so that in the 1930–31 season it can be updated in the first edition. Agreed: To include *Khovanshchina* in the five-year plan" [19].

As seen from the long quotes above, the restoration of Mussorgsky's original text and the creation of a performance that would be consistent with the author's intention was not the subject of discussion at all. Asafyev and his adherents had to look for arguments lying on a completely different plane, namely to convince the Council of the alleged revolutionism and anti-religiosity of *Khovanshchina* and to allow the fifth act to be revised in accordance with the ideological demands of the time. Unfortunately, it remains completely unknown what kind of revision and what alterations were discussed.

<sup>6</sup> Probably, this was *Khovanshchina*'s production in Rimsky-Korsakov's version, which was present in the repertoire of the theatre at that time.

<sup>7</sup> Sollertinsky, Ivan Ivanovich (1902–1944) – prominent musicologist, music critic, lecturer.

<sup>8</sup> By "first edition" Lamm's edition is meant.

#### IV. HISTORICAL CONTEXT

It is important to clarify here that although *Khovanshchina* was not formally banned for production<sup>9</sup>, the historical period for the appearance of this opera by Mussorgsky was extremely unsuitable. The stage production of such a work dictated to the director the need for masterly maneuvering between the ideological requirements of the time and the demands of the audience (and the financial success of the production was also of great importance). With this approach, it was almost impossible to put the expression of the composer's artistic will at the forefront.

It should be noted that in 1929, in Soviet propaganda, a shift from internationalism to nationalism, which finally took place by the mid-1930s, had already begun. Throughout this period of uncertainty, from the late 1920s to the second half of the 1930s, it was unclear for cultural and arts workers which interpretation of historical events was politically correct at the moment, hence, it was extremely risky to turn to the creation or staging of an artwork on a theme from Russian history. Especially, one related to the church schism of the 17th century.

A vivid example of a work adapted to the changing state ideological principles is the story of the creation and stage production of Aleksey Nikolayevich Tolstoy's play about Peter I – *On the Rack* (1929). This example is extremely indicative in the context of this article, since the historical periods in which *Khovanshchina* and the play by Tolstoy take place are largely identical. The play was accepted for production (under the name *Peter I*) at The Second Moscow Art Theatre<sup>10</sup>, in the season of 1929–30. The final rehearsal (February 21, 1930) was attended by Stalin. He left the lodge before the end of the play. The reasons for his departure are not fully known. However, it is clear that the character of Peter I in Tolstoy's play did not meet Stalin's expectations. Trying to capture the changing political trends of Russian history, Tolstoy made two more editions of the play (1935 and 1938), the last of which had practically nothing to do with the original version of 1929. In 1934 the production of The Second Moscow Art Theatre was removed from stage for revising and never returned to the theatre's repertoire [22], [23].

<sup>9</sup> In the Repertoire Index, published in 1929 by the General Repertoire Committee, *Khovanshchina* was accredited with "B" status. The criteria for this mark in relation to a composition of the classical repertoire were as follows: "in the presence of outstanding formal values, it is extremely insignificant from the point of view of social importance." [20]. See also: [21].

<sup>10</sup> A Drama Theatre, which existed in Moscow in 1924–1936. It was located in a building with the historical name "Shelaputin's Theatre" at Teatralnaya Square, 2.

#### V. CONCLUSION

In the circumstances set out above, it is not at all surprising that the planned production of *Khovanshchina* in the GATOB was not realized. Moreover, in the early 1930s, there were basically no productions of *Khovanshchina* (even as edited by N. A. Rimsky-Korsakov) in the repertoire of the country's main theatres. The Leningrad GATOB staged *Khovanshchina* in the 1936–37 season, and the Moscow Bolshoi Theatre – only in 1939 (and not on the main stage but in its branch<sup>11</sup>). Both performances were staged in Rimsky-Korsakov's version. However, a really successful fusion of the art content, as close as possible to the author's intention and Soviet ideology, was found only in D. D. Shostakovich's edition and orchestration (1958).

Finally, let's add that for many years, until the end of the 1940s, both Lamm and Asafyev had used all opportunities to organize concert performances of this music. And in 1946–47, Lamm even included *Khovanshchina* in Asafyev's instrumentation in the 16 volumes' draft of the new Complete Works of M. P. Mussorgsky. However, this plan did not materialize.

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<sup>11</sup> In 1924–1959 The Bolshoi Theatre had a branch located at B. Dmitrovka, 6/2 in the former Zimin Opera House. Today this building belongs to the Moscow Operetta Theatre.

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# Music in the Poetics of the Films Directed by S.M. Eisenstein

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## ABSTRACT

The article discusses the semantic function of music in the poetics of the films directed by S.M. Eisenstein. Not only did S. Eisenstein implement the musical component of films in practice, but he also conceptualized it in numerous theoretical works. This combination of theory and practice has become the basis for the scientific observations and conclusions of the author in the present article. The article focuses on the following issues within the system of the artistic means of S. Eisenstein's films: the issues of musical terminology, the technique of the orchestral counterpoint of visual and auditory images, the correspondence of the genres of music and content types in film sequences.

*Keywords: S.M. Eisenstein, music, screenplay, film editing techniques, counterpoint, Strike, Battleship Potemkin*

## I. INTRODUCTION

Despite the charisma and hypnotism of S.M. Eisenstein, the outstanding Russian film director, his fortune did not always favor him. His victories were followed by defeats and his success gave way to considerable disappointment.

Sergei Eisenstein wrote in one of his articles, "I had an inner compulsion for the mystery of art; art was my obsession. I was prepared to sacrifice anything for its sake." [1]. In fact, these exact words can be considered as S. Eisenstein's motto.

A wide range of tasks performed by S. Eisenstein was always determined by his central focus on the achievement of highly artistic results. The impressive artistic integrity, depth and spirituality of his films grounded on the synthesis of numerous components. In fact, it was S. Eisenstein who always had the final say on the choice of components, which illustrates the etymology of the word "director", which traces back to the Latin *regere* – "to manage, direct, correct" (from Proto—Indo—European root \*reg – "move straight").

## II. METHODS OF RESEARCH

The role of music in the poetics of S. Eisenstein's films cannot be defined in one article. The current study does not claim to be exhaustive, and the author is primarily aimed at sharing some accumulated observations on the research subject.

There are at least two ways to address the task of defining the role of music in the poetics of S.

Eisenstein's films. The first way is to understand how the director himself indicated the importance of the musical component; the second one is to carry out the analytical research on the musical material of individual films. Combining both of these ways, we base our observations, to a large extent, on the director's vision of the role and significance of music in filmmaking. It is essential to take into account the fact that by the word "music" S. Eisenstein meant not only music as an art form but also music as a phenomenon of being, that is, the manifestation of the music principle in different spheres of human activity. S. Eisenstein recognized the central role of the music phenomenon in filmmaking yet at the early period of his career — at the stage of silent cinema. According to him, "silent cinema created music for itself. The musicality of actions in silent films was provided by structuring and editing. Strips of films created film action, as well as its music. Just as the emotional faces of silent actors produced the effect of "speaking", the action on the screen produced music". [2]

When working on his last two films, S. Eisenstein collaborated with the outstanding Russian composer S. S. Prokofiev. Their communication (letters and dialogues) is relevant in the context of the research problem, but the relationship between S. Eisenstein and S. Prokofiev is beyond the scope of this article. Thus, we shall get an insight into the creative laboratory of the Master, who quite often — voluntarily or involuntarily — revealed the secrets of his work in verbal texts, thereby giving an opportunity for us to approach solving the research problem.

### III. "MUSIC" OF SILENT FILMS

When referring to the creative legacy of S. Eisenstein, particularly the screenplays of his silent films (e.g. "Strike", created in collaboration with G. Aleksandrov, involving V. Pletnev and I. Kravchukovsky), we do not find any comments or remarks on the music itself. Such comments only appear in sound films. For the first time, a separate section titled "Sound" (not even "music") is found in the screenplay of "Bezhin Meadow" (1935–1937), which was created in cooperation with I. Babel. What was behind the comments? Beside the musical soundtrack itself, "Sound" also implied the narrative aspect of the storyline: dialogues and monologues of the characters, exclamations, background noises, etc. Actually, the background music was presented from a rather general point of view: music of the night, music of alarm, music of the dawn, singing the song in the distance, funeral march, and victory march.

S. Eisenstein's first films were silent: "Glumov's Diary", "Strike", "Battleship Potemkin". For the latter two, music was created later, after film premiere.

The premiere of the first sound full-length film "The Jazz Singer" on October 6, 1927 at the Warner Theater in New York ended the silent film era. Sound cinema technologies soon spread around America and Europe and seemed to be an epoch-making breakthrough. Nevertheless, having acknowledged this landmark event, S. Eisenstein and his colleagues – G. Alexandrov and V. Pudovkin, voiced their concerns about it in the article "The Future of Sound Films" published not only in the Soviet Union but also in Europe (Germany and England).

Their concerns regarded the dangers of cinema losing its importance as a self-sufficient and independent form of art. From the point of view of S. Eisenstein, this could be counterbalanced by the development of editing techniques in filmmaking. He was strongly convinced that filmmaking is editing before anything else, and that "the first experiments with sound should focus on sound and visual image disagreement." [3]

### IV. EDITING TECHNIQUE: ON THE ISSUE OF MUSICAL TERMINOLOGY

A number of S. Eisenstein's most significant works are devoted to film editing techniques. Editing, however, is impossible without a screenplay, which was the basis and impulse for Eisenstein's story drama. Legend has it that S. Eisenstein did not direct films according to screenplays but improvised. Apparently, this legend lived on due to a number of famous Eisenstein's sayings, for instance, "A screenplay is only a transcript of the emotional impulse"; "A screenplay is a shoetree that keeps the shape of a shoe, until it is put

on a foot"; "A screenplay is a bottle to be cracked open in order to pour the temperament of wine into the wide—open mouths of the perceivers" [4]. It can be said that certain episodes, plot and editing devices of screenplays were "musicalized". In the above-mentioned article of 1928, "The Future of Sound Films", [5] S. Eisenstein put forward the idea of "the counterpoint use of sound in relation to the visual strip of film", which, as he believed, would ultimately lead to "the creation of a new orchestral counterpoint of visual and sound images" [6], i.e. to the idea of the synthesis of spatial and temporal arts. The so-called orchestral counterpoint should be highlighted in this quote, as it is directly related to music. Meanwhile, it should be noted that S. Eisenstein's theory of montage includes such music concepts as time (metric montage), rhythm (rhythmic montage), mode (tonal montage), and overtone (overtone montage); another concept is intellectual montage, which, however, is not a music definition. In general, this music terminology became a natural component of Eisenstein's theoretical works. The use of music definitions is by no means a formality, as their essence was directly conveyed.

### V. THE TECHNIQUE OF ORCHESTRAL COUNTERPOINT OF VISUAL AND AUDITORY IMAGES

As the director himself believed, his idea of creating an orchestral counterpoint of visual and sound images was fully implemented in the Japanese Kabuki theatre. Eisenstein saw this theatre as a model for the filmmaking of the future.

In his article "A Sudden Cut", S. Eisenstein wrote that the Japanese unconsciously, appealing to the senses, "focus on the final amount of brain stimulation...Instead of accompaniment, Kabuki vividly demonstrates the switching technique: switching from one material to another, from one category of "stimuli" to another" [7].

In this respect, from S. Eisenstein's perspective, the art of the Kabuki theatre was approaching synaesthesia, since in such a theatre "we indeed "hear" the movement and "see" the sound." [8] Thus, in the Kabuki theatre, Eisenstein's main idea was put into action, according to which sound and image should not exist separately, but be interdependent elements forming something more than just the sum of the parts. Eisenstein described this phenomenon as early as 1923, equalizing the elements of different categories. Thus, theoretically, the main unit of the theatre was established, which was called "attraction".

Providing the landscape with a special ability to convey different emotional states, S. Eisenstein stated that "only music is fully available to do it with its vaguely perceptible picturesqueness". [9] The poetics of

the films directed by Eisenstein is characterized by this precise kind of emotional landscape that performs a musical function, which the director called the "nonindifferent nature".

The musicality of the landscape is achieved due to the emotional effect provided "not only by selecting imaginary elements of nature, but primarily by the musical development and composition of what is depicted" [10]. Such a method of work was established at the stage of silent cinema and had an important role in the development of cinema in general, following the single tradition at all stages — "from silent films through sound films to sound—visual filmmaking" [11].

Thus, not only the audible (music) but also the visible (landscape) produces sound in the poetics of S. Eisenstein's films. Moreover, both the visual and the musical arts have common dramatic and composition features.

The landscape in S. Eisenstein's films performs not so much a pictorial but a filmmaking function. In the film "Battleship Potemkin", as the director described it, "before the culminating scene "Crying over the corpse of Vakulenchuk" the famous "fogs" were added. A series of slow motion shots of heavy fog over the water and the black silhouettes of ships evoked the feeling of silence and anxiety, whereas in the shots of the sun's rays breaking through the fog — the feeling of anticipation and hope" [12].

In almost all of S. Eisenstein's films, the key function that landscape performs is the music one, conveying a certain emotional meaning. Some examples of such landscapes include the night landscape of Petrograd in "October" and Russian landscape in the four seasons in "Old and New" [13].

## **VI. SEMANTIC NATURE OF THE GENRE OF MUSIC IN THE POETICS OF EISENSTEIN'S FILMS**

In the poetics of S. Eisenstein's films some content types were formed, which possess the features of certain genres of music. This overlap with the musical component can be found in the genre of both films and individual scenes. Thus, for instance, the final scene of "Strike" ("You fell victim") can be compared to a "Requiem". Its final shot depicting many people killed, lying in different positions certainly produces a catharsis.

L. Arnshtam, the film director, in one of his articles described how much he was impressed by the similarity between the structure of the final scene of "Battleship Potemkin" and Chaconne by J.S. Bach.

About the composition of the film "Alexander Nevsky" S. Eisenstein wrote: "We deal with a fugue (c'est le plus «fougueux» des films de l'auteur) [14].

Aware of a number of different defects in the film (avant tout property, lengthening, rhythmic shifts, etc.), the director explained its success by "shamanism", since in the film one and the same idea is repeated, like beating a shaman's drum. Not a single remark, episode or scene without the enemy and the need to beat them. Such an idea expressed in all the diversity of everything that happens (and even overabundance) and presented so explicitly cannot be found elsewhere. It hypnotizes. [15] This ubiquitous thought woven into the film, can be equalized to the subject of a fugue, which leaves the musical form only for interludes.

The music of S. Eisenstein's films had an important role for the implementation of certain ideological principles. For example, in 1926, at the premiere of "Battleship Potemkin" in Europe, the song "You Fell Victim" was played from the phonograph record that Eisenstein had brought from Odessa. The director's aim was to recreate the exact mood that prevailed when shooting the film. As it is known, S. Eisenstein stated objectives at the initial stage of working on the film, while the strategies for their achievement were different, often expressed in the metaphorical form. Despite the similarity of the objectives, S. Eisenstein called "Strike" a treatise, and "Battleship Potemkin" — a hymn [16]. Thus, the hymn, having such a deep semantic meaning in musical art, acquired the conceptual nature within the poetics of this film.

Working on the film "Que viva Mexico!", which he did not finish, S. Eisenstein wrote: "Our aim in the production of the film that we are currently working on is to create an artistic portrait of the contrasting beauty of landscapes, clothes, art and people of Mexico and depict people in their relationship with the natural environment and social evolution; to combine mountains, seas, deserts, ruins of ancient civilizations and people of the past and present **in a symphonic sketch, symphonic in terms of its structure and composition** (emphasis added), which is to a certain extent similar to Diego Rivera's frescoes in the National Palace." [17] S. Eisenstein's statement on the similarity between the film and a symphonic sketch reveals the universal constructive principles that are intensified both in a musical composition and in the forms of human existence. It should be highlighted that S. Eisenstein outlines the similarity of the film not only to a symphonic sketch, but also to the genre of symphony, calling it a "multicolored symphony film about Mexico", the background of which is shaped by six magnificent Mexican folk songs. Meanwhile, this is of critical importance, since the symphony is one of the conceptual genres of music with its pronounced specific features based on the laws of dialectic.

In the article "Nonindifferent nature" the director conceptualized the compositional principles of the film from the perspective of the laws of musical art, first and

foremost, the universal laws of rhythm. According to Aristotle, all arts, including music, ground on mimesis, or imitation. Music, from his point of view is based on imitating the rhythm of life. In general, rhythm is the fundamental and, what is more, the universal basis of any temporal and spatial arts.

Asking himself the following question, "Why, in fact, is music absolutely essential? Why is music considered as the normal state of things, something a priori necessary in the film?" S. Eisenstein found an obvious answer. He was convinced that the point is not as much the emotional effect, but the fact that music is able to "emotionally express what cannot be expressed by any other means" [18]. The importance of musical drama in film editing was obvious to S. Eisenstein, who gave the following recommendations to his future colleagues: "When editing, you should put together the strips of a film and combine them until they produce the desired effect, because just giving an account of events of the plot through editing the sequence of individual strips has nothing to do with art. And when the combination of the strips of a film starts following **the principles of musical structure** (emphasis added), then it becomes what it should be" [19].

The music in "Alexander Nevsky" and "Ivan the Terrible", the last two films directed by S. Eisenstein, which was composed by S. S. Prokofiev is of considerable interest to us, too, but it is beyond the scope of the present article and should be studied separately.

## VII. CONCLUSION

The artistic discoveries of S. Eisenstein, the outstanding film director, who fully implemented the idea of the synthesis of arts in filmmaking, were recognized yet while he was alive. This can be confirmed by a quote from the Sunday Times newspaper dated September 1, 1946: "I will not discuss Eisenstein's theories about the correspondences of the eye movement along the image contour and the movement of the melody. I will only emphasize the exceptional effect of counterpoint orchestration on sight and hearing, resulting from the combination of Prokofiev's music and the flow of visual images" [Translated from Russian].

The entire "Ivan the Terrible" film provides the effect of full integration: actions, gestures, background, sound, words, musical harmony, icons and magnificent scenery make up the organic whole with the sound. The fact that this film produces such a lasting impression testifies to the low compositional quality of the films we watch a present. It also proves that S. Eisenstein is among the very few directors, who understood a film as integral work of art, not a sound film with music effects" [20].

The conceptual clarity of the remarkable S. Eisenstein's films resulted in consistent expression means; and in this synthesis of arts, in the exuberance of the "invigorating form" (S.I. Freilikh), music took its rightful place [21].

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# Lockdown as a Way to Establish New Cultural Traditions in the Context of the Festive and the Routine Based on the *Izoizolyacia* Facebook Community

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## ABSTRACT

The article addresses the reasons and motives for people to engage into active social communication on the Internet in the conditions of a pandemic, by the example of the high-rated *Izoizolyacia* community on the Facebook social network, in particular. The phenomenon of cultural tradition is analysed through the prism of the binary opposition of "the festive - the routine", which allows uncovering the underlying reasons for the establishment of new traditions and rituals. The author suggests considering creative communication in the *Izoizolyacia* community in the aspect of "the festive". In the process of creating a new virtual reality, due to active communication with a work of art, a new concept of routine is being developed, which is focused on digital virtual reality. The changeable digital space results in the disruption of traditions.

**Keywords:** *festivity, routine, cultural tradition, synergy, social communication*

## I. INTRODUCTION

The current stage of cultural development is characterized by the unavoidable transformation of the sphere of social communication. Its key features are conditioned by the increasing influence of digital technologies on communication, which is why people tend to communicate face to face less. Amid the pandemic announced by the World Health Organization in 2020, all countries have faced lockdown, with people forcibly volunteering to self-isolate. Such a "groundhog day", devoid of the practice of group communication, has become a new reality of the modern culture. Therefore, the establishment of new cultural traditions in the context of new festivity and routine is a highly topical issue. Any cultural tradition is aimed at stabilizing culture, and the festive tradition is inextricably woven into the structure of social life. According to Markarian, "Cultural tradition is group experience formulated in socially organized stereotypes, which is accumulated and reproduced in various social communities through space-time transmission". [1] Cultural traditions are focused on stable properties of the environment, while certain elements of a tradition perform selective functions, as does natural selection. There also exist "prototraditions", which researchers describe as the ability of higher animals to transform individual experience into gregarious experience through imitation. Taking into account this definition, let us turn to the reality of self-isolation and the disruption of

habitual communicative practices, which are currently being relegated to the sidelines by Internet communication.

Strengthening the atomicity of society by means of the introduction of distancing and protective measures (that change the principles of traditional communication between people), leads to the conditions in which the processes of society self-organization are disrupted, as new traditions to survive in new conditions are shaped. Transferring social communication into the Internet space allows transforming the spontaneous self-organization process of the socio-cultural system into the digital one, regulated through the manipulation of public opinion. Public opinion is typically shaped by the media and creates an unstable emotive field that contributes to the deconstruction of rational thinking. This type of deconstruction stimulates individualization and the creation of the atomic structure of society, where digital technologies have the primary role in the communication space. It is exactly digital technology that is currently dictating its technological rhythm to the traditional for culture dialectical system of "the festive - the routine", providing new "festive" digital space. We consider it important to highlight that in the conditions of the disruption of the habitual cycle of weekdays and weekends as a result of the lockdown, people tend to be disoriented in the socio-cultural space.

In this respect, it is reasonable to mention the Groundhog Day film, in which the main character finds himself trapped in a time loop experiencing the

previous day's events repeated. He sees a way to escape the loop in suicide but reaches "festivity" only in harmonious communication with society and in love as a commitment. Meanwhile, this is what provides the value basis of culture as a system.

Traditionally, in all world religions, there are special days when major cultural events consolidating society take place. Such days are devoted to communicating with God, fostering spiritual values and venerating relics. The events are typically held in the conditions of communion and in a sacred space. The calendar of holy days for any culture is associated with fixed time cycles. Any interruption to this festive-routine cycle, whether voluntary or involuntary, results in serious consequences for the population, including psychological instability, disorientation and nervous breakdowns. The loss of "festivity" entails the disturbance of the daily life rhythm, which determines the cycles of intense and minimized social contacts.

For these reasons, it is now even more topical than ever to analyze the essential aspects of "the festive" and "the routine" in the new communicative reality amid the pandemic.

## II. FESTIVITY IN *IZOIZOLYACIA*

In contemporary culture, the search for new virtual forms of festivity, which eliminate the need for a person to leave their home, has intensified. Not analysing the whole variety of the forms of virtual festivity available, we shall immediately focus on the application of the idea of festivity in the *Izoizolyacia* community on the Facebook<sup>1</sup> social network. The growing public activity in the community and the audience's interest in it testify to the success of the experiment on virtual "festivity". The community has attracted close attention due its growth in the number of followers. The community was started on March 30, 2020, and just in a day had 2,000 followers. In a week this number increased by a factor of 10, up to 204,096 followers. About 3,000 posts were published in the community on a daily basis. In a month, the number of the followers reached 572,784 people (by the date of May 1, 2020).

According to community moderators, it started as a form of entertainment for a circle of friends: "We just wanted to brighten up the humdrum of everyday life in a lockdown and have a good laugh". In fact, they actually manifest the idea of "searching festivity" in the digital form. Interestingly, this new festivity does not lose hold on reality but fulfils its central function - the transformation of everyday life. Though this transformation is playful, it maintains the dialectical mechanism of "the festive - the routine", the essence of which is in the recovery of the cycle of getting an idea

in a sacred dialogue and its further implementation. By sacred dialogue in *Izoizolyacia* they mean the dialogue between the spectator and the work of art.

The main topic of the publications in the community is the reproduction of worldwide famous masterpieces of fine art by creative means at hand. The creators of the community note, "At the very beginning, none of those having come up with the idea of a flash mob could imagine such an outcome. Almost 600,000 followers from over 100 countries around the world, about 35,000 publications, millions of likes! And warm words to support each other in tough times".<sup>2</sup> The moderators of the community outlined the criteria for publications, which are also of interest from the perspective of their functional potential for the repetition of "the festive - the routine" cycle. Let us analyze some of them:

Firstly, the subjects to creative reproduction are only the world masterpieces of painting, with the exceptions of thematic days in the community. The very fact of a dialogue with a work of art is already associated with potential "festivity", as any unquestioned masterpiece is aimed at the dialogue between its artist and the spectator on the topic of universal values - this is what reflects the original "sacredness" of this dialogue. The potential for a dialogue between the spectator and the artist within the work of art promotes the idea of the "festive" search for new meanings and eternal truths.

Secondly, the painting published in the community should be reproduced exclusively by creative means at hand that are at one's disposal in apartments or country houses. Thus, one's living space is accentuated; it undergoes transformation and becomes the element of the composition. An essential part of each festive event is preparation and the transformation of one's living space; in fact, it takes place when creating a reproduction to be published in the community due to the specified publication criteria. In addition, common things with new symbolic and functional meaning (e.g. toilet paper stocks looking as a wig or sea waves) become indicators of a new virtual space.

Analyzing the publication history of the community, we can highlight some characteristic features and tendencies:

- Family reproductions with most of the family involved enjoy great popularity. It is also beneficial for the family itself, as they get closer while preparing the reproduction of the painting;
- Numerous participants remark that before making a decision on the painting to reproduce, they look through and study different works of

<sup>1</sup> <https://www.facebook.com/groups/izoizolyacia/?fref=nf>

<sup>2</sup> <https://www.facebook.com/groups/izoizolyacia/?fref=nf>

art, sometimes even the artists' biography, thus getting acquainted with the cultural heritage, in which a person experiences the continuity of generations;

- Creative interpretation of a work of art without copying it directly is especially welcomed in the community, provided that the key concept or idea of the painting is conveyed. Such works evidence the dialogue between the artist and the spectator within a particular work of art;
- The majority of the reproductions and interpretations presented are intimate or group portraits or scenes. People find common features with the characters of paintings but retain their individuality in the harmony of the general (typical) and special (individual) in the categories of the "eternal";
- The comments to the publications with reproductions are full of enthusiasm: they contain exclamation marks, words of encouragement and animated pictures. Despite neutral digital expression, the emotional component of communication is present in the community: it manifests itself through short texts to accompany reproductions and the number of comments written to the most impressive works. The administration of the community tries to control negative comments, which maintains a friendly atmosphere, thereby creating a social unity, and provides a sense of participation;
- Finally and most importantly, due to relatives and friends, even people who have never been active in social networks (grandparents, children) actively join the flash mob. The playful atmosphere of home improvisation unites whole families with the idea of reproductions and interpretations, creating a festive mood.

At some point of time, this activity allowed mobilizing all creative forces and resources of a family in order to make their own interpretation of a masterpiece (sometimes even more than one). Waiting for the work to be assessed by other members of the community creates a special festive mood. Moreover, the atmosphere in the community encourages others to share the experience of reproducing as well as the emotional experience of awaiting the appreciation of one's collective creative activity. It is the response of the audience that culminates the entire creative process, as it implies a dialogue with a certain social whole. It gives strength and energy for life - the essential basis of "festivity".

A photograph uploaded on the Internet becomes a digital symbol of the reality transformation. It connects the sensual experience of the holiday rush and the virtual experience of a holiday. When a photograph, a representation of the authors' personal experience, is published, the synergy effect is achieved due to the social communication between the project participants. This allows considering the potential for social synergy in the community as the transcendence effect or the state of "festivity". Therefore, the "festivity" that community followers are much attracted by is ensured by the introduction of everyday practice, namely the creative process of new "masterpiece" production, as well as the dialogue between the author and the spectator as the manifestation of synergy. It is no coincidence that community members not only publish photographs - their reproductions - but also videos, where they demonstrate the process of their creation, which is as interesting for participants as recognition by the world community. "Thank you for your masterpieces! You are incredible! Now we have more work to do and less free time, but we do not regret having started the project. Your sparkling sense of humour and vivid imagination never fail to amaze - and not only us here, but the whole world. *Izoizolyacia* has become the topic on the world's largest mass media, including the BBC and the New York Times."<sup>3</sup>

The introduction of "corporality", intense activity of the transformation of one's daily life cycle in lockdown, aimed at producing deep positive emotions and living the experience are the central elements of the binary opposition of "the festive - the routine". An exhilarating emotional experience is ensured by the participants' engagement in the creative process that requires the transformation of the external environment. Meanwhile, the Internet provides a space for group communication, in which the author receives feedback from the spectators tuned in to the same wave-length. Such group assessment of the work shapes the "transcendent field of festivity", which attracts people to the community.

### **III. DIALECTICS OF THE FESTIVE – THE ROUTINE**

The discussion of the essence of "festivity" is impossible without analyzing the methodological concepts that allow outlining the principles of dialectical relation of "the festive - the routine" within the communication aspect of culture. Social communication interactions are the research subject for the present article and the area to apply the dichotomy of "the festive - the routine" as a methodological basis [2].

<sup>3</sup> <https://www.facebook.com/groups/izoizolyacia/?fref=nf>  
(Access date: May 5, 2020)

The article presents the essence of "festivity" as an idea that requires ideal material implementation, if to consider culture as "an ideal-cultivating side of people's life" [3]. This approach to the definition of culture is based on the philosophical works of G.W.F. Hegel and his followers, e.g. V.V. Solovyov, and is applied in the works of our contemporaries D.V. Pivovarov and V.I. Zhukovsky. The core of "the routine", however, can be analyzed from the perspective of the experience of practical implementation of an idea or an ideal imaginary model of the process in the rhythm of everyday life. Thus, "the routine" is revealed in the person's dialogue with the external world. The result of the dialogue is a representative sign, which reflects the essence of the interaction and constitutes the semiotic field of culture. The essential aspect of "the routine" within this methodology is discussed based on the theoretical concepts of A. Schutz, interpreted by L.G. Ionin, who emphasized A. Schutz's concept of the "fundamental anxiety". He also specified that the "fundamental anxiety ... is conditioned by the active nature of everyday life" [4].

In other words, "festivity" coordinates the goals, values and ideas of the process, while "the routine" is directly related to process implementation according to the principles of the dialectical development of ideas (Hegel). In case if a person loses a goal or breaks the cycle of "the festive - the routine", the general anthropological principle in a person is negatively affected, downgrading them to the level of animals, with immediate memory only. A personality is naturally formed due to the introduction of social memory to the external environment, which is further revealed through the anthropological principle of the spiritual-moral-material harmony in a person. As St. Luke the Surgeon (Voino-Yasenetsky) remarked, "The spirit keeps all the wealth of memory completely intact" [5]. Therefore, the very phenomenon of the festivity is always associated with joy, whereas the routine - with resistance, tension and repeated rituals. This is the first aspect that reveals the specific features of the dichotomy of "the festive - the routine".

Another essential aspect of this dichotomy is the synergy of festivity and the individualism of the routine. In order to clarify this, we should note that "festivity" as a phenomenon of spiritual culture cannot fully manifest itself without transcendence. As S.S. Horuji stated, "In all spiritual practices, transcendence is considered to be a way to measure energy, being and activity, transforming all human energy into different being" [6]. In relation to "festivity", transcendence is a condition providing the understanding of the value of a holiday.

Finally, the third aspect of the dichotomy of "the festive - the routine", which is relevant for the discussion of the subject in the article, is overcoming

the fear of the unknown as a basis to establishing a festive ritual. The festive ritual implies experiencing the transition between life and death, internal and external; the transition is aestheticized by means of the artistic language of culture. Following V.I. Zhukovsky, "The aesthetic perception of the essence, true or illusory, allays the fear of the unknown and, therefore, dangerous reality, and strengthens the existence of the experiencing person in the world of people and things." [7]

Thus, festivity is a social and collective (synergistic) phenomenon. It stimulates the establishment of new traditions that consolidate society and ensure its security and stability. Routine as individual experience depends on the aims and motives of festive communication.

The "festivity" of an event is determined by the collective experience of a certain idea as one's personal revelation. This experience forms the basis for the establishment of a common cultural space. If there is no transcendental synergy or revelation, a holiday becomes a form of frivolous and pointless leisure; social unity is replaced by the atomic structure of society.

#### IV. CONCLUSION

The establishment of new cultural traditions takes place in the conditions of the transformation of "festivity" experience in the virtual environment, which we consider a technology for altering traditions and rituals. By means of the publication and demonstration of people's creative work, the media space captures a person in social memory, providing "immortality" to them through signs of encouragement or discouragement. This "transition to immortality" is undoubtedly a festive communication having a hold of the routine. Thus, the routine of everyday life acquires new goals and the means for their achievement in the digital conditions, which will ensure "life" in the new immortal reality. Therefore, everyday rituals and traditions are increasingly influenced by digital communication.

The technology of creating reproductions enables the interaction with a work of art that communicates the potential of the artist's transcendental revelation on canvas or in any other artistic material. Such creative thinking constitutes the essential element of "festivity", since it is associated with freedom and the dialogue with an idea. Creative activity intensifies the categories of the eternal, harmonious and inviolable (i.e. extending beyond the everyday experience). This is confirmed by the desire of the community participants to capture "synergy" between the work of art and its reproduction.

The phenomenon of *Izoizolyacia* analysed in the categories of the "festive" and the "routine", supports the obvious fact that without the transformation of

everyday experience, no illusory picture from the Internet, webinar or video lecture, etc., can create a festive mood. The distinctive feature of the *Izoizolyacia* project is that its creators, presenting the project as a form of a leisure activity, intuitively found a form of festivity that extends beyond virtual and penetrates into the real everyday life. The routine is given a sense of purpose due to a new goal - entering the media space with the presentation of one's own vision of a work of art.

The online projects of such a kind, producing the virtual feeling of a holiday can replace real festivity due to the aestheticization of the process, a special festive chronotope, cognitive and heuristic activity, the introduction to social memory through the acquaintance with works of art, and the transformation of everyday life. However, the recreated festivity is localized within a family only, and therefore cannot become the basis for the establishment of the consolidating cultural traditions. As far as new rituals and traditions of everyday life are concerned, they tend to change under the influence of the digital media goals and flash mobs that supplant the mechanism of "festive" communication.

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# Negative Images in Contemporary Art: Aesthetic Interpretations

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## ABSTRACT

The article touches upon the forms of implementation of negative images in contemporary art. The increase in the proportion of negative images in painting is associated with artistic reaction to controversial processes in modern culture, with the reflection of existential crisis. According to the author, the new understanding of individuality and its needs, the complications of the quest for the life purpose lead to a sharp modification in painting styles, the expansion in the variety of painful topics and focal points which used to be outside the realm of art. Nonetheless, the nature of creation itself can "propel" the artist to perceive the situation in an unconscious-intuitive way, to gain control over it, to make the spectator feel empathy, even if the author's ratio is affected by distortive reflection.

*Keywords: art, creation, negative images, nonclassical art, artistic dimensions, evolution of needs*

## I. INTRODUCTION

Rarely do most audiences nowadays take a liking to contemporary art, that is, to the art of the 20th and the 21st centuries. It is more often that they are wary of it: they look hard at it, compare it with other works, they feel dubious, they reject it. At first sight, indeed, contemporary painting practices have almost nothing in common with the painting in its heyday: the art of the 17th and the 18th centuries, the times of Rembrandt, Velázquez, Rubens, Goya, Poussin. The first thing that strikes one's eye is that the proportion of negative images in art has evidently grown in the last one hundred and fifty years.

No doubt, in the past, too, we often come across images telling the story of the "world past praying for", monstrous, terrifying images – in the works of Hieronymus Bosch, Pieter Bruegel, Francisco Goya. The artists-explorers of the post-Renaissance never confined their art to romantic, serene and peaceful images. The audacious brush of every prominent artist is full of sarcastic freethinking – that is source of Bosch's eschatology, Bruegel's doubts about the existence of solid foundations in the world, Goya's eerie images.

Contemporary artists feel that they are exploring various spheres of life even to a greater extent – using intuition, their own instinct, artistic taste and serendipity rather than ratio.

Why does the art of the last one hundred and fifty years pay special attention to the "nocturnal consciousness"? Contemporary artists realize that their

life unfolds in the whole different world view and take much effort to make their works able to represent the age in an artistic way, to express the controversial spirit of the age. The proven and adapted means of classical art turn out to be useless in the artistic implementation of dramatic and tragic collisions that modern people face.

## II. NEGATIVE IMAGES AND THE FEATURES OF THE LANGUAGE OF NONCLASSICAL ART

To begin with, we need to answer the following question: what do we define as negative images in art? Are they negative from the daily, moral point of view, or are they negative from the aesthetic perspective? How can Art Studies today interpret the poignant, painful, depressive images created by Egon Schiele, René Magritte, Francis Bacon, Anselm Kiefer, Jean-Michel Basquiat? Their works demonstrate the state of painful sensuality, loneliness, existential dead end, anthropologic catastrophe almost. And nevertheless, all the above mentioned creators have a very strong style. Most art critics will admit that. The works of these 20th century artists are beyond any expected, ordinary "format", yet they are full of vitality. It turns out that painters do not lose their nerve when they solve the problem of "art and evil" nowadays. So impressive is their work that art can contend with life in any of its forms. If the perception of such works does not evoke catharsis ("purification through fear and compassion for the tragic action"), then such perception is full of sympathy, empathy, engagement in the creation. And this is enough for us to talk about full-fledged artistic relationship between the author and the spectator.

Returning to the subject of classical painters, it is necessary to admit that for all the radiant hopes and promises of the Enlightenment, it proved to be a failure. It turned out that reliance on science as the ultimate expression of human's rational faculty does not make people happy, does not solve global problems and does not eliminate most human vices. Centuries go by, and yet bribery and corruption prevail over high and low spheres of society, one may achieve social success not through their professional skills but through being loyal. Within this topic, it is necessary to understand that all the above mentioned things are not the characteristics of some abstract society, but largely are the qualities of humans themselves. These qualities are nothing but efficient means of survival and rivalry which recur from generation to generation – the way humans understand and feel them, although most often they try not to discuss that.

It is worth mentioning that a century before that, before the "nonclassical" age, there were voices undermining the gracious ideas about human nature. A prominent figure among them was Bernard Mandeville (1670–1733), the author of the sensational "Fable of the Bees". He claimed: "What makes man a social animal is neither his sociability nor good nature, compassionateness, friendliness, nor other amiable, attractive qualities. The most essential characteristics, which help man adjust to the life in the biggest, happiest, most prosperous societies, are his vilest and most disgusting qualities."

The author developed several themes in his fable, and they sharply contradicted Renaissance beliefs: "What we call the world's evil, both moral and physical, is the great principle which makes us social beings, it is a solid basis, a life-giving force which supports all occupations and activities without any exception; and in that very moment when the evil stopped existing, the society would sink into degradation, if not collapse totally" [1]. To those who wanted to revive "the golden age", Mandeville sarcastically advised to be ready in that case not only to become honest, but also to feed on acorns.

Mandeville's harsh ideas were an attempt to fight the inertness of thought which bred clichés like "human nature is neither good nor bad from birth, it is subject to improvement", etc. It was a bold action in its own way – to evaluate human essence impartially through the complex relations between the biological and the social which determine the content of real actions. Mandeville paid particular attention to the role of the civilization which often creates the conditions which make humans adventurous, make them change roles, make them ready to give up their beliefs or have none.

Mandeville was criticised for the fact that both spoke about the "marginal" sides of the human character and emphasised that they were universal,

permanent human traits. One can implicitly guess from the fable that Mandeville tried to explain the process of exploration in art at that time when negative characters and heroes were common.

Reflecting on the "nocturnal consciousness" phenomenon, one cannot avoid mentioning a very important idea from Hegel's works. The great thinker argued that the evil played a far greater role in the world history than the good. Hegel did not mean that most people are mercenary, malevolent and full of vice. However, he meant that political intrigues, adventurousness of the capitalist entrepreneurship, ignoble traits of human character catalysed sociocultural changes more often than human right-mindedness.

### **III. EMERGENCE OF NEW ARTISTIC DIMENSIONS IN CULTURE**

How important was all that happened for art? Disillusion in people? Understanding of the true power of their instincts, the role of irrational affects in their destiny?

A lot of work had been carried out during the post-Renaissance centuries to form a comprehensive enough dictionary of the art theory. Such defining artistic criteria as the beautiful, degree, harmony, integrity, form have become fundamental notions. Real artistic practice, altered intellectual atmosphere, starting from the middle of the 19th century revealed that the situation was utterly different. One of the most significant features of nonclassical aesthetics was marginalisation of the notion of the beautiful. From that moment on the beautiful is perceived not as the ultimate purpose of art, but as one of its possibilities. The notions of beauty and art become more and more distant from each other, and new ideas about art become associated with the notions of "expressive", "entertaining", "convincing", "original", "interesting" ("cool" if we use modern slang). Such new tendencies in art and its theory were inspired by the idea of art free from panlogism which did not level the paradoxicality of the real world, but which had the ability to take all its irrational features in. Recklessly implement the poignancy and complexity of "non-Euclidean geometry", see oneself and the world as space of flexion which is hard to understand. So did, for instance, the impressionists – Édouard Manet, Edgar Degas, Auguste Renoir, Claude Monet and others, who convincingly proclaimed validity of subjectivity and relativity of human perception and who made colour, light, air and form autonomous parts of their language.

The same could be said about the so-called "nonclassical music" which blurred and even denied the principles of classical harmony and cultivated unfamiliar intervals, discordance, atonal music,

incarnating (according to conservative contemporaries) "neuroticism", rejecting the principles of melody, often basing the entire work on sophisticated rhythmical principles, sound strokes outside melodic basis. In this respect, the works of Richard Strauss, Arnold Schoenberg, Igor Stravinsky, Alban Berg, Dmitri Shostakovich, Sergei Prokofiev, Paul Hindemith, Ernst Křenek, Olivier Messiaen, Benjamin Britten and others are symptomatic.

The same could be said about painting. Such fundamental academic notion as "colour tolerance" becomes an obsolete notion in art theory. New painters audaciously combine intense colours: brown and blue, bright green and red, and so on. This practice is characteristic of such major movement of the 20th century as expressionism, which emerged in the very beginning of the 20th century and which has retained its aesthetics up to present day.

Old textbooks will tell us about expressionism emerging as a painful reaction to the atrocities of civilization of the beginning of the 20th century, World War I and revolutionary movements. However, such explanation is superficial and oversimplistic, it is recording the image outside its complex expression. Of course, its first authors represent a generation traumatised by the slaughtering of the world war. Nonetheless, in their works, they did not convey what they had seen, but presented a new type of artistic consciousness which in an unusual way expressed the new world and the new man who replaced classic forms.

Expressionism of the 20th century is manifested in various artistic forms including painting, literature, theatre, architecture, music, dancing and cinema. The prevalence of negative images per se does not say anything about the power and influence of this artistic movement. Franz Marc, Emil Nolde, Ernst Kirchner, Max Pechstein, Otto Mueller developed their own expressive devices. By means of rough, twisted lines, fast, heavy strokes, glaring hues and sharp colours, the artists expressed the state of anxiety, spiraling elation, indignation and horror.

The expressionist movement (in particular, the art of painters close to the artistic group "Die Brücke", founded in 1905) demonstrates colossal energy which cannot be explained only by thoroughly describing the devices they use. The thing is that, on the one hand, the expressionists brought the role of colour to the level of being worth for its own sake. Probably, such exuberant use of striking shades – ruddy, fiery-red, deep blue, violet means trouble; all these colours as if radiate anxiety, these are really physical properties which bear impulses of excitement and even irritation. On the other hand, in some fantastic way, the physical effect of colour, without ceasing to be one, becomes symbolic at the same time. And then, what seems like gloomy,

heavy mood in the portrait at first sight, is being perceived as contemplative, retrospective. Canted composition, lop-sided figures, ultimate condensation (often by means of big, impasto strokes) and crystallisation of elements – air, water, storm, leady clouds – reveals some distinctive "Cezannism" of the expressionists.

Their style reveals the way they reduce central and background images to trapezoid forms, cones and squares. All of these creative findings visually concretise energy: when impressionists evince light breeze and fresh sea air, expressionists demonstrate a storm or a hidden force which is ready to explode. One can hear thick, almost deafening power of organ in their works, the seeming unsteadiness of atmospheric phenomena is modified into their firmness, authoritativeness – either of the world mind, or the greatness of a man who is able to remain standing in the proposed modalities. Certainly, the masters of the movement have both self-irony and perplexity, however, the most important thing about their works is the colossal will to live. We see a high artistic type of entelecheia, which allowed the painters, without giving up their sincerity, spurt their state of mind from the world of absurdity into the world of "non-absurdity". To demonstrate great spiritual strength, "independence" of their models, landscapes, still-lives as the fundamental meaning of their works.

These semantic accents, regardless of the well-known art history formulas about the "soreness" and "mental brokenness" of the expressionists – out of convincing original conceptual programmes, out of conventional artistic symbolism – strike a chord in the spectators' hearts. Interestingly, while contemplating about the effective secrets of this type of art, one cannot dare to use such elevated and fragile concept as "aura" to evaluate it. It is more likely that we are exposed to powerful energy, empathy, direct emotional blow which induces deep attachment and sympathy to the artist from those who remained standing after this blow. By developing and modifying the aesthetics of expressionist styles such prominent painters as Wassily Kandinsky, Henri Matisse, Max Beckmann, Oskar Kokoschka, Marianne von Werefkin, Alexej von Jawlensky and many others who are now considered classical, won their fame.

It is necessary to understand that all the changes in the mindset of the painters, poets and composers on the cusp of the 19th and 20th centuries were provoked both from the outside (by a set of cultural ideas in philosophy, science, practice) and from the inside: newest artistic movements, each in their own way, were changing the age they had emerged in.

#### **IV. THE NEED TO PERCEIVE NEGATIVE IMAGES**

A special problem which arises when one seeks to understand the relationships between art and morality is related to comprehension of the reasons why affective sides of human mind, extreme human impulses, which often lead to severe consequences and even catastrophes, are attractive for art. It is evident that elements of "nocturnal consciousness" which are revealed through extreme situations in works of art, live in every one of us to some extent. Negative, controversial material which attracts art is a richer life than the one we experience firsthand. In many ways such artistic focus meets the inner needs of our mind as well. International and national psychologists have used various materials to come to the conclusion, again and again, that the instinct for exploration, for the pursuit of new things that lives inside every person can even go beyond the instinct of self-preservation. The need to go beyond the frames of the rationally familiar, to take risks, to obey the inner element can push aside the safety instinct. On the one hand, no doubt, every organism strives for balance and adaptation, on the other – balance taken to the extreme can lead to stagnation. It is then that one feels the urge to violate adaptability, the urge to relate oneself to a more complex and unusual situation.

The need to exceed oneself implies increasing complexity of skills, acquisition of multidimensional possibilities. External conditions may be advantageous to the greatest possible extent, not sending alarming impulses, however, a person can "with no particular reason" abandon comfort and set out for a voyage across the Atlantic, climb the mountains, although it entails great risk to life. Philosophers and psychologists wrote on multiple occasions about this need as being deeply natural, essential "human eccentricity", the need to go beyond the boundaries given to the subject [2]. It is the endless space in the inner world of humans that make them human, make them stand out from all the other world. In philosophical anthropology such distinction is related to "eccentric" (according to Helmuth Plessner) position of the inner person in relation to the external self.

The urge to break the uniformity of life, expand the horizons of the ordinary leads to the experience of what is beyond the norm. A famous film theorist S. Kracauer once said that the success of a film in many ways depends on the goodness and brightness of the villain playing in it. A good villain means a good film; "it is the person you like to hate".

Is it possible to claim that such attitudes of the audience indicate that there are some vicious qualities of the human nature that are exploited by art? Herman, the protagonist of "The Queen of Spades", an opera by P.I. Tchaikovsky, sings: "I may stare at you and stare in

hatred, But my eyes can never feast their fill!" A. S. Pushkin himself wrote: "All, all that threatens to destroy fills mortal hearts with secret joy beyond our power to explain". It is evident that this refers to those magnetic states which aesthetics can interpret as gloomy elevation and which are attractive in their own way. Moreover, obsession with indefinable metaphysics, the ineffable, the vaguely anticipated is a deep essential part of artistic creativity.

According to an acknowledged researcher of artistic needs J.G. Cawelti, the average person seeks confirmation of familiar norms, relations and notions in their perception of new works. They appreciate escapist works which help to get away from reality without making efforts to decipher unfamiliar symbolism and lexis. In art, artistic implementation is always unpredictable, it lacks conventionality inherent to the "formular world", it requires retention and combination of many associations in one's memory, sensitivity to subtle nuances. As a result of perception art works of painting, literature, theatrical works, many problems may remain unsolved, become the source of new uncertainty and anxiety for a person. Mass audience wants to "cover" the unfamiliar. The average person will never agree to admit the existence of controversial, unadapted qualities of mind that new works open up in their conscious and the unconscious. A connoisseur, in contrast, wants to uncover the unfamiliar and is not afraid to admit that the whole spectrum truly exists inside of them.

From such perspectives one can relate to a rather harsh quote by wise Thomas Mann who contemplated a lot on the subject: "Who shall unriddle the puzzle of the artist nature? Who understands that mingling of discipline and licence in which it stands so deeply rooted? Our magisterial style is all folly and pretence, our honourable repute a farce, the crowd's belief in us is merely laughable. And to teach youth, or the populace, by means of art is a dangerous practice and ought to be forbidden. For what good can an artist be as a teacher, when from his birth up he is headed direct for the pit?" [3] Indeed, in the hearth of creativity, discipline and licence are mingled. Passion and culture. Instinct and a sense of form. The painter does not stick to what they have once found. They want to go beyond open horizons. Yes, the pit lures them in. Most people live to hide the pit, Nothingness, from themselves, being satisfied by the seeming security and safety. The horror of emptiness sleeps in ordinary life. Yet only through experiencing this horror we come to understand our mortality, impermanence, shiftiness of all forms of concern for the individual which are dictated by the civilization. We come to understand our own ability to be, regardless of the bitterness of new truths.

There is no need to disguise that: the new art with its images and expressive devices turns out to be rather

problematic, "uncomfortable" to be used for direct educational purposes which require distinctness and unambiguity. To understand the intentions, radiated by a complex artistic object, adequately, and to evaluate them correctly, a person should be well-versed in reading artistic mediations.

What does a person look for in the terrifying, in the dangerous, in the incredible abyss? Perhaps it is the human "dark sides" that seek release of negative emotions? This explanation should not be disregarded. To a great extent, by means of art people can eradicate passions and vice. Art in that case serves as a mirror in which people see their imperfection. One can put their beliefs and illusions to the test through artistic experience. Moving into artistic reality, one can touch the hidden merciless chaos which is ready to destroy any given destiny. Feeling the coolness from the abyss, one, nonetheless, still experiences the feeling of security and the feeling of being far from the abyss at the moment of artistic perception. The uniqueness of artistic experience-satisfaction is manifested through the fact that, on the one hand, a person is in the situation, and on the other hand – they are outside of it. This mechanism in many ways defines the nature of artistic catharsis.

Thus, negative (in ethical sense) material plays an important role in art. One way or another, through affected experiences, one gets acquainted with the most diverse, controversial aspects of being, one obtains their self-identity and gets socialized. The reader and the spectator sift through, choose feelings and relations that are the most adequate for their inner world. And they become convinced at the same time that their own imagination has dark sides and vices in a "recorded state".

There is one more explanation of the art paying attention to the affected, to the extra. By dealing with dense, concentrated expression of great human passions, art can reveal some essential parts of being, which slip away from us in our everyday existence. What comes as incredible, sharp, knocking down in art can reveal hidden aspects of life, the "secrets of being". In relation to this, J. Maritain considered it legitimate to say about special artistic morality which prompts the artist to have morally risky practices. "An artist wants to try every fruit of the earth, drink from all of its vessels and be completely educated in terms of evil to feed their art in their turn" [4]. Curiosity of this kind is the driving force which makes the artist take any risk and face the hardships coming in their way and in the way of others. The philosopher believed that it was the poetic experience of an outworldly artist, the experience full of various abnormalities, that drives them to aesthetic virtue in the end. Virtue in itself is not able to dictate the right choice to the artist.

In this relation, I will note that we have been and still are overestimating social factors, which feed art to some extent. It is necessary to admit that possible personal pessimistic moods of the author going through existential crisis are one thing, and his natural talent for creation in any social conditions is another thing.

I will refer to a common opinion about the art of Francis Bacon (1909-1992). Most people point out the depressive impression in the works of the English artist who consistently, from painting to painting, includes human images distorted by animal grimaces and convulsions. The world's horror wails from his paintings with toothy mouths and ragged animal bodies, it is manifested in the twisted plasticity of the human body. If Munch displays protest, pain for the human, then Bacon expresses statement done with an incredible nerve of a surgeon. The English painter is a man with no illusions. And, nonetheless, this spontaneous existentialist always used art as a stoic resistance to the horror of existence, the absurdity of reality and the aggression of social actuality. (In brackets, I will note that perhaps the artist intuitively understood that the painterly skill to establish a diagnosis already makes one master of the situation!) Bacon himself shrewdly noted that "the plot should not cry louder than colours".

Francis Bacon is terrifying, catastrophic – and yet one wants to revisit his works. Is not it the criterion of authenticity of a work – the hypnotic desire to return to it again? Bacon sends a sharp message to the world, records the signs of destruction and self-destruction, the signs of apocalypse. However, if a painter lifts their hand before the canvas and incarnates the wounds of individual and cultural Being – then it is possible to claim that the painter is not their own voice anymore, but the voice of the Universe. Creating his own style, Bacon can establish a diagnosis as a creator. And this is not that little. That is, the creator does not give up – they paint, and, as we and they believe, is in control of the situation, they perceive themselves if not as a master, then as a contemplator and a participant in what is going on. They provide reference points which should be perceived and that people want to reflect upon. I believe that this statement is valid for similar trends in modern music, theatre and literature.

Many people will be surprised to hear what Francis Bacon said himself: "I think that art is obsession with life, and since we are people, after all, our biggest obsession is ourselves" [5]. The thoughts of a prominent modern master Damien Hirst, who is now in the prime of life, are also interesting: "Life and death are in everything, aren't they?... People say: your art is about death". And you simply answer: "No, it's about life." Even if we take semantic level: rather, death means not doing art. But it is impossible to make art truly negative because the process itself is positive" [6].

The painter found the strength to lift their hand before the canvas in spite of everything. Is not it a manifestation of the need to catch some new essence of life? In this case the spectator feels that the painter is has the same way of thinking as they do, they are their contemporary who, despite their fatality, gazes into life again and again. Can we regard this fatality, expressed by means of artistic language, although through a spectrum of negative images, as a victory?

## V. CONCLUSION

Despite the permeation of negative material into the imagery of modern art and sharp experiments to transform the artistic form, art studies continue to search for such dimensions that could be viewed as distinctive features of artistry and could help to perceive new modern criteria of art quality. As it was already mentioned, to evaluate the greatness of modern works of art, one cannot always use the classical notion of catharsis. Perhaps, the effect of deep empathy with the works of nonclassical art that spectators experience, the high concentration of inner energy at the moment of perception may be more precisely defined by the notion of vitality of art that is larger than the notion of catharsis.

Throughout the centuries, the notion of vitality of art has been commensurate to the notion of "high life", to the feeling of elevation at the moment of artistic experience, and has been regarded as the requirement for obtaining new life energy. Today, high amplitude of artistic dramatism embodying "cry and wail of strangled flesh" (Th. Adorno), contravention, the sharply tragic, the doomed, demands the search for new dimensions – what does painful art give to a person? Perhaps a comprehensive interpretation of the notion of vitality of art, new contemplation about the motives of art and the nature of its indirectness can help to answer the question: why is such art that demonstrates fatality, compression, perishability important to people? That is, the art that newspaper critics often tend to classify as "antihumanist".

Thus, "Determinate Being" and "abandonment in the world", the role of "fear", "anxiety", the experience of one's own mortality causing deep deformations to the reflecting mind – all of these are factors that do not weight down the role and purpose of art, but serve as the given natural environment for it to exist in today.

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# Research and Application of Color in Hui Style Architecture

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## ABSTRACT

Hui style architecture is one of the most important traditional architecture schools in China, which has a long history and unique regional characteristics. Among them, the color of the Hui style architecture has a profound cultural deposits and unique style. The formation of the Hui style architectural color system is affected by various reasons such as geography, culture and production technology, which is also the crystallization of the wisdom of the ancients and the integration of production technology, providing the most intuitive template for the inheritance of traditional buildings and the innovation of contemporary characteristic buildings.

**Keywords:** Hui style architecture, color, architectural color

## I. INTRODUCTION

This thesis analyzes the reasons for the formation of Hui style architectural colors from multiple angles, understands the cultural background and connotation of Hui style architectural colors, and explores the aesthetic significance of Hui style architectural colors. Finally, it discusses the influence of Hui style architectural colors on modern architectural design, and the reference and development of modern architectural design and space design to the color and form of Hui style architecture.

## II. HUI STYLE ARCHITECTURE AND COLORS OF HUI STYLE ARCHITECTURE

### A. Hui style architecture

Hui style architecture is a school of ancient architecture with a long history. Hui style architecture

is popular in southern Anhui and often appears in the south of the lower reaches of the Yangtze River. Among them, Wuyuan and Huangshan areas still have many well-preserved ancient Hui style buildings. With its unique style, rigorous structure and long history, it has been matured and perfected by the continuous development and improvement of the people of Huizhou. In ancient times, Huizhou was hilly and mountainous, so transportation there was inconvenient, and the relatively closed geographical environment gave birth to unique Huizhou culture and Huizhou architecture. (as shown in "Fig. 1")



Fig. 1. Unique Huizhou architecture.

### B. The characteristics of Hui style architectural colors

The characteristics of Hui style architectural colors can be simply summarized as black, white and gray. It is the most straightforward and concise summary of the structural characteristics of Hui style architecture: gray

black fish scale tiles, tall Ma Tau Wall and gray walls, which is simple and elegant, graceful and brief.

Hui style architecture will retain the essence of the color of the building materials, the roof is covered with black tiles, and the walls are decorated with pale grey.

The main color of the Hui style architecture is the contrast of black and white, supplemented by gray tones of different degrees and different color systems, which are interspersed with cool colors such as dark blue and dark green, and are accompanied by warm colors such as brown and ochre. The overall tone presents a sense of calm, distant and lingering, peaceful but not dull, and the architectural colors contrast and blend with the surrounding environment to bring out the best in each other.

### **III. REASONS FOR THE FORMATION OF HUI STYLE ARCHITECTURAL COLORS**

#### *A. Regional environment*

Huizhou is located in the south of Anhui, and the terrain is mostly mountains and hills. It belongs to the subtropical monsoon climate, which is warm and humid. Although the light is sufficient, it is rainy and humid in summer. Huizhou villages are scattered in the plains, leaning against the mountains, and often surrounded by mist, just like splashed-ink landscape, which is full of poetic flavor. While clouds and rains form poetic beauty, they will also have a certain adverse effect on the building. Therefore, the outer wall of the Hui style building will be painted with a white layer of lime, so that the building can withstand the wind and rain and will precipitate out unique figures and patterns after a long period of disrepair, which in turn greatly increase the beauty of the building.

#### *B. Building materials*

There are "three carvings" in the manufacturing process of Hui style architecture, which are brick carving, stone carving, and wood carving. Therefore, the materials of Hui style architecture are mainly bluestone, clay and trees. When selecting materials, the texture, quality and figures and pattern of the material are very particular. Hui style architecture likes to use wood, and it is also extremely simple when handling wood. It retains a large proportion of log color and is close to nature and fresh, bright and clear. Huizhou is located in the southern Anhui region, and the weather there is affected by the monsoon and there are often plum rains. Out of consideration for drainage and moisture protection, the outer walls are built with blue bricks, the wall space is whitewashed with white mortar and together with blue black tiles constitute the dominant hue of Hui style architecture: quiet and distant, simple and elegant. When processing materials, craftsmen first consider retaining the natural beauty of the raw materials, and then removing the parts of the raw materials that lack aesthetics or have flaws, so that the texture, form and color of the materials are more delicate and wonderful. When making the lacquer process at last, craftsmen choose a light varnish to cover the surface of the material, keep the original color of the material as much as possible, and protect the

material while adding the finish and beauty of the material. The selection and processing of Hui style architectural materials have laid the natural, gentle, and simple colors of Hui style architectural materials. It is different from the ancient buildings in the north, which are "thick and heavy in colors", like using red paint and gold lacquer on the surface of the material. Hui style architecture pursues the natural color of materials in the treatment of materials. Analogous to the treatment of furniture in Scandinavia in the west, it also values the beauty of nature. However, the Hui style architecture is more decorative while focusing on function, which can be said to be the perfect combination of artificial beauty and natural beauty.

#### *C. Political reasons*

The ancient Chinese feudal society had a strict hierarchy, and there was a clear differentiation in the use of color decoration. Ordinary civilians were prohibited from using resplendent and magnificent colors for decoration. The rulers of the feudal period paid attention to the development of agriculture and ignored the development of commerce. The status of businessmen in this period was very low. Therefore, Huizhou people who were good at doing business tried to avoid using colorful walls and they used low-key and elegant white walls. This simple color style constitutes the rich levels and rhythmic beauty of the Hui style architectural complex. The blue tiles and white walls create a sharp contrast. Today, after hundreds of years of wind and rain, the gray walls are covered with mottled lines and patterns, forming a simple beauty. The cold white wall and the warm brown pattern on the wall form a strong contrast between warm and cold, creating a unique style of Hui style architecture.

#### *D. Cultural reasons*

The founders of Neo-Confucianism were born in Huizhou, and to some extent Huizhou is also the birthplace of Neo-Confucianism. Confucianism was the main idea of rulers governing the country in ancient times and was highly respected, so Huizhou was deeply influenced by Confucian culture. Zhu Xi advocated the natural and flat aesthetic concept, and ancient Huizhou was one of the regions with the largest educational audience at that time. Under the influence of Zhu Xi, many Huizhou people and bachelors resisted the complex and gorgeous colors, and tended to calm, the neutral way of achromatic color, creating the simple, elegant and clean facade style of Huizhou architecture. Especially in the early days, the color decoration of Hui style architecture was very concise, which kept a lot of the original colors of the building materials and maintained the Confucian values that deprecated decoration and advocated the simplicity and nature. At the same time, in the ancient Huizhou area where the style of literature prevailed, the rule of Confucianism made Huizhou people highly respect the ethics of

feudalism, which was reflected in the distinctive "memorial gate" of the Hui style architecture. The memorial gates are generally exquisite stone or wood carvings, and the blue black building stones and timber have become a major color feature of Hui style architecture. Taoism was also one of the ideological theories admired by feudal rulers at the time. The Taoist idea of "harmony between man and nature" also had a strong impact on the design concept of the Hui style architecture, and the location was particularly prominent. In choosing the location of the building, the Taoists analyzed the appropriate address based on the mountains and waters, which were places generally surrounded by mountains and misty rain forests, adjusting the harmony and unity of nature and architecture.

*E. Aesthetic reasons*

Against the background of green mountains and rivers, the Hui style architecture has formed a quiet, distant and peaceful atmosphere, which has nurtured the life style of the Huizhou people: down-to-earth and going into business while walking around. In their aesthetics, architecture should be as harmonious with the world as they are. The ancient Hui style architecture has been baptized by the precipitation of history. Although the white walls have been mottled and faded, the black tiles have been covered with moss, which is not what they were before. But it presents a rich sense of architecture and a heavy sense of history.

**IV. PRACTICAL SIGNIFICANCE OF HUI STYLE ARCHITECTURAL COLORS ON MODERN ARCHITECTURAL SPACE DESIGN**

The colors of traditional Hui style architecture are more stable, clear, simple and contrasting. Black, white and gray of different degrees and different color systems are the main colors of Hui style architecture. The overall color of the building and nature are

harmonious and unified, creating a simple and elegant high-level beauty. Modern architecture attaches importance to personal emotions and straightforward feelings, emphasizes style expression, and the use of colors is rich and gorgeous with a certain visual impact. However, compared with Hui style architecture, the use of this color in modern architecture can't withstand the precipitation of history and it will lose its former luster as time goes by, and it will appear impetuous due to the lack of tranquility. However, the color of Hui style architecture will add lasting appeal with the progress of history.

Therefore, the facade design of this case follows the simple, neat and clean features of Hui style architecture with whitewashed white walls and stacked black tiles. At the same time with the ancient style and ancient charm, it maintains the simplicity of the overall building. The use of colors in the overall building highlights a black-and-white contrast and ink poetry. The building is enclosed in a Chinese-style courtyard landscape and contains three major elements: green plants, stone scenes and water scenes. The appearance of these elements greatly enriches the color of the building space, but it doesn't cover the surface of the building; instead, it embellishes or complements the building, so that the landscape and the building itself create a peaceful and harmony color atmosphere. The green plants in the landscape symbolize vitality, the water and stone landscapes symbolize calm, and the combination of movement and static greatly enriches the changes in the rhythm of the space. When the night comes, the cold light of the lamp strip is reflected on the calm water, and the warm light of the ground lamp is scattered on the green lawn, adding a mysterious and dreamy feeling to the landscape; at the same time, the yellow light is reflected on the white wall like a curtain, making the night view of the whole building soft and warm. (As shown in "Fig. 2")



Fig. 2. "Qingfeng" homestay1.

The use of Hui style color in the modern interior space retains more of a traditional beauty. The colors of the Hui style are innovative while inheriting the traditional design, and are more closely integrated with modern life. At the same time, they also pay attention to

the display of the interior colors of the Hui style in the modern interior space. Black, white and gray are the constant theme of Hui style architecture. When used in the interior space, they will bring a feeling of tranquility. With the semi-open glass sliding door and

indoor long window, the small scene path in the courtyard is directly in the eye, giving people a sense of freedom in the mountain pastoral. Grey is the mean color between black and white, and the "golden mean" pursued in Confucianism reflects a plain idea. The gray in the room is high-grade gray with different color levels. It gradually advances and changes softly, exuding a high-level beauty. When Hui style color is used in modern interior design, it conveys flat but not ordinary feeling. The color of the interior space is basically attached to the material, and when it comes to the material of the Hui style architecture, the brick, wood and stone stand in the breach. When these three materials exist in the interior space, the natural sense of affinity will surround the entire space. The light logs are fresh and elegant, and the deep logs are quiet and unadorned earthy. The indoor blue bricks are different

from the outdoor ones. Relatively speaking, there is more cleanness and less vicissitudes. This less vicissitudes is just right, making the indoor color atmosphere more warm and comfortable. White suspended ceilings and walls can broaden the space visually and make the space brighter. White is a neutral color, and the fault tolerance rate is extremely high in the color matching of the indoor space. It is simple and elegant, and it is used in the indoor space in combination with black and gray colors to enrich the overall space with contrast and change. The colors of the Hui style architecture itself have different levels of beauty. In conjunction with the lighting of the modern interior, it is both cold and warm; and a combination of cold and warm gives people a different visual experience and feeling in the heart. (As shown in "Fig. 3")



Fig. 3. "Qingfeng" homestay 2.

The color of the interior space in this case also adheres to the color concept of Hui style architecture. The color tone of black and white gray is used to form the indoor color frame; the neat and clean wall space is embedded with the dark metal window frame to form a strong vision contrast; and then blue, gray and brown household items are used to balance the color atmosphere of the space. The design of the interior space is similar to that of Hui style architecture, focusing on the original ecology of the building

materials and retaining the original wood color of the furniture. The light-colored bamboo curtains present a fresh and elegant feeling, and the brown bedside table and floor present a thick and calm feeling. Whether it is architecture or interior, this is how Hui style architecture works. It returns to innocence with thickness and elegance; it is gentle and profound, leading people to endless aftertastes. (As shown in "Fig. 4")



Fig. 4. "Qingfeng" homestay3.

It is worth mentioning that in the Suzhou Museum, designed by the master architect Ieoh Ming Pei, the color concept of the overall architectural design is consistent with the color concept of Hui style architecture. The Suzhou Museum adopts Suzhou garden-style design thinking and builds a modern

building frame structure on the basis of traditional gardens. The different three-dimensional spatial structure and shape make the whole building very concise and modern. The changing and concluding of the building makes the space full of cadence and rhythm. The matching of white walls and black tiles is

exactly the same as Hui style architecture. Although the manufacturing process of the building is a modern process, it still reveals the ancient style and ancient charm. A large part of this is due to the color matching of the building. The white wall reflects the landscape in the garden. A slight contrast between the rockery and the white wall is an elegant landscape picture. The black blue frame divides the structure of the building on the one hand, on the other hand achieves a balance between traditional ideas and visual experience. The

design ideas of most traditional architecture schools in China are interlinked, but there is a certain difference in the intercommunication, which is also one of the important reasons for the prosperity of Chinese traditional architectural culture. The design colors of Suzhou Museum and the architectural colors of the Hui style have such similarities and differences. (An example of partial space in the Suzhou Museum mentioned above is shown in "Fig. 5")



Fig. 5. Suzhou museum.

The Hui style architectural system is an integral part of Chinese architectural design history and an important part of Chinese traditional culture. The color motif of the Hui style architecture is like Chinese splashing ink landscape painting, full of Chinese characteristics. Whether it is structure, shape, color matching or space division, it is worth learning and references. It is like a treasure waiting for people to dig. If a country's design is to be strong, it must be based on the nation; it's necessary to innovate on the basis of the nation, and design their own excellent buildings. As designers of the new era, it's needed to retain the cultural connotation of the nation and create own architectural style.

## V. CONCLUSION

The architectural school of Huizhou is an important part of Chinese architectural culture, and the use of color is the essence of it, which contains rich humanistic connotations in Huizhou. It is the crystallization of the hard work and wisdom of countless Huizhou people and craftsmen. It has been the improvement and development of countless generations of Huizhou people and craftsmen before reaching today's achievements and heights. The color system of Hui style architecture deeply influences the design of contemporary architectural spaces and interior spaces. Discussing and researching the colors in Hui style architecture and applying them to modern architectural design are not only the inheritance of traditional Hui style architectural culture, but also the

exploration and development of modern architectural aesthetics.

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# Research and Reflection on the Protection of Historical and Cultural Blocks in China and Europe

## Taking Jiangnan Road in Hankou and Marais District in Paris as Examples

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### ABSTRACT

The preservation and reformation of historical and cultural blocks has always been a concern of people in China and foreign countries. It not only bears the richest historical memory in the local area, but also reflects people's lifestyles and regional cultural characteristics in different periods. Through summarizing the strategies for preservation and reformation of the Marais District in Paris, France, and thinking about the changes in today's life patterns, this paper puts forward ideas and suggestions for the preservation and reformation of Jiangnan Road, a historical and cultural district in Hankou.

*Keywords: historical and cultural blocks, comparison between China and Europe, Jiangnan Road in Hankou, Marais District*

### I. INTRODUCTION

#### A. Research background

1) *Related concepts of historical and cultural blocks:* Historical and cultural blocks refer to historical sites that should be well protected under the approval of the people's governments of provinces, autonomous regions and municipalities directly under the central government. The "Relics Protection Law of the People's Republic of China"<sup>1</sup> defines the historical and cultural blocks as: the legally protected area, which is academically called "historical site". The "Regulations on the Protection of Historical and Cultural Cities"<sup>2</sup> defines "historical and cultural blocks" as blocks that reflect the traditional scene or local cultural characteristics of a certain historical period, have many cultural relics and historical buildings and have a certain scale.

Around 2008, according to the "Regulations on the Protection of Historical and Cultural Cities", a collection of "historical and cultural blocks" as the main concept, including "historical urban areas" and "historical sites" and other extended concepts was

initially formed. Taking Wuhan as an example, 38 cities including Wuhan, Hubei, Pingyao, Shanxi, and Nanchang, Jiangxi were approved by the State Council as the second batch of historical and cultural cities, namely "historical urban areas". According to the content of "Wuhan Historical and Cultural City Conservation Plan", ten areas with dense historical buildings including Jiangnan Road and Zhongshan Avenue blocks, which can truly reflect the history and culture of Wuhan, are classified as "historical sites". Among them, Jiangnan Road and Zhongshan Avenue blocks were listed as "national historical and cultural blocks" in 2015 for key protection. ("Fig. 1")

<sup>1</sup> Relics Protection Law of the People's Republic of China, 2002.

<sup>2</sup> Regulations on the Protection of Historical and Cultural Cities.

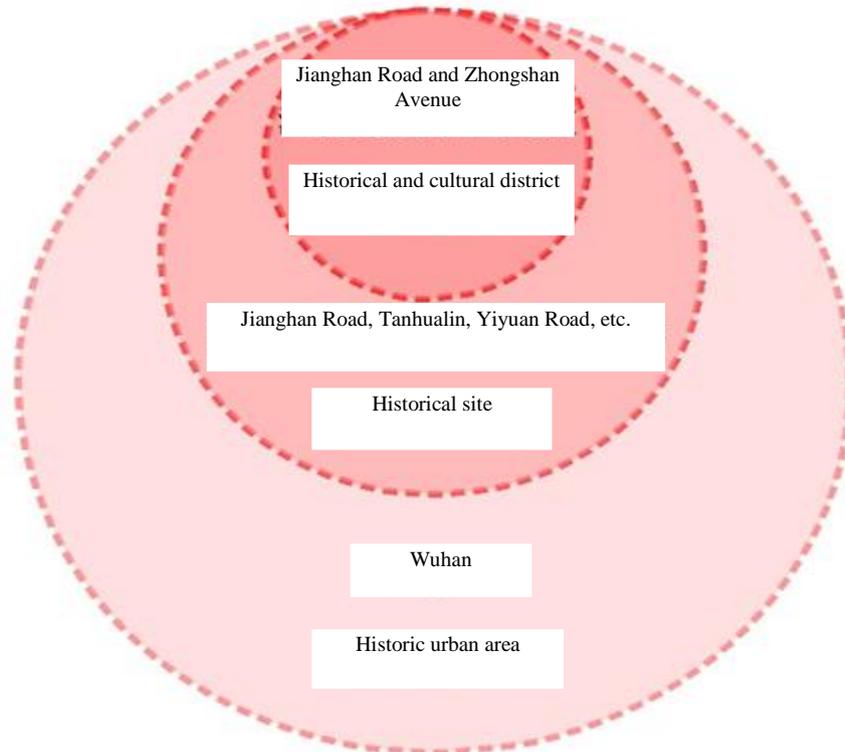


Fig. 1. Analysis of related concepts of historical and cultural blocks — taking Wuhan as an example.

2) *The origin and legal regulations of the preservation and reformation of Chinese and European historical and cultural blocks:* The State Council of the People's Republic of China promulgated the "Relics Protection Law of the People's Republic of China" in 1982. It first proposed the concept of a historical and cultural protection area, and started the process of the preservation and reformation of historical and cultural blocks with the protection of historical cities as the main line.

Unlike China, many European countries have conducted in-depth research on the protection planning of urban historical and cultural blocks in 1960. France put forward the concept of protected areas in the "Malraux Decree" of 1962. Other developed countries have also developed their own theoretical and technical systems of historical and cultural block protection planning. ("Table I") Today, the basic concepts, theories and principles concerning the protection of historical blocks have been formed internationally.

*B. Research purpose and significance*

A well-preserved historical and cultural block symbolizes the historical and cultural look of a city. In recent years, with the steady development of urban modernization, the preservation and reformation of historical and cultural blocks in China and foreign

countries have attracted the attention of the people and the government. Only by formulating a standardized and effective protection and transformation plan and adopting a scientific protection and transformation mechanism can historical and cultural blocks be reasonably and effectively protected.

Different countries, cultures, and religious beliefs affect the local historical buildings and blocks, so China and Europe will produce different historical and cultural block protection concepts and restoration techniques. From the perspective of analysis and comparison, the protection concept and technology of Jiangnan Road in Wuhan and Marais District in Paris are explored, the reasons for the differences in the protection and transformation of historical and cultural blocks in China and Europe are revealed, and the future development direction is explored in combination with their advantages and disadvantages.

**TABLE I. LIST OF RELEVANT LAWS AND REGULATIONS OF CHINESE AND FRENCH HISTORICAL AND CULTURAL BLOCKS**

Country	Related laws	Legislative time	Proposed concept	Details
<i>China</i>	"Relics Protection Law of the People's Republic of China"	November 19, 1982	Historical and cultural protection area	Blocks, building groups, towns, villages where cultural relics and historical sites are concentrated, or that can more fully reflect the traditional features and local characteristics of a certain historical period
	"Relics Protection Law of the People's Republic of China" (Revision 02)	October 28, 2002	Historical and cultural blocks	The historical areas that should be protected under the approval of the people's governments of provinces, autonomous regions and municipalities directly under the central government
	"Regulations on the Protection of Historical and Cultural Cities, Famous Towns and Famous Villages"	July 1, 2008	Historical and cultural blocks	Regions with a certain scale that are preserved and approved by the people's governments of provinces, autonomous regions, and municipalities directly under the central government, which are particularly rich in preserved cultural relics, concentrated in historical buildings, and can reflect the traditional pattern and historical features more completely and truly
<i>France</i>	"Malraux Decree"	August 4, 1962	Protected area (secteurs sauvegardés)	Areas that reflect historical or aesthetic characteristics or are essentially sufficient to protect, restore, and recreate the value of the whole or part of the building groups
	"Decentralization Law"	January 7, 1983	Architectural, Urban and Landscape Heritage Protection (ZPPAUP)	The protection of the value of architectural, historical, legacy or landscapes in areas or blocks that need to be protected is the primary consideration for determining the scope of the protection area. On the one hand, it replaces the original 500m radius protection area around the historical buildings, on the other hand it also includes other distinctive heritage
	"The Heritage Code"	September 14, 2004	Historical monument (monument historique)	Refers to areas with cultural, architectural, urban, landscape, historical, or archeological benefits, which can promote the development and utilization of built environmental historical heritage and space, while respecting the principle of sustainable development

<sup>a</sup> Source: "Compilation and Management of the Protection Planning of Historical and Cultural Areas"

## II. COMPARATIVE STUDY OF THE DEVELOPMENT OF THE PLANNING SYSTEM FOR HISTORICAL AND CULTURAL BLOCKS IN CHINA AND EUROPE

### A. *The history of the preservation and reformation of the historical and cultural blocks in China and Europe*

#### 1) *Differences in the legislative system*

a) *China*: Since the founding of New China in 1949, China's protection system for historical and cultural heritage has gradually improved; the provisions of the scope, protection methods, administrative procedures, and legal responsibilities of historical and

cultural blocks are mainly derived from the "Relics Protection Law of the People's Republic of China" (2002 Revised Edition) and the "Regulations on the Protection of Historical and Cultural Cities, Famous Towns and Famous Villages"; and the protection and transformation planning of historical and cultural blocks is stipulated by the "Standard for the Protection and Planning of Historical and Cultural Cities".

b) *France*: The core of the protection system of French historical and cultural blocks is the national government legislation, on this basis, more detailed protection methods, legal provisions and funding policies have been formulated. The French local government is mainly responsible for the implementation and interpretation of legal provisions, and provides protection planning recommendations for

residents. At the same time, it makes limited supplements and deepening of national legislation through the formulation of local planning and regulatory documents. The most notable feature is the integration of protection organizations' supervision and legislative participation into the legislative and enforcement procedures.

2) *History of theoretical development:* The preservation and reformation of European historical and cultural blocks first appeared in the Italian Renaissance period, and gradually developed and matured after many movements; while the preservation and reformation of historical block protection in China started late. China's protection planning theory mainly draws on mature foreign theories, and combines with excellent foreign protection theories to derive some theories with local characteristics such as urban organic renewal. On the basis of sustainable development, China continuously improve the quality of urban planning and integrate the historical buildings in the historical and cultural blocks with the surrounding environment.

During the renovation of Bologna, Italy in 1970, a new point of view was put forward — the principle of "integrated preservation", which not only included the environmental protection of buildings left over from history, but also the protection of their culture. Until the 1990s, after the State Council of China also recognized the principle of "integrated preservation", the protection theory of China's historical and cultural blocks began to be consistent with the mainstream protection and transformation theory in the West. The concept of "integrated preservation" has gradually matured in the practical exploration of China and the West.

#### *B. Comparison of work operation system for the preservation and reformation of historical and cultural blocks*

1) *The differences between formulating protection plans and protection methods:* The protection and reconstruction of China's historical and cultural blocks is a separate management and protection system between the state and local areas; the protection of historical and cultural blocks is jointly undertaken by the cultural relics department and the construction planning department, that is, in the central government, the State Administration of Cultural Heritage and the Ministry of Construction are responsible, while in the localities, the Ministry of Urban Construction Planning and the Department of Cultural Relics are jointly responsible.

France adopts a central power management model. There are special departments and heritage departments responsible for major decisions on historic and cultural buildings and urban cultural heritage. The national historical and cultural heritage protection related work and review are the responsibility of the French National Architect (ABF), and local engineering projects can only be carried out after approval by the national architect. ("Table II")

**TABLE II. LIST OF PLANS AND METHODS FOR THE PROTECTION AND RECONSTRUCTION OF CHINESE AND FRENCH HISTORICAL AND CULTURAL BLOCKS**

Country	China	France
<i>Protective planning content</i>	<ol style="list-style-type: none"> <li>1. Determining protection objectives and principles, protecting historical features, maintaining the overall spatial scale, and putting forward specific protection requirements for streets and surrounding landscapes</li> <li>2. Drawing protection boundaries</li> <li>3. Proposing regulations on maintenance, improvement and remediation of buildings and historical environmental elements</li> <li>4. Surveying land nature</li> <li>5. Regulations on height control of institutional buildings</li> <li>6. Renovation planning and design of important nodes</li> <li>7. Formulating and implementing management measures</li> <li>8. Road Traffic Planning</li> <li>9. Municipal Engineering Planning</li> <li>10. Disaster prevention and environmental protection planning</li> </ol>	<ol style="list-style-type: none"> <li>1. All documents related to the city</li> <li>2. The status quo of the area, the status quo of cultural relics and the expert judgment, archaeological discoveries and the status quo of urban space</li> <li>3. Arrangement of historical protected areas in terms of population and social development, housing conditions, and economic activities. Such as the status quo analysis and future expectations of public facilities, traffic, transportation, stations, sidewalks, etc.</li> <li>4. Urban citizen policy and the goal and direction of urban historical heritage protection</li> <li>5. Measures to treat cultural relics and protect public spaces</li> <li>6. Methods of decision-making, implementation and financial assistance</li> <li>7. Coordination with relevant documents of urban development and coordination with relevant urban planning laws and regulations</li> <li>8. Development plan for regional residence and publicity plan for document publication</li> </ol>
<i>Protective planning method</i>	<ol style="list-style-type: none"> <li>1. The appearance, greening layout and plant configuration of the additional facilities in historical and cultural blocks should meet the requirements of historical style</li> <li>2. The protection plan should include contents to improve the living environment of the residents and maintain the vitality of the blocks</li> <li>3. The historical buildings located outside the historical and cultural blocks should also be managed in accordance with the protection requirements of the historical and cultural blocks</li> </ol>	<ol style="list-style-type: none"> <li>1. Announcement, public reconciliation and voting</li> <li>2. Any changes in each building must be approved by the French national architect</li> <li>3. The revised rule document and the opinions of the national architect and local council will be sent to the National Committee for Historic Reserves for record. After approval by the relevant state departments, the French Senate will finally approve the announcement</li> </ol>

<sup>a</sup> Sources: "Compilation and Management of the Protection Planning of Historical and Cultural Areas", "Protection Theory and Planning of Historical and Cultural Cities"

### III. STRATEGY ANALYSIS OF PRESERVATION AND REFORMATION OF MARAIS BLOCK, PARIS

#### A. History of the Marais Block

Paris is a world-famous historical city with more than 1,300 years of history as a capital and more than 2,000 years of history as a city and it is one of the oldest cities in the world; Paris has two protected areas, namely the Seventh District on the left bank of the Seine and Marais District on the right bank. Before the 18th century, the wealthy merchants and nobles in the Marais District gathered, so a large number of noble residences and villas remained; however, after the 18th century, the Marais District affected by the Industrial Revolution became the main manual workshop area in Paris, and a large number of foreign populations also chose to emigrate here. As a result, the density of the population and buildings in the Marais District was much higher than that of other blocks in Paris. At that time, the Marais District was even classified as an "unhealthy block" in the center of Paris because of the extremely poor hygienic conditions. As a result, after the promulgation of the "Malraux Decree" in 1962, the Marais District became the first legally protected area

in France, and most of the historic buildings in the entire block were finally protected and repaired. Then the Marais District has become a famous fashion and leisure center in France. The villas and official mansions of the nobles have been transformed into art galleries, museums or cultural centers.

#### B. Preservation and reformation strategies and current status of Marais District

During the implementation of the planning of the Marais protected area, the French government has always insisted on maintaining the diversity of the local population structure. As the entire block is protected and repaired, the price of land and houses after the renovation has soared, resulting in more and more rich and powerful people, and low-income people are inevitably squeezed out of the Marais District. In order to enable the traditional handicraft industry that represents the specialty of the block to survive in the block, the local government implemented the protection zone plan while implementing some policies to encourage craftsmen to remain in the block, and used a part of the renovated area as a social residential area, so that the low Income earners can also maintain basic accommodation.

The French government also bears most of the funds needed for the remediation of the blocks. In the early days of the "Malraux Decree", France first launched a plan called "Implementing Blocks". In order to show that the planning of the protected areas can indeed have a positive effect on the protection and transformation of blocks, the government directly invested a large amount of money in some streets in the Marais District and renovated it in accordance with the planning requirements of the protected area.

#### **IV. HISTORY AND CURRENT STATUS OF HISTORICAL AND CULTURAL BLOCK PROTECTION AND RECONSTRUCTION IN JIANGHAN ROAD, HANKOU**

##### *A. Historical evolution of Jianghan Road*

Wuhan is located at the confluence of the Yangtze River and the Han River, and its geographical position is very superior. During the Qing Dynasty, it was called the first prosperous place in Chuzhong. In the eight years of Xianfeng period in Qing Dynasty, due to the execution of the unequal treaty "Treaty of Tianjin", Hankou was opened as a foreign trade port; after the official port opening of Hankou in 1861, foreign powers invaded, and Britain, Russia, France, Germany, and Japan successively set up concessions in Hankou, which lasted for more than 80 years. During the period of the Republic of China, from the temporary provisional presidential administration in 1912 to the founding of New China in 1949, warlords fought and the ruling class continued to change, which directly led to the emergence of various architectural groups in the Hankou concession.

In January 2015, the Ministry of Housing and Urban-Rural Development and the State Administration of Cultural Heritage announced the 30 blocks of Jianghan Road and Zhongshan Avenue blocks, Wuhan, as well as Beijing Huangcheng Block, Tianjin Five Old Blocks, and Shanghai Bund Block as China's first batch of historical and cultural blocks. Jianghan Road and Zhongshan Avenue blocks are also the first national historical and cultural blocks in Wuhan. The two roads of Jianghan Road and Zhongshan Avenue divide the entire historical and cultural block in a cross shape, presenting the overall layout of "three blocks in two areas and a cross axis"; the north of Jianghan Road is the Wanguo Concession Block, which shows the historical features of the modern concession area, and the south of Jianghan Road is the Huajie District, which carries traditional culture and business characteristics.

##### *B. Current status of historical and cultural blocks in Jianghan Road*

Jianghan Road was awarded the title of "A Street of National Commercial Civilization" in 1985, and has

become a well-known commercial street in China and foreign countries for its unique historical culture, architectural style and commercial atmosphere. However, under the temptation of interest, many shops have chosen to demolish the original historical buildings and transform them into modern Jianghan Road walking streets. In the transformation of the historical and cultural blocks of Jianghan Road, people pay too much attention to commercial interests and cause the historical culture of the block to gradually disappear. And over-commercialization causes the block to lose its original historical character.

There was once a Xinhua Bookstore on Jianghan Road known as "Wuhan's oldest Xinhua Bookstore", but this bookstore was completely dismantled and closed down in 2010 in order to cooperate with the subway and Zhongshan Avenue renovation project. In 2016, after the renovation and reinstallation, Xinhua Bookstore has become "out of all recognition", and no trace of historical buildings can be seen at all.

#### **V. THE DIRECTION OF THE FUTURE TRANSFORMATION OF THE HISTORICAL AND CULTURAL BLOCKS IN JIANGHAN ROAD, HANKOU**

##### *A. Constructing a reasonable protection planning system*

To build a reasonable protection planning system, first of all, it should be based on relevant laws to establish the basis for the protection planning, then make corresponding preliminary research on historical and cultural blocks, and combine the research content with the protection planning. On this basis, some French practices can be learned from to list some blocks with cultural and historical value in the historical city as protected areas to prevent the destruction of historical and cultural blocks in the process of urban development. On the basis of the "urban street's protection for scenery" in the protection of historical and cultural cities in the overall plan, the planning and design for landscapes in the protection of the style of historical blocks should be added, and the facades of historical buildings should be properly retained and placed on the street. It's also necessary to make some sculptures and landscape sketches that can be integrated with historical buildings on the street to form an overall protection of the spatial pattern of historical and cultural blocks, so as to maximize the social benefits of historical and cultural blocks.

##### *B. Improving laws and protection mechanisms*

Experiences from China and foreign countries have shown that the use of detailed technical specification control methods is very effective in the protection and transformation of historical buildings. Some ancient

buildings and historical and cultural blocks in China have been transformed and updated under the so-called protection theory, but they have lost their original historical features. Continuous demolition will only replace excellent historical buildings, so it is very important to formulate a technical specification for the protection and transformation of historical buildings and historical and cultural blocks, which will also bring its protection and transformation to an operational level.

#### *C. Protective reuse of historical buildings*

The reuse of historical buildings can effectively stimulate the vitality of historical and cultural blocks. By replacing the functions of historical buildings, the cultural displays of homestays and historical exhibitions of ancient buildings are placed in the blocks to replace the original residential functions, and the literary creation serves as a characteristic of the city's historical and cultural blocks, which not only protects the historical building itself, but also gives the building a new life, realizing the double balance of development and protection.

#### *D. Improving regional facilities*

In addition to the necessary infrastructure, the public service facilities and cultural facilities should be improved as much as possible in the urban renewal and transformation. Taking Jiangnan Road as an example, there are only some modern billboards and a few sculptures reflecting the life of Wuhan people in the block. Therefore, some decorations and sculpture sketches that reflect the historical culture of this street should be added to allow the landscape to integrate perfectly with the historical buildings in the block. In addition, it is also necessary to improve the municipal infrastructure such as water, electricity, natural gas, network, and transportation in the block to ensure the basic living conditions of residents, and to strengthen the matching of public space and public service facilities. It is also recommended to dismantle some dilapidated buildings, lay out urban green space, combine underground space development and arrange parking facilities to improve ground walking conditions.

#### *E. Industrial development model combining regional characteristics and diversity*

Industry is an important promoter of the revival of historical and cultural blocks. A single industrial development model is difficult to promote regional economic development. Therefore, it's needed to pay attention to the linkage with the surrounding industries of the region and insist on the combination of characteristic industries and diversified industries, so that the historical and cultural blocks will maintain youth and vitality, develop unique cultural and creative industries and derive relevant industrial chains to

improve the living standards of the residents of the blocks and increase the vitality of the historical and cultural blocks.

## **VI. CONCLUSION**

During the period of reform and opening up, China attached more importance to economic development than anything else, but its awareness of the protection of historical and cultural blocks became increasingly weak. Today, however, with the rapid development of society, both China and the West have recognized the importance of the protection and transformation of historical and cultural blocks and the value of the protection of historical and cultural blocks. This paper compares and analyzes the protection and reconstruction strategies of historical and cultural blocks between China and France. Both China's shortcomings in the protection and renovation of historical and cultural blocks as well as the advantages of western developed countries in protection and reconstruction can be seen. Only by continuously absorbing the experience and technology of ancient and modern Chinese and foreign historical and cultural blocks protection and transformation, can China do a better job in protecting historical buildings.

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# Artistic Synaesthesia and Cross-Border Theater Design Taking Cirque du Soleil's "KA" Show as an Example

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## ABSTRACT

**Contemporary theater performances put forward complex and strict requirements for theater design. In this article, it is going to take Cirque du Soleil's "KA" show as an example to analyze the essence of artistic synaesthesia in theater design from the perspective of visual perception psychology, and explores the boundary between industrial technology and artistic creativity, in order to achieve differentiated competition in the cultural tourism industry.**

*Keywords: art synaesthesia, visual perception psychology, theater design, Cirque du Soleil, "KA" show*

## I. INTRODUCTION

The circus performance from ancient Roman Colosseum might be a canvas tent, flip acrobatics, magic tamers and amusement for children in the eyes of many Orientals. The Cirque du Soleil, established in Canada, has passed this impression for more than thirty years. The controversial art performance has evolved into the most globally influential entertainment group and drama production company. The extremely creative stage design and the subversion of traditional drama performances not only won Cirque du Soleil numerous awards, but also became a cultural card of Canada. They also made it a successful business cross-border case in the world business management professional textbook "Blue Ocean Strategy". In today's booming tourism and cultural creation, in addition to the use of differentiated business models, it seems that we should study the innovation of performing arts from the perspective of product quality. This article intends to use the Cirque du Soleil's "KA" show as an example to analyze the three aspects of theater design from the perspective of visual perception psychology, that is, what theater design is, for whom, and how to do it, finally tries to provide theoretical reference with a view to human consciousness and audience's cognitive connection.

## II. THEATER DESIGN FOR VISUAL PERCEPTION AND SYNESTHESIA: SPACE HAS SPIRIT, LINKING ANCIENT AND MODERN TIMES

The origin of drama cannot be clearly defined, but since ancient times human have had the urge and

interest to create drama. As a highly comprehensive art form, the functions of religious ceremonies, narrative exchanges, education and entertainment contained in the drama are accompanied by the process of social civilization. Entering the twentieth century, global political, economic, and cultural turmoil are also deeply reflected in the comprehensive stage art represented by drama. We can see the renaissance of European classic theaters, the experimentation of American avant-garde theater, the spread of Asian and African translations across ethnic and linguistic works, both multi-functional theaters with thousands of seats and small theaters that can only accommodate dozens of people. There are national political dramas as well as popular entertainment dramas. Diversity and eclecticism are the generalization of the complex forms of today's dramas. Everything the drama practitioners do is to bring the drama closer to life.

With the influence of the mass media as film, television and Internet, drama was once humongous, and it seemed more and more difficult to cultivate the appeal to young audiences. It seems that every new media provides more affordable and convenient channels of consumption and contact than drama. However, the two contemporary theater economic ecosystems represented by New York and Las Vegas have confirmed the enduring vitality of theater in the 21st century today. As contemporary theorists have stated, "Drama is a live performance with a cultural mirroring effect," "Human currents flowing back and forth between performers and spectators-laughter in comedy moments and silence in serious moments cannot be produced in other media." This "cultural mirror" function and the existence of "electricity" among people are precisely the core charm of drama-the sense of presence. As a "going" social place, the theater provides people with multiple possibilities to

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escape boring reality, provide entertainment, create aesthetic imagination, and arouse collective sub-consciousness. As the information carrier of the theater's core "sense of presence"-theater space, from the ancient Greek amphitheatre to the ancient Roman amphitheatre, from the classical restricted frame stage to the current island stage, telescopic stage, from the indoor theater to the natural environment Inlaid multifunctional theater, the evolution of the theater is the history of human exploration and revealing the soul.

In the middle of the last century, art psychologist Arnheim put forward the theory of visual perception art on the basis of Gestalt Psychology. He used bottom-up experiments to analyze the structure, direction, shape, etc. of forces in various art forms. Explaining people's psychological expectations of "wholeness" and "balance" and the correlation of brain activity through visual perception, he pointed out that "all consciousness includes thinking, all reasoning includes intuition, and all observations include creation." Inspired by aesthetic and psychological theories, drama researchers have proposed ways to expand the study of drama by comparing the space universe view of the East and the West: artists should follow intuition and emotion, dig out the unrealistic and irrational in life, and thus find a deeper level Essence of life. From the exterior to the interior, from the performance area, the audience area to the mechanical equipment function area, from the visual (space layout, color lighting, clothing props, limb movements, scene scheduling, etc.) design to the auditory (vocal, music, sound, etc.) design, The core of theater design is space design. All static and moving elements in the space are designed to provide a "momentary structure", thereby "building a critical moment for performance events", and ultimately bring the audience into a variety of emotional experiences and a credible world. The theater is not only a space for viewing and performing, but also a cultural symbol of the country and region and a space of human spirit carrying hope, fear, pain, and joy. Although the word "soul" is easily reminiscent of religion, theatre researchers still believe that "space has spirit". Excellent space design can bring sensory attraction and emotional drive. The innovative performances in the space satisfy people's appetite and space. The flow of light and all forms of beauty can also reduce cultural discounts and connect the individual and the collective, spiritual and material.

Inspired by aesthetic and psychological theories, drama researchers have proposed ways to expand the study of drama by comparing the space universe view of the East and the West: artists should follow intuition and emotion, dig out the unrealistic and irrational in life, and thus find a deeper level Essence of life. From the exterior to the interior, from the performance area, the audience area to the mechanical equipment function area, from the visual (space layout, color lighting,

clothing props, limb movements, scene scheduling, etc.) design to the auditory (vocal, music, sound, etc.) design, The core of theater design is space design. All static and moving elements in the space are designed to provide a "momentary structure", thereby "building a critical moment for performance events", and ultimately bring the audience into a variety of emotional experiences and a credible world. The theater is not only a space for viewing and performing, but also a cultural symbol of the country and region and a space of human spirit carrying hope, fear, pain, and joy. Although the word "soul" is easily reminiscent of religion, theatre researchers still believe that "space has spirit". Excellent space design can bring sensory attraction and emotional drive. The innovative performances in the space satisfy people's appetite and space. The flow of light and all forms of beauty can also reduce cultural discounts and connect the individual and the collective, spiritual and material.

New York's Broadway's dramatic development has benefited from the central city's economic radiation. It has many types and attracted much attention. How the Las Vegas hinterland, originally known for its gaming industry, became the world's largest tourist destination for tourists to the United States, the Sun The circus' series of commercial repertoire is indispensable, and its box office revenue even exceeds the total revenue of all theaters on Broadway. For more than 30 years, Cirque du Soleil has won the favor of hundreds of millions of viewers in more than 300 cities on five continents with more than 20 plays. "KA" show, which is the most expensive and combines a variety of elements such as acrobatics, martial arts, gymnastics, dance, musicals, multimedia installations, is an outstanding representative of Cirque du Soleil plays. The MGM Grand Hotel, the performance site of the "KA" show, is not too different from any Las Vegas casino resort in appearance. Even many people initially disdain the commercial performance of the tourist destination, thinking that this is just a crossing consumption. However, the "KA" show's theater was impressive, and after watching it, they were all astonished.

The director of the "KA" show, Robert Lepage, and stage designer Mark Fisher boldly launched the concept of "Abyss", which is intended to shape the feeling of a church-like three-dimensional space and empty the original theater of the MGM hotel. , Renovated, and eventually shaped the entire theater into a performance area. The audience was seated among them, wrapped in mechanical sets and performance equipment surrounded by 180 degrees on three sides. The biggest highlight in the design of the theater space is the main stage in the "Abyss", which is like a ship in the black hole of the universe.

This unprecedented challenge to gravity design made the performance of the actor also a miracle, like a

creature coming out of the scroll. Following the plot transition, the actors will take a micro-step on the vertical deck, and will crawl on the constantly shifting quicksand hills; at this time, they are encountering a sea storm, and then they will enter the desert adventure; the first second was on a glacier cliff Rescue, tumbling and jumping in the forest again for a moment. The seemingly naive and childlike design is actually the designer's passion for life, awe of life and the interpretation of the concept of believing that space has a soul. Space creativity and dance design greatly enhance the dimension and possibility of plot performance. It can be called the perfect combination of theater design and drama performance.

### **III. THEATRICAL STAGE DESIGN CENTERED ON THE AUDIENCE: THE FLOWER OF THE DESERT EVOKES THE UNIVERSAL EMOTION**

For a long time, the relationship between theater architecture and repertoire has been loose, and the performances are mostly restricted by the limitation of theater space or the singleness of the set. The traditional circus gives the impression of a canvas carriage, an elephant clown, and a mobile group where to go and where to go. Cirque du Soleil's creative team has never thought of competing with other peers, but instead locks in the development of differentiation on how to win the attention of the audience and provide an unprecedented artistic syn-aesthesia experience. Therefore, each of the dramas launched strives to restore the audience's status as the focal point of the drama. "Drama is alive. Without an audience, there is no drama. Without an audience, there is no drama production," There is no more "current" of information passing back and forth between the performer and the audience, and the so-called sense of presence and vitality of the drama no longer exist, which is also irreplaceable by radio, film and television and other online media.

Hemingway, a novelist who loved circus performance all his life, once said: "The circus is the only eternal happiness you can buy with money." And achieving this is not easy. Although the circus has a broad base of people in Europe and the United States, the high cost of domesticating beasts, clown stars and touring shows makes the survival of the circus more difficult and the phenomenon of homogenization is becoming more and more serious. Cirque du Soleil has taken a different approach, actively incorporating diverse audio-visual means such as rock music, musicals, modern dance, artistic gymnastics, video installations, and martial arts acrobatics. The founder of Cirque du Soleil Guy Lalibert had predicted in his first live show in Las Vegas, *Mystere*, "I believe our show will let the desert bloom." The Cirque du Soleil not only allowed the drama to take root in the desert, but

also produced extraordinary dazzling flowers, which became the world-renowned drama benchmark.

The core of the "KA" show story is not complicated: a pair of twins traversing hardships and obstacles and finally fulfilling their duties and fulfilling their destiny. This is similar to most of Cirque du Soleil's repertoire. While creating an artistic feast, Cirque du Soleil has always forgotten the stage and performance design centered on the audience. It caters to the appetite of the audience in cross-cultural communication and uses animals. Transforming, de-starring, blurring the rationality of language, strengthening the drama of music, and retaining the narrative motifs that have never changed (families that are thicker than water, loyal love, pure and kind friendship, justice will eventually defeat evil, War brutality and peace, etc.), use weakened stories, strengthened motion design and binary contradictions to drive the emotions of the audience, and finally resonate with universal emotions.

As the fourth on-site performance of Cirque du Soleil, "KA" show brought out the illusion of space and the hallucinations brought by the audience first. Unlike the single stage used in previous performances, three lifting stages and a cantilever platform were built during the "KA" show. Actors can walk on it, and the scene can be placed on it. It stretches out and "floats" over the performance area. By making a telescopic stage, space can also be reserved for flight performances in other scenes. From the perspective of the audience, the "abyss" in the center of the stage is lower than where they sit, which gives the illusion that the actor may fall into a black hole and disappear without a trace. Because there is no frame limitation, the audience can see the grid top, which also extends the height of the theater visually. Various mechanical devices can stretch the space above the auditorium. "KA" show's theater building, this performance has become more spectacular.

### **IV. CROSS-MEDIA THEATRE PERFORMANCE DESIGN BRIDGING EASTERN AND WESTERN AESTHETIC IMAGINATION: INTERACTION, PACKAGE, IMMERSION, COGNITION**

The enlightenment brought by "KA" show: drama is the arrangement and combination of space stage form, drama is also the precise creation of human movement. As a comprehensive art, drama has expanded its audio-visual design extension. Drama is not a static design, but a dynamic combination. The opening performance of the "KA" show unconsciously unfolded. The front row of men (also one of the actors) was dragged onto the stage by the actors of the opening dance because of the flash photography. They were thrown into the "abyss". When the audience is puzzled, the dazzling stunt performances have swept your eyes. Because the

"KA" show is the largest stage space, most changing scenes, and the most complex performances of Cirque du Soleil's resident performances in Las Vegas. We may be able to find ways to bridge the aesthetic imagination of the East and the West behind the listening elements by combing the cross-border writing of its technology and art:

#### A. *Space modeling*

The illusion of perspective of the main stage of the "Abyss", the hydraulic 360-degree rotating "deck", the retractable cantilever platform with actors performing on three sides of the theater, etc., create a strong sense of visual wrapping and immersion.

#### B. *Light and shadow scheduling*

The main theme of darkness is supplemented by more than 2500 fixed lights, 300 moving lights and more than 250 flame special effects. The flashing fire on the periphery of the theater echoes the bright colors of the central stage, which is thousands of years old. The recollection of the pre-primitive sacrificial activities is also a tribute to the classical amphitheatre, and the memories of crossing the ancient and modern are reconstructed;

#### C. *Musical design*

There are African dance, Brazilian war drums, flower tune female voice, oriental bamboo flute, Japanese fighting, national instrumental music and electronic soundtrack; religious songs and heavy metal rock, the orchestra live interpretation, each scene has a match theme music and character plot music, relying on the most emotionally influential music to achieve non-verbal narrative and promote the effect of the plot;

#### D. *Surround sound*

There are nearly 2,000 seats in the theater, each of which has a two-channel stereo sound hidden under the pillow, ensuring that all corners of the theater can enjoy the same quality of auditory information. The important but neglected link;

#### E. *Taohua Dao*

More than 80 acrobats from all over the world performed the wonderful "KA" show together. *Taohua Dao* absorbed elements from African primitive tribes, puppet shows, Chinese Peking Opera masks, and Japanese Bushido, which promoted humorous and conflicting moments of conflict more obvious;

#### F. *Action design*

There are vertical running, hanging, fighting on the stage, somersault on the runner, skipping rope, chasing, moving and fighting on the sliding sand table and deck.

There are single acrobatics and solo dances, and there are also groups arranged in a scattered manner;

#### G. *Visual installation*

The multi-media "deck" stage in "Abyss" is made of special materials, with film-like special effect projections, sometimes showing the metal's rigidity and heaviness, and sometimes light like ink painting scrolls. When the actor takes the water-like Lingbo micro-steps, the touch points of every footstep will bloom like ink, beautiful and beautiful.

### V. CONCLUSION

In the era of artificial intelligence, technology is presenting an increasingly interactive and immersive experience and field for the world. How drama can maintain its vitality in the media's iterative upgrade and huge change, maybe we can learn from the successful experience of Cirque du Soleil over the past 30 years. An excellent theater design is not only about visual presentation but also auditory imagination. It can not only construct the spectacle of dance movement, but also satisfy the overall appeal of the audience's sensory perception, thus evoking psychological resonance and universal emotion. The duality of the West, the joys and sorrows and the golden mean and deepness of the East can be seen in the "KA" show. Through the blurring of the historical and geographical boundaries, the consciousness of the protagonist is weakened, and the characters are strengthened in the non-verbal space and time. Construct emotional guidance through action performances, achieve high acceptance stage and performance design that blends artistic perception, bridges aesthetic imagination, and promotes cross-border flow.

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# The Specifics of Functioning of Higher Education System of Culture and Art in Russian Regions

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## ABSTRACT

From our point of view, it seems advisable to introduce a new criterion – an integral potential of socio-cultural sphere that consists of interconnected indicators: economic, social, cultural, technological, resource, innovative. The analysis shows that over the research period the quantitative indicators of functioning of higher education system of culture and art did not change and the expenditure of consolidated budgets of RF regions on socio-cultural events, on education (millions of rubles) increase at the regional scale. Far Eastern Federal District, Siberian Federal District, Volga Federal District belong to the regions with the highest growth percentage of expenditure. The structure of the financial and economic activity of the education system of culture and art includes the major indicators: the revenue of a higher educational institute from all sources (thousands of rubles), the revenue from non-government sources (thousands of rubles) (%), the fraction of the revenue of a higher educational institution from non-governmental sources %, the fracture of the revenue of a higher educational institution from federal budget %, the fracture of the revenue of a higher educational institution from the budget of a constituent entity of the Russian Federation and local budget %, the fracture of the revenue of a higher educational institution from educational activity in total revenue of a higher educational institution %, the fracture of the revenue of a higher educational institution from research and development activities in total revenue of a higher educational institution %, the fracture of extra budgetary means in the revenue from educational activity %, the fracture of extra budgetary means in the revenue from research and development activities. The most important factors in the development and assessment of the potential of higher education in culture and art include scientific research, salary, financial and economic activity, etc. It is proposed a methodological approach to the analysis of the functioning of higher education system of culture and art. Its distinctive feature is the determining and maintaining the eligibility between the level of regional education of culture and art and the value of expenditure of consolidated budgets what in turn leads to an improvement of the strategic and competitive positions of the region in conditions of system relevance of the economy.

**Keywords:** *higher education of culture and art, the cultural industry, Russian regions*

## I. INTRODUCTION

In many countries, the sphere of social and cultural services has shown their high economic, investment and social effectiveness. The system of higher education in the field of culture and art is considered as one of the components of socio-cultural potential. The system of higher education of culture and art forms the cultural and intellectual potential and as a result, human capital of Russia. The strategic directions for cultural potential development of Russia include the development of

science, technology, the training of qualified personnel in the field of socio-cultural technologies, the formation of modern cultural and information infrastructure, provision of high-quality services and providing high level of accessibility of information and technologies in the cultural sphere for population.

All considered components exist in a single continuous connection and are integrated into the regional socio-cultural processes of society. The integral potential of socio-cultural sphere becomes the basis for the formation of a regional services market due to the natural factors and infrastructure of the region [1].

According to the presented modern socio-cultural situation, the main goal of the research is to analyze the

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specifics of the functioning of the higher education system of culture and art in Russian regions. The main objectives of the research are as follows: to study the sources and the structure of financing the educational system of culture and art; to identify the most important factors in the development and assessment of the potential of higher education in culture and art; to form recommendations, key indicators of evaluation the functioning of the higher education system of culture and art.

## **II. THEORETICAL BASE OF THE RESEARCH**

The socio-cultural sphere includes various types and spheres of social activities for the development of human potential as the source and ultimate goal of social development. The socio-cultural sphere is a set of enterprises, institutions, organizations and administrating authorities that produce, distribute, preserve and organize the consumption of goods and services for socio-cultural and information purposes, providing the satisfaction of cultural and information needs of residents. This sphere represents the joint socio-cultural organization of society and includes the following groups or branches:

- education and professional training;
- science and science services;
- health and social security;
- housing, communal and domestic services;
- culture, art and mass media;
- physical education and sport;
- tourism and hospitality industry and recreation services [2].

At first, it is necessary to define and specify the conceptual apparatus of the sphere under study. From an economic point of view, "potential" is defined as the maximum possible result of a particular level of management that can be achieved using the full range of available resources. The potential is an integrated specification of available resources at a specific place and time [3]. The potential is complex of all available capabilities and means in a sphere that can be used to solve a problem, achieve a certain goal. The potential is a complex, multifactorial, multivariable phenomenon the study of which is originally difficult because there is no common definition of this concept and the system of indicators for its evaluation adapted for the cultural sphere is not fully developed.

In the context of this research, the cultural potential of socio-cultural sphere should be defined as the combination of accumulated resources of culture, means, sources, reserves and opportunities. On the one hand, they are accumulated by society in the form of

material and spiritual results of human labor, and on the other hand, they are presented as cultural values and cultural heritage objects. From the narrow perspective, cultural potential is a combination of objective and subjective opportunities or factors that facilitate the development of the cultural space of a city or a region.

"Materialized" culture potential is manifested in the possession of specific objects of cultural value. Thus, only "institutional" and "materialized" potentials can be evaluated. "Assimilated" cultural potential is not quantifiable and expressed in qualitative indicators. In this research, the quality is considered as the degree of utility of consuming capacity of services that is degree of conformity to the need, the suitability to meet the need under specific economic conditions.

The analysis of the conceptual apparatus of the service system reveals its existent imperfections that can be eliminated on condition of additional theoretical analysis and legal response. The appliance of the concepts interpretation proposed by the author will contribute to the further development of the categorical apparatus of the service system that can facilitate the formation of the legislative framework of the state development policy of Russia for the long term.

## **III. METHODS OF THE RESEARCH**

The realization of the goals and objectives set in the research can be fully implemented only on the basis of a thorough comprehensive analysis of modern researches on the problems of theory, methodology and practice of education, the market for cultural services, resource management, both Russian and foreign authors. At present time there has been observed an increasing interest in cultural research that allows for the regulation, improvement and sustainable development of its research methodology.

As the general methodological basis of the research are used the methods of dialectics and the systematic approach of analysis including the works of Russian and foreign scientists on the problems of potential assessment of the socio-cultural sphere and increasing the effectiveness of functioning mechanisms. The methodological basis of the research are methodological provisions presented in scientific publications, legislative and regulatory acts, methods of systematic, techno-economic and financial analysis, methods of statistical groups and comparative analysis.

The analysis undertaken in the work is based on the unity of logical and historical approaches, the principle of cause-and-effect relations and reverse causality. The work used statistical and calculation research instruments. The objectives are based on institutional, economic and statistical analysis; time-series analysis; comparative and system analysis; correlation and regression analysis; organizational and economic

modelling. During the study, general scientific methods of cognition will be used: abstraction, analysis, systematization, structuring.

For obtaining a true picture during the comprehensive research practice to assess the development and effectiveness of the higher education system of culture and art, basic methods of data collection were used including monitoring of certain indicators of the cultural sphere development, analysis of statistics from Federal Service of State Statistics and Culture Ministry of the Russian Federation.

#### **IV. THE INTEGRAL POTENTIAL OF SOCIO-CULTURAL SPHERE**

According to various estimates, the "overproduction" of higher education professionals exceeds quantitative needs of labor market by half but meets the qualitative need by only 83%. As a result, many university graduates perform work that does not require such level of professional training or they are non-competitive in the labor market and without employment what confirms the negative impact of this process on the structure, quality and development of human capital. The actual goal of higher education is not acquiring of special professional knowledge but obtaining of a formal title and social status in order to have a high standard of wages in the future. At the same time, labor demand is supplied by the system of primary and secondary vocational education quantitatively by 85 – 86%, qualitatively (taking into account the level of qualification) by 43% and for middle-level specialists – by 60% [4]. There is certain vacuum in the ratio of qualitative need and quantitative demand for highly qualified professionals. Since the higher system education of culture and art affects the formation of intellectual and cultural potentials, it seems especially important to analyze the functioning of this sphere in regions.

One of the most important tasks in modern economic science is to determine the potential of socio-cultural sphere. It is clear that there are unimproved opportunities for the development of this sphere. Further study and potential assessment of socio-cultural sphere in Russia is impossible without taking into account regional specific features since each territorial subject of the Russian Federation has different conditions for economic, social and cultural development. The major sources for primary acquisition are accepted report forms. From our point of view, it seems advisable to introduce a new criterion – an integral potential of socio-cultural sphere that consists of interconnected indicators: economic, social, cultural, technological, resource, innovative. This enables to assess unimproved sources of competitive recovery at the investigated area objectively and fully. In addition, it will take into account multiplicative

effect of accomplishment of potential that is the increasing of primary employment directly in this fraction of service industry market as well as expansion of employment in interconnected industries, cost reduction of searching and hiring of qualified professionals.

It is proposed to use management methodology based on the synthesis of approaches. The holistic and comprehensive approaches determine the need to take into account all factors and their dynamics; the synergetic one provides the integration of components that form the comprehensive (integrated) potential of socio-cultural sphere. The approach to the establishment of comprehensive potential can be expressed by the following formula [5]:

$$CP = f\{Isoc; Innp; Ekp; ETex; PRp; Pk\}, (1)$$

where Isoc — the social potential; Innp — the innovative potential; Ekp — the economic potential; ETex — the technological potential; PRp — the resource (infrastructure) potential; Pk — the cultural potential.

Each potential requires assessment (calculation and measurement) and in the future – a specific decision for each subject.

#### **V. THE SPECIFICITY OF THE FUNCTIONING OF HIGHER EDUCATION OF CULTURE AND ART**

According to the Effect Monitoring of Higher Education Organizations of the Russian Federation [6], the characteristics of the higher education system in the Russian Federation includes 1264 organizations of higher education including 555 branches, 10 federal universities, 29 national research universities, 21 project 5-100 participants, 920 state and municipal and 344 private organizations. There are the following groups of educational organizations of higher education with the areas of specialization:

- military and security;
- medical science;
- agriculture;
- art;
- sport;
- transport.

Among them, 4,174,944 students who undertake higher education programs, including 2,397,227 students of full-time training, 1,941,901 students at the expense of budgetary means of the Russian Federation, 91.3% of students of state and municipal organizations, 8.7% students of private organizations. According to the areas of specialization:

- mathematical and natural sciences – 5.98 %, 155,326.95 students,
- engineering, technology and technical sciences – 31.94 %, 829,849.7 students,
- health care and medical sciences – 10.89 %, 282,859.1 students,
- agriculture and agricultural sciences – 3.99 %, 103,628.55 students,
- social science – 30.25 %, 786,077.7 students,
- education and pedagogical sciences – 8.96 %, 232,801.3 students,
- the humanities – 5.00 %, 129,957.9 students,
- art and culture – 2.99 %, - 77,791.6 students,

- national defense and security, military sciences – 0,00 %., 33.

The total number of monitoring participants includes eight federal districts with their regions except organizations of federal public authorities that provide the training of personnel to the benefit of national defense and security, law enforcement as well as organizations that did not provide information within the framework of the monitoring.

All records of organization of higher education system analyze the effectiveness of functioning in reliance on major groups of indicators for each year according to the spheres of activity of higher education institutes. For these reasons, the indicators are brought into a summary table. ("Table I")

TABLE I. THE SUMMARY TABLE OF INDICATORS ON THE SPHERES OF ACTIVITY OF THE SUBJECT OF HIGHER EDUCATION SYSTEM OF CULTURE AND ART IN THE DYNAMICS

№	Indicator	The Indicator Value of Higher Education Institute over the Years						
		2012	2013	2014	2015	2016	2017	2018
E.1	Educational Activity	83.23	87.61	85.37	89.43	87.49	91.71	87.97
E.2	Scientific Research	77.84	132.29	178.22	161.05	174.53	262.39	246.82
E.3	International Activity	13.4	12.12	12.94	14.74	15.84	16.93	16.87
E.4	Financial and Economic Activities	1243.7	1171.96	1276.8	1398.85	1705.85	1935.6	1654.5
E.5	Salary of Teaching Staff	—	—	160.61	179.28	190.85	196.68	215.2
E.6	Employment	100	99.115	90	—	90	85	—
E.7	The Additional Indicator	0.67	66.26	58.59	72.51	67.76	76.47	76.97
E.8	Infrastructure	9.23	9.41	—	—	—	—	—

The tables of the Major Information Computing Centre archives show the following spheres of activity: educational activity, scientific research, international activity, financial and economic activities, infrastructure, employment, salary of teaching staff, and the additional indicator. It should be noted that infrastructure indicators are presented only for 2012 and 2013, salary indicators are presented since 2014, and the employment indicators are not presented in 2015 and 2018.

The indicator "Educational Activity" shows heterogeneous dynamics: minimum was achieved in 2014 (85.37), maximum – in 2017 (91.71), the increment is 6.34 unities. In general, the growth dynamics sustains, the increment over the period under review is 4.74 unities – 6%.

The indicator "Scientific Research" shows strong growth, except 2015 with the lowest value, and then the numbers grow and reach their maximum in 2017. By the end of the period, the value of the indicator is again slightly declining. Over the period under review the increment is 168.98 unities – 217%.

The indicator "International Activity" is characterized by fluctuation in values and their slight growth. From the beginning to the end of the period the

increment is 3.47 unities – 26%. The indicator "Financial and Economic Activities" shows heterogeneous dynamics: minor recession in 2013 is replaced by a constant increase and it reaches its maximum by 2017, then there is a significant recession. The increment for the entire period is 410.8 unities – 33%.

The indicator "Salary of Teaching Staff" is characterized by a constant increase in values by an average of 7.25%. The maximum in 2015 is 11% from the value of 2014, the minimum in 2017 is 3% from the value of 2016. From the beginning to the end of the period the increment is 54.59 unities – 33%.

The indicator "Employment" is characterized by a steady decline in values and their lack in 2015 and 2018. The maximum value at the beginning of the period decreases by 15% by the end of the period.

The additional indicator is described in more detail on the website and includes many different criteria. During the analysis it is characterized by fluctuations of values: at the beginning of the period there is a fast growth 2010 – 2015, then the values stabilize with minor deviations in one direction or another and reach their maximum by the end of the period in 2018. The increment is 76.3 unities – 11288%.

The indicator "Infrastructure" is presented in the table in 2012 and 2013. Its value is characterized by slight growth of 0.18 unities that is 1.9%.

Thus, it can be concluded that there is an increase in values in the indicators of all spheres of activity of the higher education institution of culture and art except the indicator E.6 "Employment" that shows a decrease (since 2012, the value of the indicator was 100, in 2017 it is decreased to 85, that is 15%). The minimum increase of values is observed in the indicator E.1 "Educational Activity" (the increment is 4.74 unities – 6%), the maximum is in the indicator E.8 "The

Additional Indicator" (the increment is 76.3 unities – 112%).

## VI. THE SYSTEM OF HIGHER EDUCATION OF CULTURE AND ART IN REGIONS

For identifying the macroeconomic situation of the higher education system of culture and art in regions it seems necessary to analyze the correlation with the expenditure of consolidated budgets of RF regions for socio-cultural events from them for education (millions of rubles) drawn from the official public sources [7] ("Table II").

TABLE II. THE SYSTEM OF HIGHER EDUCATION OF CULTURE AND ART IN REGIONS 2018 – 17.

The Regions	2018				2017			
	The Number of Educational Organizations of Art and Culture	%	Student Body	Total Expenditure in the Region	The Number of Educational Organizations of Culture and Art	%	Student Body	Total Expenditure in the Region
Central Federal District	39	3.79	31326.9	766729.7	39	3.79	31326.9	730626.2
Northwestern Federal District	9	5.28	15831.5	345416.4	9	5.28	15831.5	298822.8
Volga Federal District	12	1.76	8731.05	491722.4	12	1.76	8731.05	384977.4
Southern Federal District	8	2.65	6514.8	243194.9	8	2.65	6514.8	221183.6
North Caucasian Federal District	1	0.95	1128.1	103179	1	0.95	1128.1	129036.6
Urals Federal District	7	3.4	5444.9	336347.5	7	3.4	5444.9	287781.3
Siberian Federal District	8	1.89	5871.3	259162.9	8	1.89	5871.3	168484.4
Far Eastern Federal District	5	2.46	2943.05	220501.9	5	2.46	2943.05	121249.9

The analysis shows that over the research period the quantitative indicators of functioning of higher education system of culture and art did not change and the expenditure of consolidated budgets of RF regions on socio-cultural events, on education (millions of rubles) increase at the regional scale. Far Eastern Federal District, Siberian Federal District, Volga Federal District belong to the regions with the highest growth percentage of expenditure.

## VII. CONCLUSION

The system of education of culture and art is a new aspect of economic development and certainly requires in-depth study, development and planning. The place of education in the system of formation of cultural and intellectual potential has not been sufficiently studied what could reveal insights into regional specific features of reprocessing of human capital through the system of vocational education in culture and art. The contribution of the educational system to economic growth is that it serves as a kind of "device" whereby employers can undertake the highly skilled professionals' selection [8].

From the perspective of the application sphere, in the structure of human capital the higher education system of culture and art forms humanitarian human capital that is the capital used in the field of creating new human capital (education, artistic activities, etc.).

The structure of the financial and economic activity of the education system of culture and art includes the major indicators: the revenue of a higher educational institute from all sources (thousands of rubles), the revenue from non-government sources (thousands of rubles) (%), the fraction of the revenue of a higher educational institution from non-governmental sources %, the fracture of the revenue of a higher educational institution from federal budget %, the fracture of the revenue of a higher educational institution from the budget of a constituent entity of the Russian Federation and local budget %, the fracture of the revenue of a higher educational institution from educational activity in total revenue of a higher educational institution %, the fracture of the revenue of a higher educational institution from research and development activities in total revenue of a higher educational institution %, the fracture of extra budgetary funds in the revenue from educational activity %, the fracture of extra budgetary

means in the revenue from research and development activities.

The most important factors in the development and assessment of the potential of higher education in culture and art include scientific research, salary, financial and economic activity, etc.

In human capital one of the components is that the education enhances the allocative efficiency of production and consumption, activates technical advance improves living standards of residents, fosters the development of infrastructure. According to the theory of human capital, labor market is able constantly to absorb employees with an increasing level of education and qualification upon condition that the additional expenses involved in education can be reduced. These self-correcting labor markets can function fail-safe maintaining demand for well-educated creative community on the same level as supply.

It is evident from the above that teaching support of artistic highly-skilled professionals at all stages of professional development is of great importance in the formation of the intellectual and cultural potential of the region through the education system of culture and art.

It is proposed a methodological approach to the analysis of the functioning of higher education system of culture and art. Its distinctive feature is the determining and maintaining the eligibility between the level of regional education of culture and art and the value of expenditure of consolidated budgets what in turn leads to an improvement of the strategic and competitive positions of the region in conditions of system relevance of the economy.

As a result, it is possible to conclude that the higher education system of culture and art has sufficient untapped capacity. Many economic objectives are solved by applying the strategy to this sphere. One of these objectives is to create conducive conditions for economic growth of depressed regions of the Russian Federation.

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# **Excerpts of the History of the Development of the Musical Education in Russia: L.M. Rudolf and His Role in the Establishment of the Saratov Conservatory**

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## **ABSTRACT**

**One of the first professors of the Saratov Conservatory was L.M. Rudolf, a talented composer and musicologist, a student of S.I. Taneyev. His active pedagogical, researching, musical and social activities laid the groundwork for the development of the professional musical education in Saratov. He taught several generations of gifted musicians of different specialties, formed the core principles for the work of the music theory and composition department. His scientific and pedagogical works – for instance "The Manual for the Analysis of Musical forms", "Harmony textbook" – are of great interest. Many prominent musician were L.M. Rudolf's students, such as Russian composers and musicologists Y.V. Kochurov, V.V. Pushkov, K.Y. Listov, Y.S. Soloduh I.V. Sposobin, S.B. Maksimov, A.N. Dmitriev, V.P. Shokin, S.I. Levit, L.L. Kristiansen, I.A. Tyutmanov, Y.K. Evdokimov, Azerbaijan composers K. Karayev, Z. Gadzhibekov, T. Kuliyev, S. Rustamov and many others.**

*Keywords: musical education, L.M. Rudolf, Saratov Conservatory, music theory*

## **I. INTRODUCTION**

The Saratov State L.V. Sobinov Conservatory is one of the oldest in Russia. It was founded in 1912 as the third conservatory in Russia after Saint Petersburg and Moscow. The department of music theory and composition was among the first ones and was started by L.M. Rudolf and G.E. Conus, both graduates of the Moscow Conservatory and students of S.I. Taneyev. Both were talented composers, theorists and experienced teachers. Their active pedagogical, scientific, musical, social, composing and performing<sup>1</sup> activity initiated the development of the professional musical education in Saratov and contributed to the stepping up of the cultural life in the city in general. Especially big was the role of L.M. Rudolf who brought up several generations of gifted musicians.<sup>2</sup>

## **II. THE BIOGRAPHY OF L.M. RUDOLF**

Leopold Moricevich Rudolf was born on 21 June<sup>3</sup> 1877 in Riga. His first musical teacher was his father, Moric Rudolf<sup>4</sup> who was a musical critic and teacher of musical theory. And although the lessons began quite late when Leopold was about 16 years old, he got a solid initial musical education at home, which allowed him to enter the Moscow Conservatory in 1897. At the conservatory, L.M. Rudolf attended composition classes by M.M. Ippolitov-Ivanov and theoretical classes (counterpoint, fugue, form analysis) by S.I. Taneyev. According to his contemporaries, he was among the Taneyev's favourite students. His course mates were L.V. Nikolaev and R.M. Glier. After graduation from the Moscow Conservatory with honours in 1901, the young composer worked in Moscow for a while, and in 1903 he got, on the recommendation of V.I. Safonov, an invitation to work as a teacher of theoretical musical subjects in the Saratov Musical Academy by the Russian Musical Society. 1912 he became one of the first professors of the newly opened Saratov Alexey Conservatory. His

<sup>1</sup> L.M. Rudolf and G.E. Conus acted often as conductors of the symphony orchestra.

<sup>2</sup> G.E. Conus was a professor of the Saratov Conservatory until 1920, and after the revolution 1917 was even its director for a year and a half, but after that returned to Moscow and continued working at the Moscow conservatory.

<sup>3</sup> According to other sources 31 August 1877

<sup>4</sup> M. Rudolf was an author of a big musical dictionary that held the "data on composers, musical institutions, particular pieces etc." [1].

energetic and versatile professional activity made up a whole epoch in the life of the conservatory and laid the foundation for the establishment of the Saratov musicology and composition school. In 1930, L.M. Rudolf had to leave Saratov for reasons beyond his control. In 1930 – 1932 he worked at the "rabfak", or workers faculty, by the Leningrad Conservatory and musical academies in Leningrad. In 1932 he moved to Baku where he became the head of the music theory department of the Azerbaijan Conservatory and the chief editor of a musical publishing house. The diverse talent of Rudolf was revealed in that period very vividly. He finished and published his research and methodological works "Harmony text and task book", "Piano Harmony Exercises". In a short time he mastered Azerbaijan language so well that he even compiled his own Russian-Azerbaijan dictionary that included 20 000 words. He studied and arranged Azerbaijan folk songs and made an instrumentation (together with R.M. Glier) of the opera "Nargiz" by M. Magomayev. Among the students of Rudolf in the Baku Conservatory were the most famous Azerbaijan composers – K. Karayev, Z. Gadzhibekov, T. Kuliyev, S. Rustamov. L.M. Rudolf died 21 April 1938 in Baku.

### **III. L. M. RUDOLPH'S PEDAGOGICAL, MUSICAL AND SOCIAL ACTIVITIES IN SARATOV**

L.M. Rudolph came to Saratov in 1903. That was time of a noticeable animation of the musical life in Saratov, and the professional music education was in the making. On the initiative of its director S.K. Eksner, talented and highly qualified teachers were invited to work at the Saratov Musical Academy (and later at the conservatory): Pianists A.P. Rahmanov and I.A. Rosenberg, brothers Y.Y. and E.Y. Gayek (a violinist and pianist), a violinist V.V. Zayts, cellists M.Y. Gordel, S.M. Kozolupov, a trumpeter V.G. Brandt, singers M.E. Medvedev and Eichenwald-Dubrovskaya, a prominent theorists G.E. Conus. L.M. Rudolf was one of them. The musical academy thanks to the enthusiasm of S.K. Eksner got a new building, especially built in the center of the city. The academy had over 600 students and was steadily developing towards becoming a conservatory. A young talented composer took a worthy place there and got actively involved not only in teaching, but also in performing. He taught theoretical subjects, composition and piano. He often took part in a concert as a choir conductor or a concertmaster accompanying singers, and of course, he was the author of many pieces performed. The newspapers of that time often contain reviews of those performances<sup>5</sup>.

<sup>5</sup> Numerous references to the concert performances by L. M. Rudolph are found in the monograph of V.E. Hanetskij about the history of musical life in Saratov at the beginning of the XX century [2].

L.M. Rudolf's teaching activity was of great importance for the improvement of the training level of all the students of the musical academy, regardless their specialty. At the same time, it marked the beginning of a true professional education in music theory and composition in Saratov. He passed to his students his extensive knowledge, instilled in them love of art, developed the pedagogical traditions of his teachers, the great representatives of the Russian classical school, S.I. Taneyev and P.I. Tchaikovsky. Having not only a musical, but also a pedagogical talent, Leopold Moricevich quickly gained authority among both his students and his colleagues. In 1912, after the musical academy was transformed into the conservatory, L.M. Rudolf received the title of professor.

His main achievement was the organization of a systematical and serious teaching of musical theoretical subjects as a foundation for a professional musical education. From the very beginning of his pedagogical work in Saratov, he consistently improved the content and methodology of teaching theoretical courses, worked hard to raise the level of theoretical training of the graduates of the musical academy and the conservatory in all departments. Thanks to the Rudolf's efforts, the number of musicology students grew and their achievements became more prominent. For the first time there appeared composers among the graduates. In 1912, composers A. Zeider and I. Golikov graduated from the academy from the class of L.M. Rudolf, and in 1915 I. Golikov and I. Tulupnikov graduated from the conservatory.

At the Saratov conservatory, L.M. Rudolf taught hundreds of students with different major subjects. Some of them later became prominent composers and musicologists. Among them are composers Y.V. Kochurov, V.V. Pushkov, K.Y. Listov, Y.S. Soloduhov, musicologists I.V. Sposobin, S.B. Maksimov, A.N. Dmitriev, V.P. Shokin, S.I. Levit, L.L. Kristiansen, I.A. Tyutmanov, Y.K. Evdokimov and many others. They respected their teacher deeply, admired his love of music, flexible mind, encyclopedic knowledge

Professor Rudolf's pedagogical method is brought to life with great clarity in the memoirs of A.N. Dmitriev<sup>6</sup>, one of his most talented students. He noted that Leopold Moricevich "told a lot about Taneyev, about his creative interests, his lessons, and his favorite works. In Rudolf's vivid and imaginative presentation, all this sounded extremely interesting, and through the stories about Taneyev, the image of P.I. Tchaikovsky also clearly shone through. As you know, among the

<sup>6</sup> A.N. Dmitriev (1908 - 1978) was a musicologist, pianist, conductor, doctor of arts, and professor of the Leningrad N.A. Rimski-Korsakov Conservatory. He was born in Saratov and studied at the Saratov Conservatory as a pianist (under P.K. Pries) and a composer (under L.M. Rudolf), later at the Leningrad conservatory (under B.V. Asafiev).

three greatest geniuses who were worshipped by both Taneyev and Tchaikovsky — Bach, Mozart, Beethoven — the first place in their deepest human sympathies belonged to Mozart. This composer was literally idolized by both Taneyev and Tchaikovsky. Of course, L.M. Rudolph shared the same sympathies and passed them on to us, his students. In addition to classes at the conservatory, to working out the necessary theoretical themes, Rudolph played a lot of various works (by the way, with me a quatre mains)" [1].

L.M. Rudolph was a talented composer, the author of cantatas for choir and symphony orchestra, chamber works, including two piano trios (d-moll and G-dur) and a g-moll string quartet. According to his contemporaries, the best works of L.M. Rudolph were romances with the lyrics of M.Y. Gordel. The composer also created piano pieces, works for violin and piano ("Elegy"), arrangements of Russian and Azerbaijan folk songs and other works. Many of them were published during the author's lifetime, but most of them, unfortunately, have not been preserved to our time. In his work, L.M. Rudolph developed the traditions of P.I. Tchaikovsky, S.I. Taneyev and other representatives of the Russian composition school. His music is coloured with lyric and dramatic tones. It is beautiful, expressive, full-blooded, characterized by whimsical colorfulness of the harmonic language, intensity of development, polyphonic thinking.

The works of L.M. Rudolph were often performed and enjoyed success with the public. For example, in March 1914, at the celebration of S.K. Eksner who left the office of the conservatory director in the Great Hall the singer Eichenvald-Dubovskaja performed L.M. Rudolph's romances with the lyrics of M.Y. Gordel accompanied by M.L. Presman. On 16 March 1917 at the "Evening of Freedom" dedicated to the day of the Paris Commune the "Anthem to the freedom fighters" with the lyrics of M.Y. Gordel evoked a hearty response from the audience. Performed by a symphonic orchestra and a choir, "it provoked recalls and a storm of applause. The author who conducted personally was presented with red flowers" [3]. This remark by N.F. Taube, an expert on the history of the Saratov Conservatory, paints vividly the atmosphere of the evening, the enthusiastic response of the audience inspired by the revolutionary ideas of that time and their musical expression. Besides, it characterizes another important side of L.M. Rudolph's versatile activity – his conducting. He was known not only to conduct the performances of his own works, but also to act as an interpreter of the musical classics. This can be confirmed by the fact that among the big events in the concert life of the year 1912 many listeners remembered a symphony concert with works by Beethoven under his direction.

But perhaps the most significant and important event was the solemn concert to the opening of the Saratov Conservatory. Rudolph wrote for it a "Cantata to Honour of the Art of Music" with the words of a cellist M.Y. Gordel, another professor of the Conservatory and his constant collaborator. It was performed under Rudolph's direction and sounded as a grand anthem to music and beauty. However, the musical imagery of this short one-part work is ambiguous. The cantata begins with a rather somber opening theme, played by a French horn solo against a background of strings in the key of f, slowly, softly and sternly. This theme is extremely important for the whole subsequent development, because from its intonations, which connect the interrogative of the ascending quartet with the impotent chromatic descent and the general predominance of the descending movement, the entire thematic material of the cantata grows later, the character of which is gradually transformed accumulating energy, orientation upwards, rhythmic certainty and effectiveness. The tonal-modulatory development is very intense and reflects the movement from the mysterious twilight to light and joy, it covers a wide range of keys, forming several waves and gradually conquering new peaks, then again retreating into the shadow, finally leads to the affirmance of the radiant F major. This is how the composer expresses by means of musical language the idea of finding harmony, meaning and happiness in the pursuit of the beauty of an eternal art that gives strength to overcome life's adversities.

The author's manuscript of the score and orchestral parties of the cantata, stored in the archive of the conservatory library, was written, although with all care, but in pencil. Over time, it became unusable for the performing. In 2012, the composer V. S. Mishle edited and computer-typed the text of this remarkable score, which has become a precious historical document. On the eve of the 100th anniversary of the Saratov L.V. Sobinov Conservatory and the 135th anniversary of L.M. Rudolph's birth the cantata was published [4].

An integral part of L.M. Rudolph's life was musical educational work. He often gave lectures on music, opening remarks before concerts, addressing a wide variety of listeners, from students of the Conservatory and regulars of symphony concerts to students of the music academy and the public new to the art of music. There are many references to such addresses preserved. V.E. Khanekiy tells how before the first concert of the string quartet of the Proletarian music school in the season 1922–23 L.M. Rudolph made an opening speech about the history of chamber music in general and specifics of a quartet as a genre [5]. A prominent event was the first conservatory student musical assembly dedicated to the works of J.S. Bach that was held on 13 December 1922. The newspaper "Saratovskie

Izvestiya" wrote about it: "The aim of the assembly is the most possible artistic development of the students through acquainting them to the works of the great masters... An extensive program was preceded with an elaborate report on the life and works of J.S. Bach. A very active participant of this students' endeavor was Professor Rudolf" [5].

Leopold Moricevich's musical, social and organizational activities were very fruitful. He was a member of the Artistic Council of the Conservatory, represented it often in various public organizations, and actively participated in the creation of new music schools and institutions. So, in 1916 at the Society of People's Universities of Saratov on the initiative of the Conservatory professors L.M. Rudolph, B.K. Radugin, N.I. Speransky a music section was opened (with Rudolf as a chairman). It developed and implemented the creation of the People's Conservatory in Saratov to introduce music culture to the general population. This was of great importance for the democratization of music education in Saratov. L. M. Rudolph was unanimously elected as the head of the new educational institution and led it for more than ten years. The basis of the People's Conservatory were choral classes with a three-year course of study and mandatory study of elementary music theory and solfeggio. Later, piano classes were also opened, and later on the basis of the People's Conservatory a music school was formed and still exists today. L.M. Rudolph was not only its founder, but also its first director.

In the 20s, L. M. Rudolph belonged to a Board that directed the activity of the whole Saratov musical district consisting of five governments. He was a member of a musical-pedagogical section of the Department of Arts that presided over the work of all musical educational institutions in the city and the region and pursued preservation, protection and development of the musical culture.

L.M. Rudolph's contribution to the development of the Russian musical education and awareness was highly praised not only by his colleagues and numerous students, but also by the state. In 1922, he was awarded the title of the Hero of Labour. The honoring of the 47 awardees, among whom were other Conservatory professors M.E. Medvedev and G.K. Ershov, took place on 29 October and timed to the 250th anniversary of the Russian theatre.

On 1 March 1926, a festive concert dedicated to the 25th anniversary of the scientific, pedagogical and creative activities of professor L.M. Rudolph was held. According to N.M. Tsyganova<sup>7</sup>, professors of the

<sup>7</sup> N. M. Tsyganova is a pianist, the sister of D.M. Tsyganov, one of the first graduates of the Saratov Conservatory, who later devoted many years to teaching within its walls. She was the first head of the general piano department, Edited some of the L.M. Rudolph's works.

Conservatory M. I. Gelever, M. Gorodinsky, M.V. Tarotin, B.K. Radugin, A.M. Pashalova took part in this concert. D-moll String Quartet, d-moll trio for violin, cello and piano, b-moll polonaise for piano and romances "I created a whole moment", "My poor friend", "Lily of the Valley" were performed.

#### **IV. SCIENTIFIC AND PEDAGOGICAL HERITAGE OF L.M. RUDOLPH**

Scholar work of L.M. Rudolph was a very important part of his many activities. As a respected theorist, he took part in editing the scientific legacy of his teacher, S.I. Taneyev His own extensive knowledge and long-term teaching experience Leopold Moricevich summarized in his research and methodological works. These include "The Manual for the Analysis of Musical forms" (Saratov, 1914)<sup>8</sup>; "Revision Exercises for the Piano Harmony" (Baku, 1936); "Harmony textbook. A Practical Course" (Baku, 1935, 1938), "Piano Harmony Exercises" (Baku, 1936, 1961, 1969). Nowadays these books are a bibliographic rarity, but they are of great interest both for teachers of theoretical musical subjects and everyone who is interested in the development of the Russian musicology and music pedagogy.

The Saratov conservatory library takes pride in having a "Manual for the Analysis of Musical Forms Compiled for the Classes of the Saratov Alexey Conservatory by Professor L.M. Rudolph", published in Saratov in 1914<sup>9</sup>. It is one of the first textbooks of this kind in Russia [7]. I.A. Tyutmanov said about the value of this work: L.M. Rudolph "in a clear and accessible form briefly and thoughtfully describes the main types of polyphonic, homophonic and cyclic forms, in relation to the course called "encyclopedia of music" that existed at that time in the curriculum of the Conservatory. At the same time, the textbook contains a number of new elements, in comparison with the manuals of other authors that were used in the educational practice of that period. In particular, theoretical information about counterpoint and imitation-canonical forms reveals a direct connection with the ideas of S.I. Taneyev" [8].

It is well-known that in the period of its establishment the Russian analytic school was under

<sup>8</sup> Now a reissue of this work is being prepared at the conservatory with the commentary by the art history PhD, the assistant professor of the music theory and composition department E.V. Ponomareva.

<sup>9</sup> I.A. Tyutmanov, professor of the music theory and composition department of the Saratov conservatory, a Rudolf's student and the author of an essay "The music theory and composition department" written in 1961 to the conservatory's 50th anniversary, mentioned that "The Manual for the Analysis of Musical forms" was written before the conservatory opened, in 1911, when Rudolf was a teacher of the Saratov music academy [8]. N.M. Tsyganova evidenced the same [6].

great influence of the German musical-theoretical tradition. It makes perfect sense that L.M. Rudolf's textbook is based on the systematic differentiation of musical forms from the books of A. Marx and L. Bussler. The terminology of elementary structure units (motif, period, move), the list of basic forms (from song to sonata) shows that L.M. Rudolf didn't claim any scientific or methodologic novelty but insisted on the practical goal of his work. That makes so important the idea that this manual was to be used by the students under the supervision of the author himself.

In the preface to his work, the author emphasizes its practical purpose, points out that this is a summary of a training course that does not involve a lengthy presentation of the material.

All the training material is divided in the "Manual..." into 5 "sections", within which the most important topics are highlighted:

- Counterpoint (simple and complex);
- Polyphonic forms (canon and fugue);
- Homophonic forms (cadences, motif, phrase, sentence, period, extension and contraction; song form; variations; complex song; features of large musical forms (themes, move, coda); rondo form; sonata form; sonatina form);
- Cyclic forms (suite, sonata, cantata, oratorio, opera, cyclic dance forms);
- Classification of musical works (by composition of performers; by origin; by special purpose or place of performance; by internal content).

Each section is divided into paragraphs (total of 211) where definitions of certain concepts are formulated succinctly and clearly. There are many references to specific musical works, but there are no musical examples themselves (they were obviously published separately and, unfortunately, have not been preserved). The general narrative style is extremely strict, and even dry. In general, the book is a detailed encyclopedic guide to polyphony and analysis of musical works, provided with an index of terms and titles found in the text. All the more unexpected in this context is a rather lengthy discussion about "absolute" and program music that concludes the book (§§ 204-211). Here the author departs from the chosen style and allows himself to speak freely and picturesque. This fragment, which is a complete essay on program music, could equally be part of a scientific study on the psychology of musical perception (quite actual even today), and a wonderful introductory speech to a concert, which allows us to judge indirectly the skill of L.M. Rudolph as a lecturer who opened a beautiful and complex world of music to his listeners. The depth of thinking, the emotionality, the impeccable logic, the

ability to speak simply about complex things are the qualities that should have distinguished L.M. Rudolf as a speaker.

Of great interest is the last section of the textbook, "Classification of musical works" that shows how the problem of form and genre was understood in the music theory at the beginning of the last century. An author's systematization of musical genres ("arts of music" in Rudolf's wording) grouped on the base of four criteria is presented. These criteria are "composition of instruments", "origin", "intention", "content"<sup>10</sup>. One should notice that long before the classifications of T.V. Popova, A.N. Sohor, V.A. Zukkerman etc such distinction of musical genres pre-existed the functional genre theory of E.V. Nazajkinskij where functions of different genres are summarized in the triad of "communicative, tectonic" and semantic functions [11].

He also paid a great attention to the theory and practice in the course of harmony. In 1921, he revised a short textbook written by him before the opening of the conservatory, added new information and musical examples, developed the most complex topics in detail, such as "Modulation", "Accidental dissonances (non-accord sounds)". "Chromaticism". Later, L.M. Rudolph returned to his textbook for harmony repeatedly, changing and supplementing specific places and the general layout. The final version was published in 1938 in Baku, where the author worked in the last years of his life.

It is interesting that L.M. Rudolf did not settle upon completing this textbook, in 1921 he outlined a perspective plan for building a harmony course. The description of this plan consisting of seven sections and covering different areas of studying this subject we can find in a manuscript by I.A. Tyutmanov [8]. Each section was conceived as an independent part of the overall set of classes for a student. As a whole, this complex, according to Rudolf himself, should have become a "way to achieve complete, comprehensive and lively harmony education" [Ibid.]. He assumed a comprehensive coverage of all forms of educational work:

- Brief presentation of theory (textbook).
- Comments on the theoretical presentation.
- Harmonic education of hearing (manuscript 1928/29).
- Harmony for piano (Baku, 1936)
- Collection of tasks and exercises (1938).
- Harmonic analysis.

<sup>10</sup> An analogy can be drawn to the genre classification of V.A. Zukkerman with question-criteria where, by whom, whom for, what for is music performed [10].

- The modern harmony.

Unfortunately, we do not have exact information about how fully this plan was implemented, because not all of the listed training books were published, although they were written. But it is clear that the comprehensive course of harmony considered both theoretical and methodological problems of teaching, as evidenced by the cited by I.A. Tyutmanov preface from the textbook of the year 1921: "The theses making up the content of the part one find a broader development and perhaps a full scientific justification here (in part two), partly based on physics and partly on psychology. This part should make the first one suitable for self-education, as well as help a less experienced teacher to get on the right path. For this last purpose, it contains many instructions, pedagogical techniques and methods of apparent explanation, drawn by the author from his own long practice" [8].

The works of L.M. Rudolph were of great theoretical and practical significance for the development of methods of teaching musical theoretical subjects in our country. They were republished after the author's death ("Exercises in harmony at the piano", Baku, 1961).

## V. CONCLUSION

Pedagogical, scientific, educational, organizational, musical and social, performing activities of L.M. Rudolph who, according to I.A. Tyutmanov, was "tireless and ardent enthusiast in the field of music education at all stages of its development" [8], was of great importance for the formation of the young Saratov Conservatory and for the development of the city's cultural life. It laid the foundation for the whole future work of the music theory and composition department, defined the style and methods of its work based on the high professionalism and loyalty to the traditions of the Russian music school. Students of L.M. Rudolph continued the traditions inherited by him from the giants of the Russian composing and music-pedagogical school – P.I. Tchaikovsky and S.I. Taneyev not only in Saratov, but also in different parts of our country including Moscow, Leningrad, and Baku, which made a great contribution to the development of the Russian music education as a whole.

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# The Role of Literary Education in Semiotics of Professional Behaviour: A Socio-cultural Study of Russian Students

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## ABSTRACT

**This paper attempts to trace cultural continuity between generations in the Russian context by studying a correlation between the cultural background of Russian students, acquired especially through their literary education, and their semiotics of behaviour, in particular their ethical choices within a business environment. To this end, the results of a recent sociological study will be analyzed. One aspect of the study was to uncover the cultural background of the respondents through their literary preferences, resulting from the role of literary education in their life, so that it can be then juxtaposed to their ethical choices in the hypothetical business context. We aim to test our conjecture that, despite the sweeping process of globalization, the national cultural and moral values, which in Russia can be traced back to Metropolitan Hilarion in the 11th century and are firmly imprinted in the Russian literary heritage, continue to live on and, to a large extent, shape the outlook at life of Russian youth. As is well known, Hilarion was one of the first to proclaim that our inner law is prevalent over the external law, established by the state. This philosophical heritage is transmitted, in particular, via classical Russian literature, as the analysis of the results of the sociological survey demonstrates. It thus highlights the importance of literary education in Russia, and stresses the unique features of Russian thought, which ultimately puts mercy above justice.**

*Keywords: cultural continuity, literary education, moral values, Russia's students, sociological survey, classical Russian literature, economics and culture, law, justice, mercy*

## I. INTRODUCTION

There is little doubt that the processes of globalization have deeply affected Russia, and, for that matter, the rest of the world. Almost thirty years have passed since the collapse of the Soviet empire. During this time, Russia has radically changed its political and economic orientation, which could not leave the cultural sphere unaffected. The era has changed, and a new generation has grown up: much more technological, free and open to the world. It would seem that this is a generation of other values, significantly more oriented towards the world of capitalism and Western democracies. However, the struggle between the old and the new, between the "conservative" and "progressive", traditional and innovative, pertaining to either Slavophiles or Westernisers, did not disappear; if anything, it has escalated. This struggle in the form of ongoing intense debate can be observed in all areas of the country's

cultural, social, political and economic life. One can observe it in the scientific literature as well, which describes the current situation and the processes taking place in society.

For example, cultural scientist and philosopher Igor Yakovenko believes that Russia is leaving the historical scene, since traditional Russian culture is "uncompetitive and therefore needs to be transformed to a more competitive culture" [1]. The latter is, obviously, the culture of Western countries, which is being increasingly associated with commerce, with a market economy, adopted in Russia too since the collapse of the Soviet system. The new realities of Russian life deny and, ultimately, cancel old values. "The absolute imperative of survival has entered into an insoluble conflict with the imperative of fidelity to innate culture, which the outgoing culture translates into the psyche of its carriers" [2], notes Yakovenko. Indeed, sociological studies show that the values of youth, in comparison with the older generation, are

more oriented towards Western liberal values. The attitudes and aspirations of young people, especially students, are changing towards greater individualism and rationalism, characteristic of Western culture, as well as hedonism. As a result, as many authors note, there is a stratification of young people into two groups: those who are closer to Western values and those who are inclined to traditionalism (see on this, for instance, [3], [4], and [5]).

And yet, to a large extent, cultural continuity continues to persist, since the deepest values that guide the life of society are changing extremely slowly and extremely reluctantly. In this paper, we want to show how, despite the very significant impact of globalization and the value reorientation towards the West which is undoubtedly taking place, Russian students nevertheless continue to inherit this continuity in many respects. We will demonstrate this phenomenon based on the results of our sociological research, the purpose of which was to identify a correlation between cultural, especially literary, heritage on the one hand, and the economic behaviour of respondents and their business ethics, on the other. This, in turn, leads to a continuing discussion of the role of literary education and the continuity of moral values in contemporary Russia.

## II. CULTURE AND ECONOMICS

First of all, let us emphasize the inextricable and very important connection between culture and economics, which is becoming more and more obvious in the modern world. Thus, Richard Lewis points out in his works that instead of theories of economic and genetic determinism that have turned out to be untenable, one should talk about cultural determinism [6]. In Russia, at the dawn of perestroika, the writer and thinker Fazil Iskander persistently stressed that the mistake of Marxism (which, he feared, post-Soviet Russia might repeat) was the idea that “economics is the basis, and the rest is the super-structure. The state that lives by this law is doomed, it already carries the larva of death in itself. That’s why the Soviet state perished” [7]. According to Iskander, “what is most important in a person is central to human society and the state as well”, and “the most important thing in man is conscience”. At the same time, he argued that, paradoxically, “a state where economics is the basis is, first of all, doomed to die economically”, because “in such a state economics is run not by professional economists, but by ideologists from economics” [8].

A number of works studying the relationship between culture and economics indicate that attempts to build an economically successful state without taking into account social factors and cultural traditions – in other words, without taking into account the national mentality – are doomed to failure. And if by an

economic person – homo economicus – we mean a person of rational economic behaviour, that is, able to make informed decisions, calculating options and always striving for the greatest profit, then the question asked by some authors: “How representative is homo economicus in Russia?”, certainly seems appropriate [9].

Indeed, as Russian philosophers of the Silver Age tried to prove, Russian people are traditionally oriented more to the common good than to acquiring personal wealth – a striving which they see as almost shameful. It seems paradoxical that the Soviet power, having largely destroyed both the moral and social foundations of the old Russia, nevertheless exploited and developed precisely this imperative that the public is above the personal, and the thirst for profit and personal wealth is a shameful characteristic of the immoral class of the bourgeoisie. And although few people took the political doctrines of socialism seriously, especially in the late Soviet era, the orientation toward the shame of being wealthy and the nobility of self-sacrifice was deeply rooted in people’s minds – precisely because it was based on the fundamental features of Russian mentality.

Some Russian economists have developed this idea – about the orientation of Russian cultural consciousness towards the common good, which stands in the system of values much higher than personal wealth acquisition and profit increase – applying it to economics as a whole. For them, it was precisely the emphasis on the social and moral aspects of economic development that was important, and they focused on examples of such a worldview in a global context. So the famous Russian economist Dmitry Lvov relies on the thoughts of Friedrich List, a German economist and publicist of the 19th century, who argued that “there is no world of wealth! The concept of the world can only be spiritual or alive... How can we talk about the world of minerals, for example? Eliminate the spiritual basis and everything that is called “wealth” will become a lifeless substance. Remember what happened to the treasures of Carthage and Tir, to the wealth of Venice palaces when the spirit had gone from these heaps of stone?” [10].

Economists who think in this way take into account the inextricable link between economics and culture in their proposals for economic development. They also argue that the Russian reforms of the 1990s largely failed precisely because they did not take into account this connection between economics and the spiritual characteristics of the nation, its mentality and cultural traditions [11]. Examples of other countries can also teach us how important it is to take into account the existing national culture. For example, in Italy in the 1970s, attempts were made to carry out economic reforms throughout the country according to a single model, but as a result, the difference in development

between the North and the South turned out to be very significant, precisely due to different local cultures inherited from earlier times [12].

Returning to the peculiarities of the Russian tradition, it should be noted that here the idea of an “economic person” has always been the subject of debate and has been questioned not only in the academic environment, but also far beyond. It must be remembered that at the turn of the 19th and 20th centuries, not only Russian political economy, but also national economic science as a whole, was characterized by universalism in the approach to the analysis of economic phenomena, by a social orientation, and by the shift from purely economic research to the field of philosophy. This can be clearly seen in the works of the famous economist, philosopher and religious thinker of that time Sergiy Bulgakov, who strongly criticized the concept of “homo economicus”. It was important for Bulgakov to reconcile political economy with the ethical principles of Christianity. He interpreted the concept of “economic man” in the most negative way, calling the latter a “counting line”, a person who “does not eat, does not sleep, but adds up interests, striving for the greatest profit at the lowest cost” [13]. A further example of this way of thinking is another famous hero of the Silver Age – the philosopher Vasily Rozanov – in whom the ideas of hoarding aroused indignation, reaching the complete denial of economic progress as such. Thus he declared a “normal” life to be the life “of poverty and labour”, “with prayer, with heroism and not even thinking of becoming rich”! [14]<sup>1</sup>

As we have argued elsewhere (see, for example, [15]), such well-known areas of Russian social thought of the mid-19th century as Westernism and Slavophilism, which still permeate the most diverse aspects of Russian culture, have even penetrated into economic thinking. The struggle between them manifests itself in two currents of modern economic science that can conditionally be called economic liberalism and economic conservatism. At the same time, it is important to understand that the debate between modern Slavophiles and Westernisers (in particular, in the economic field) is essentially a discussion about fundamental life values.

Of particular interest here is the fact that, despite the sometimes polar points of view, a certain tendency can

<sup>1</sup> It would be appropriate to recall here that, on the whole, the idea of progress as it evolved in Western culture has been traditionally alien to the Russian cultural consciousness: as far back as ancient Russia, public feeling was not for constructing the future, but for looking back to the past – in the attempts to equal the ancestors, “to be like the early princes”. This orientation toward cultural continuity, which was subsequently interrupted several times (in particular, by the Soviet regime with its artificial dream of a brighter future), nevertheless, every time stubbornly returns to the field of historical memory of the people.

be traced, which is in some way characteristic not only of the Slavophiles, but also of Westernisers – an orientation toward the inner world of man rather than towards legality. Fazil Iskander expressed this peculiarity very succinctly, saying that “a Russian person is strong in his ethical striving, but weak in obeying the ethical laws. A mighty ethical striving perhaps results from a horror of encountering ethical lawlessness. What are the results of all this? Great literature and feeble statehood” [16]. We find the sources of such a worldview in the ideas of the first Russian Metropolitan Hilarion of the 11th century. He taught that law is only a shadow of the truth rather than truth itself, since it was established by state power rather than divine power, and hence it only has judicial, not moral content [17]. Nine centuries later, the philosopher Ivan Il’in argued similarly that “law is an external order of life. However, if this external order is detached from the inner states of human spirit, if it is not created and accepted by them or does not grow from their maturity and their autonomy, then it degenerates, withers, abases a human being, and, when disintegrating, it destroys spiritual life” [18].

### III. RUSSIAN LITERATURE AS A ROOT OF THE INNER LAW

Where do these basic attitudes come from, how are fundamental cultural values transmitted? By and large, this happens through classical Russian literature, which is an alphabet of sorts of Russian mentality. In the Russian context, it was literary discourse that traditionally absorbed all the others, including politics, economics, and philosophy (so the fact that Fazil Iskander combined literature and statehood in the quote above is not accidental).

Russian literature is traditionally considered to be one of the most conscience-oriented in the world. Its distinguishing feature is its striving for the abyss, for eternal questions (called ‘cursed’ in Russian culture), which have no solution, but penetrate the very essence of human predicament, the insoluble tragedy and beauty of existence, the nature of eternal universal human values. Sergei Averintsev, speaking with a certain degree of caution about Russian cultural constants, especially emphasized the tendency to individual (rather than institutional) heroic effort, to asceticism and self-sacrifice [19]. Adherence to an inner, rather than an external law – that is, the problem of conscience – has always been at the centre of Russian cultural debates. Thus one of the main maxims developed by Russian thought is the belief that justice is above the law, and mercy is above justice.

In this vein, Yuri Lotman, characterising Pushkin’s late writings, notes that “at the heart of the author’s position is a search for political relations that elevate humanity into a state principle, i.e., not replacing

human relations with political ones, but turning politics into humanness” [20]. In other words, “Pushkin dreams of forms of state life based on truly human relationships” [21].

For a law-abiding Westerner, this formula is not entirely acceptable, because above all else in the Western, especially Anglo-Saxon tradition, there is an objective law, the legislation, and not subjective personal feelings. This seems, of course, correct on both sides of state borders, if only because the decision-making about the fate of people depends, in this case, on a well-established system, and not on the unpredictable will of individuals. However, the extremely developed legal system has its own downside. Turning again to Iskander, “Now in Russia the prevailing spirit in life is lawlessness. But let’s imagine that the law has triumphed, and obedience to law becomes the primary spirit in life. Then, having reigned in society as the main spirit in life, does the law not replace conscience? [...] If the law becomes life’s pivotal principle, conscience wanes. But no matter how much laws are developed and govern the life of society, there have always been, are and will be occasions in life where a person must act in accordance with their conscience. But how can they act in accordance with their conscience when it has withered away? And it withered away precisely because the laws developed well and people became used to restricting themselves only by the law?” [22]. Here we can see in a nutshell the main feature of Russian thought – its focus on human conscience, on issues of morality, its anthropocentrism. “Russian philosophy [...] is most preoccupied with the topic of the human being, of his fate and ways, of the meaning and purpose of history. First of all, this is reflected in the degree to which moral problematics predominates everywhere (even in abstract questions): here lies one of the most effective and creative sources of Russian philosophizing” [23].

It can be argued that Russian writers’ turning to religion in their works was dictated above all by their search for answers to moral problems. Thus Dostoevsky, for example, had been tormented all his life by questions of faith, though not abstractly but in direct connection with the problem of the meaning of life. His penetration is unparalleled, into the very depths of the human psyche, into (long before Freud!) the ‘subconscious wells of darkness within his readers themselves’ [24] of which those readers were often unaware. In fact, Dostoevsky to a large extent continued the traditions of Western European irrationalism, which basically resisted the ideas of the Enlightenment. Indeed, the central theme of his novels was the theme of suffering as a necessary and inalienable element of human existence, while the main task and goal of the Enlightenment was to separate humanity from suffering forever. Dostoevsky understood not only the absurdity, but also the immoral

effect of such plans, and sought to show how, having separated from suffering, a person is separated from his conscience and turns into an insatiable animal. The writer was clearly aware that no external, that is, socio-political changes could bring happiness to mankind until inner changes took place and everyone reformed their own soul. That is to say that he, in fact, continued that tradition dating back to Metropolitan Hilarion, which was discussed above.

It was among the goals of our sociological survey to trace the influence of this tradition on the minds of recent schoolchildren (current students) in their moral choices within the framework of their professional future (especially related to creating a personal business).

In modern Russia, classical Russian literature is still an integral part of the school curriculum. Despite the fact that the post-Soviet society as a whole has ceased to be literary-centred due to (apparently inevitable) devaluation of the artistic word as a consequence of the newly acquired freedom of speech, Russian classics continue to contribute to national pride. In this sense, Russia continues to measure itself in Pushkin’s terms, and still remains within the comprehensive framework of the slogan “Pushkin is our everything”. Love for Pushkin is unconditional and “obligatory”, which our survey also confirms; in this sense, the “Pushkin” component of our respondents’ answers is not very informative, although it does not, of course, rule out a true and unforced love for a national genius and his ideas. However, the situation with other writers is more instructive and interesting, as it is not so predictable and categorical. Thus we can assume with a degree of certainty that those, for example, who prefer Dostoevsky – voluntarily or involuntarily, consciously or unconsciously – fall into the magnetic field of his philosophical searches and those fundamental ideas that were discussed above. In particular, the idea of conscience and search for the truth, the determination to confront injustice, even if it contradicts the external way of life (the law), is of undoubted importance for Dostoevsky’s fans.

In our sociological survey of Russian students, our goal was to identify the hypothetical relations of students with the law and the correlation of these relations with the cultural (first of all, literary) baggage of respondents. The survey involved 800 students from five cities of the country: Moscow, Voronezh, Tyumen, Astrakhan, and Tver’. The range of disciplines covered more than eight subjects, including economics and law, other social sciences, art and design, technical and natural sciences, mathematics, and information technology. The age of respondents varied from 17 to 25 years. At the first stage, we wanted to find out, even if only theoretically, whether students are going to be guided by the law (understood as a legal norm) or want

to act “in fairness” (that is, guided by their conscience) if “law” and “justice” come into conflict. Note that a similar dilemma, as discussed above, often arises in classical Russian literature, where heroes tend to act according to their conscience, that is, in fairness – according to the inner law, even if it conflicts with the external law. This line is consistently developed by

Pushkin; the same spirit, as already mentioned, permeates Dostoevsky’s novels as well.

**IV. ANALYSIS OF THE SOCIOLOGICAL SURVEY’S RESULTS**

The results of the first stage are presented in "Table I".

TABLE I. DISTRIBUTION OF ANSWERS TO THE QUESTION: “IF AN ENTREPRENEUR SUDDENLY FINDS HIM/HERSELF IN A SITUATION WHERE FOLLOWING THE LAW DOES NOT SEEM JUST/FAIR TO HIM (HER), HOW DO YOU THINK YOU SHOULD BEHAVE?”

Behaviour type	% of respondents
Comply with the law first, and only then attempt to restore justice	36.2
Act in fairness (as you deem just), and only then fight to rectify the law	11.7
It depends on the specific situation.	44.0
Difficult to answer	8.1

We see that those who are prepared to comply above all with the law comprise less than half of the respondents. Although only 11.7% definitely choose justice as their priority, the majority does not rule out the possibility of breaking the law for the sake of justice. This is a very convincing result.

Our hypothesis was that the students’ views were related to their cultural, and above all literary, baggage – namely what books they had been brought up on, and who was their favourite writer. Of course, this is not the whole “culture”, but, given the inertia of the literary-centred attitude that prevailed in pre-perestroika Russia, as well as the axiological power of the Russian classical heritage, such a hypothesis is entirely valid. The list of authors named by the students as their favourites turned out to be quite extensive. It included a variety of authors including novelists, poets and scholars, from Sigmund Freud to Agatha Christie, Joseph Brodsky and Vladimir Mayakovsky, Haruki Murakami and Dmitry Glukhovsky. To analyse these data, we used a special calculating method to establish authors' frequency scores (based on the frequency of their occurrences in the respondents’ answers), and selected eight authors, who received the highest ratings by a large margin. The students most often named as their favourite authors those who are represented in the school curriculum and belong to the Russian and world classics. Thanks to compulsory schooling, even young people who are not interested in literature and read little are still aware of these authors. And although the survey was conducted anonymously, we should not forget that respondents are always prone to socially approved answers, and the choice of classics is essentially consistent with this. Even more interesting then is the preference given to the modern American writer Stephen King, who works in fantasy genres, including thrillers, horrors and mysticism. This fact deserves a separate discussion, which we will provide in the sequel. Below, we present the results of the survey demonstrating the relationship of the answers presented in Table 1 with the ratings of

the chosen favourite writers. (See "Table II", "Table III", "Table IV", "Table V").

TABLE II. DISTRIBUTION OF ANSWERS TO THE QUESTION ABOUT YOUR FAVOURITE WRITER FOR THOSE RESPONDENTS WHO PUT LAW ENFORCEMENT IN THE FIRST PLACE

Favourite authors	Scoring
Alexander Pushkin	6.1
Stephen King	5.9
Fedor Dostoevsky	5.8
Mikhail Bulgakov	5.4
Lev Tolstoy	5.2
Erich Maria Remarque	3.2
Mikhail Lermontov	2.9
Sergei Esenin	2.9

TABLE III. DISTRIBUTION OF ANSWERS TO THE QUESTION ABOUT THE FAVOURITE WRITER FOR THOSE RESPONDENTS WHO PUT JUSTICE (RATHER THAN LAW) IN THE FIRST PLACE

Favourite authors	Scoring
Fedor Dostoevsky	8.9
Alexander Pushkin	6.6
Lev Tolstoy	5.6
Stephen King	5.2
Mikhail Lermontov	4.2
Nikolai Gogol	2.8
Erich Maria Remarque	2.8
Ray Bradbury	2.8

TABLE IV. DISTRIBUTION OF ANSWERS TO THE QUESTION ABOUT YOUR FAVOURITE WRITER FOR THOSE RESPONDENTS WHO WILL MAKE A DECISION DEPENDING ON THE SPECIFIC SITUATION

Favourite authors	Scoring
Stephen King	6.5
Fedor Dostoevsky	6.0
Alexander Pushkin	5.4
Lev Tolstoy	4.2
Erich Maria Remarque	4.1
Mikhail Bulgakov	4.0
Ray Bradbury	3.4
Nikolai Gogol	2.4

TABLE V. DISTRIBUTION OF ANSWERS TO THE QUESTION ABOUT YOUR FAVOURITE WRITER FOR THOSE RESPONDENTS WHO FOUND IT DIFFICULT TO ANSWER THE QUESTION ABOUT THEIR MORAL CHOICE

<b>Favourite authors</b>	<b>Scoring</b>
Alexander Pushkin	6.2
Stephen King	3.9
Fedor Dostoevsky	3.9
Ray Bradbury	3.9
Erich Maria Remarque	3.1
Anton Chekhov	3.1
Charlotte Bronte	2.3
Sergei Esenin	2.3

The survey results allow us to talk about a certain correlation between the literary predilections of modern Russian students and their moral choice. The very choice of the most beloved authors, all of which, with the exception of Stephen King, can be safely attributed to the classics of world literature, speaks of the high cultural level and refined interests of Russian students. On the other hand, as already mentioned, one should not, of course, forget that the framework of the school curriculum is the most obvious source for the answers of recent schoolchildren. This, however, does not negate the element of truth that is revealed by such polls. The high proportion of the presence of the Western fantasy author Stephen King in the answers of the respondents is a testimony to this, and also confirms the fact that the Western world has a significant influence on the life of modern Russia.

What is unexpected here, in our view, is a non-trivial number of those respondents for whom, despite the influence of globalization and the new socio-economic order, the previous tradition remains relevant, with its focus on inner rather than external law, on conscience rather than jurisdiction. At the same time, their adherence to Dostoevsky is observed: those respondents who unequivocally put justice above the law have given the first place to him (see "Table III"). At the same time, respondents for whom the law stands highest, and especially those who prefer to act depending on the particular situation, are more focused on King. Such Western classics as Erich Maria Remarque and Ray Bradbury, extremely popular in the late Soviet era, still remain in demand today, as we see from the results of the survey. However, they are significantly inferior in popularity to the American author King, who symbolizes the values and foundations of modern Western civilization with its tendency towards the prevalence of mass culture, which in turn leads to a simplification of the human inner world and its artistic reflection. In this sense, King's attitude to literary creativity, which stands in sharp contrast with Russian cultural tradition, is very revealing. "If you wrote something for which someone sent you a check, if you cashed the check and it didn't bounce, and if you then paid the light bill with the money, I consider you talented" [25], the writer claims.

Even taking into account a possible attempt to shock the audience, that is, even in the form of a joke, this provocative statement, intentionally lowering (and vulgarizing) the literary art, looks at least blasphemous in the Russian cultural context, where the role of the writer is traditionally the role of the prophet and the martyr.

The controversy over the legitimacy of including King – certainly an extremely popular and widely sold author – in high literary canons is inherent in Western society as well, and reached its climax in 2003 in connection with awarding him a prestigious national literary prize. Well-known critic and literary scholar Harold Bloom said in this connection: "The decision to give the National Book Foundation's annual award for 'distinguished contribution' to Stephen King is extraordinary, another low in the shocking process of dumbing down our cultural life. I've described King in the past as a writer of penny dreadfuls, but perhaps even that is too kind. He shares nothing with Edgar Allan Poe. What he is, is an immensely inadequate writer on a sentence-by-sentence, paragraph-by-paragraph, book-by-book basis" [26]. Nevertheless, King, who masterfully develops the fantasy genre leaning towards horrors, vampirism and other themes inherent primarily in the Western tradition, remains an author widely in demand not only in America, but also in post-Soviet Russia. It seems that interest in King is not accidental among Russian youth. One study in 2017 revealed that 73.1% of Russian students love science fiction, with 65% of them opting for fantasy and mysticism rather than science fiction per se [27]. This gives us reason to assume that a significant part of the educated Russian youth mentally seeks to escape from reality into the world of dreams, tales and myths. G.G. Malinetskiy draws attention to this fact in his book saying that "futurology itself, and with it science fiction, are undergoing a deep crisis. While earlier it was about the route to the stars, penetration into the secrets of nature, building a beautiful bright tomorrow based on high technology and human abilities, now the emphasis has changed. From science fiction, from the future, from aspirations of science, the world turned to fantasy, to the past, to the world of magic. The creator, researcher, pioneer, who opens up new horizons, got replaced by a wizard, 'a qualified user' of magic items, who strives to maintain the established order of things and keep the status quo. Thus if we recall the most famous films of the decade in the fantastic genre, these will be Lord of the Rings and Harry Potter. By the same token, worldwide popularity of the fantasy genre is associated with the infantilization of mass consciousness, with the desire to return to your childhood, and live through it again and again" [28].

## V. ROLE OF LITERARY EDUCATION IN PERPETUATING MORAL VALUES AND CULTURAL TRADITION IN RUSSIA

Thus, there is an evident connection between, on the one hand, the ideas of Russian students about justice, morality and the rule of law, and, on the other, the literary and ethical baggage with which they were provided in school and through education in a broader sense. The above-mentioned hierarchy of values, traditional for Russian thought, where justice is above the law and mercy is above justice, begins from these sources. In our case study, we have traced only the first link in the chain. It would now seem logical to make the next step in our research and move from justice to mercy, with which it is deeply associated in national consciousness.

The idea that, on the scale of values, mercy is above justice is deeply rooted in the national literary tradition. In the 20th century, this idea is expressed explicitly, for example, by the writer Sergei Dovlatov, who remarked in his notebooks: “What could be more important than justice? [...] Mercy for the fallen, I suppose” [29], and repeated in his prose: “So what is higher than justice? [...] Well, if you want a concrete answer – it’s mercy” [30]. Dostoevsky nurtured similar thoughts. Thus, for example, in “The Idiot”, Aglaya explains to Myshkin that bare truth alone, without tenderness, cannot be just. The same maxim pervades Pushkin’s writings (from where, in fact, Dovlatov borrowed “mercy for the fallen”). Yuri Lotman, analyzing the ideological structure of *The Captain’s Daughter*, notes that “the opposition of mercy and justice, which is impossible for the educators of the XVIII century, or for the Decembrists, is deeply significant for Pushkin” [31]. Indeed, Peter the Great from Pushkin’s “Feast of Peter the First” “celebrates forgiveness like a victory over an enemy”, “rejoices in pardoning the guilty” [32]. “The theme of mercy becomes one of the main themes for Pushkin in his later years” [33], Lotman concludes.

Similarly, Dostoevsky believed that not ideology, but love (not a judicial law, but mercy) should rule the world: “If someone proved to me that Christ is outside the truth and that in reality the truth were outside of Christ, then I should prefer to remain with Christ rather than with the truth” [34]. Idealizing, like Leo Tolstoy, the Russian people, Dostoevsky connected its deepest values with Russian patristics and portrayed its eternal search for truth in the spirit of the statements of Alexander Nevsky that “God is not in strength, but in truth”.

Moreover, as Irina Levontina, Alexei Shmelev and Anna Zaliznyak note in their book, in Russian culture “justice is not necessarily opposed to mercy. This is connected with a special view of injustice” [35]. And here, as the authors emphasize, it is very important that

the concept of injustice is understood not only and not so much in the sense of “banal misallocation of benefits”, but in the sense of “an individual not receiving personal warmth, attention, and love” [36]. But in this case, injustice is essentially identified with a lack of mercy, which means that justice is understood, on the contrary, as mercy!

Thus, either an external, mechanistic understanding of the law (of justice in the legal sense) opposes mercy, or the lack of justice (identified in such a case with the internal rather than the external law) is perceived as a lack of mercy. As a result, mercy (that is, an internal law) still turns out to be the highest value and outweighs the external (legal) law. It is precisely this message that the Russian classical tradition transmits. And it is on this tradition that literary education of schoolchildren and students in Russia is still based, despite the massive trend towards globalization. It is this tradition that is decisive in the formation of personality. Hence the prevalence of justice over the law in the worldview of a significant part of our respondents, and the correlation of these trends with literary predilections, with a link specifically to Russian classics, especially to Dostoevsky. At the next stage of our study, as was mentioned, it would be interesting to search for a correlation between the literary heritage laid down by education and the preference by Russian students for mercy (as the internal law) over the external (legal) law.

It is important to emphasize here that literary education, in essence, conveys an ethical tradition primarily by aesthetic means – that is, by means of art – instilling a literary taste as an enchantment against evil. Indeed, as Joseph Brodsky said in his Nobel lecture: “A man with taste, particularly literary taste, is less susceptible to the refrains and the rhythmical incantations peculiar to any version of political demagoguery. The point is not so much that virtue does not constitute a guarantee for producing a masterpiece, as that evil, especially political evil, is always a bad stylist. The more substantial an individual’s aesthetic experience is, the sounder his taste, the sharper his moral focus” [37]. This once again emphasizes the close relationship between literary education, moral values and life choices (and, in particular, the semiotics of professional behaviour).

## VI. CONCLUSION

In the case of King, whose writings give an ideal example of successful Western fiction, the break with classical Russian tradition is obvious, as it is obvious in the case of the ocean of domestic pseudo-literary products built on the Western model and flooding the Russian book market. Against this backdrop, as was mentioned, staying faithful to the Russian cultural tradition in moral and hence also in literary terms on the

part of a number of respondents seems rather surprising, because, according to a common point of view, “when encountering classical Russian literature, our young contemporary feels that the ideological and value underpinning of this layer of artistic culture is in insoluble conflict with the outside world. It offers goals, values, evaluation criteria and methods of action which are not applicable to reality” [38]. However, our survey does not confirm this stance and demonstrates a certain resilience of traditional cultural values. The nature of this resilience, which grows, most probably, from literary roots based on unshakable eternal values, as we have tried to show in this article, has perhaps broader and mysterious sources. This is as if we are talking about some transpersonal way of cognition, about the knowledge that is absorbed with one’s mother’s milk, as if transmitted genetically, and scattered in the very air of the country. In the words of Aron Gurevich, it creates an “ether of culture” [39]. Education then (cultural, artistic and especially literary) basically draws from this ether, is intrinsically steeped in it.

In this way, paradoxically, the successors of the ideas of Westernism and Slavophilism (for example, in economics) on both sides of the barricades are often unfamiliar with the teachings of the founders of these ideological trends in Russia, but nevertheless unconsciously follow these historically given lines. That is, the continuity of the value choice apparently determines the corresponding worldview and ideology.

It is interesting that the same sustainability of tradition against the background of rapidly and apparently irrevocably changing mores and cultural habits can be observed in the gender sphere. We already wrote elsewhere [40] that a romantic halo surrounding gender relations, a sublime attitude towards women and love in general, continue to prevail in Russian youth culture, despite the significant and very tangible influence of Western models that are not oriented towards a traditional family and undermine previous gender roles and the philosophy of love.

Summing up, we can say that we are now witnessing an ongoing covert struggle for the minds of the young generation, where the divide is not so much between Russia and the West, but between high and low, real and fake, on a global scale. Academician Andrei Sakharov dreamed, in the spirit of St. Augustine, about a peculiar merger of civilizations, about a mixture of the value worlds of Russian and Western culture. Now we can only hope that future development will indeed lead to such a merger, where the best of the two worlds will ultimately be dominant and viable, and will form the culture of the future. In this process, the role of literary (and more generally – artistic and cultural) education is perhaps more important than ever.

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# Musical and Educational Initiatives in Russia in the 2nd Half of the XIX – Early XX Centuries

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## ABSTRACT

**The article examines state, public and private initiatives that stimulated the formation and the development of general and special music education in Russia in the 2nd half of the XIX-early XX centuries. The state initiative provided both tenors of music education with organizational, financial and content support of the Imperial court. The public initiative supported the formation of musical and educational departments in various public organizations that contributed to the education of an amateur musician. The state initiative provided both tenors of music education with organizational, financial, and content support of the Imperial court. The public initiative supported the formation of musical and educational departments in various public organizations that contributed to the education of an amateur musician.**

**Keywords:** *music and educational initiatives, history of Russian music education, general and special music education*

## I. INTRODUCTION

With the advent of the first Russian conservatories – the St. Petersburg Conservatory (1862) and the Moscow Conservatory (1866) – two tenors of music education were framed up: general and special. The goal of general music education was to educate enlightened amateur musicians, while the goal of special music education was to educate professional musicians.

The institutionalization of music education was based on the implementation of three main musical and educational initiatives: state, public, and private. The *state* initiative ensured the Imperial court's support towards organizational, financial, and content aspects of music education. The *public* initiative, according to the name, stemmed from public organizations that independently choose to include in their structure musical and educational segments contributory to their main occupation. The content of these segments – musical and educational segments, concert segments, or the combination of both – depended on an organization's intents, as well as on its financial capabilities. Finally, the *private* initiative of individuals – specialists in the field of music education – had a form of private music lessons. They were conducted by teachers who would now be called individual entrepreneurs, who earned bread via passing their own knowledge to students. This kind of training was based

on the well-known ancient *Master-Apprentice* principle, it did not provide universal musical knowledge, but it was in demand for solving local tasks of acquiring practical performing skills.

Let's attempt to give a historical assessment of these initiatives in terms of their role in the development of general and special music education.

## II. THE FUNDAMENTAL SIGNIFICANCE OF THE STATE INITIATIVE FOR THE FORMATION OF SPECIAL AND GENERAL MUSIC EDUCATION

Let's start with special musical education. The need for its formation was largely explained by the "top circles" demand since the cultural development of Russia was the most important point of the state's prestige. The first Russian conservatories, which were formed in the 1860s as parts of the structure of the Russian Musical Society (RMS), in 1873 changed their status from public to state along with their parent organization: that year the Russian Musical Society became the Imperial Russian Musical Society (IRMS) and thus received constant material and public support, which also strengthened the position of conservatories. This resulted in a number of social guarantees for professors, privileges for conservatories' graduates, and

also contributed to the long-term prospects for the development of musical art in Russia<sup>1</sup>.

Already in the 1870s, the first graduates of the St. Petersburg and Moscow Conservatories began to travel around Russia, driven by the desire to raise musical culture. With their active involvement, IRMS created local branches equipped with musical classes in many cities of Russia. As been proved by historical facts, these enthusiasts organized musical educational institutions in Russian provinces in the likeness of a conservatory, as the most familiar for them educational model. Here is a typical excerpt from an advertisement in the newspaper "Yekaterinburg Week" of August 19, 1881: "A graduate of the Imperial Moscow Conservatory course with a diploma of Free artist, S.V. Gilev, starting from September 1, 1881 ... gives lessons in musical subjects according to the program and methods of the Moscow Conservatory"<sup>2</sup>.

Leaving aside the question of the educational quality, which, of course, varied considerably (depending on the contingent of students), let's pay attention to the fact that all these structures, from music classes to conservatories, were united by such a feature as self-sustainment. These were independent educational institutions whose purpose was to educate students purely musical disciplines. Each student had a direct path to become a professional musician. However, not everyone brought their education to its logical end: some students didn't devote themselves to the profession of a musician but became enlightened amateurs, and the goal of special musical education was replaced by the goal of general<sup>3</sup>.

As for the general musical education itself, it didn't provide for self-sustainment, although clearly formed a system. And again, the state initiative proved to be the most promising in this process: general music education was carried out in state non-musical educational institutions of primary (public schools/schools, city schools), secondary (gymnasiums, women's institutes and cadet corps) and higher education (the Imperial Law School, the Imperial Saint Petersburg University, the Military Medical Academy, and others).

While primary schools and colleges provided no more than primary musical knowledge and skills (mainly related to liturgical singing), music education programs in secondary schools included playing musical instruments, choral singing, and basic music

theory. In higher educational institutions, music classes were optional, but their level spoke for itself: at Saint Petersburg University, for example, existed a mixed choir, a symphony orchestra, and a brass band [2]. According to researchers, in women's institutes, cadet corps, and higher non-musical educational institutions music classes had two tenors: general and in-depth, that claimed to be at the level of prevocational training (using the modern term) [3], [4]. This made it possible for the brightest students to continue their musical education in special musical educational institutions, thereby building bridges between general and special musical education.

So, the state initiative was equally important for both of musical and educational tenors.

### **III. THE EFFECTIVENESS OF THE PUBLIC INITIATIVE IN THE SYSTEM OF GENERAL MUSIC EDUCATION**

The public initiative was more in demand in the system of general music education. According to I. F. Petrovskaya's research, the Society for Jewish Folk Music, the Russian Women's Inter-Charitable Association, the Pedagogical Museum, the "Children's World" Society and other organizations were providing music courses and classes in St. Petersburg [5].

Let's review the public initiative effectiveness on the example of the activity of the "Guardianship of Public Sobriety", a state and public structure that arose on the proposal of the Minister of Finance S.Y. Witte in 1895, and by 1902 already had 760 committees and departments in 63 provinces and 8 regions of the Russian Empire [6]. In 1902, Free Musical Choral Classes were opened under the patronage of Saint Petersburg "Guardianship of Public Sobriety", the purpose of the classes was to organize leisure for commoners to reduce drunkenness [7]. It would seem that it did not require special efforts to develop educational programs to achieve this – the teaching of the basics of musical art seemed to be enough. However, even these classes had the division into preparatory and special courses. The classes' program included secular and liturgical singing, playing Russian folk instruments, reading music, and basic music theory. From the second half of the 1900s, piano playing and music history were introduced. They were followed by harmony, solo singing, playing the violin, mandolin, zither, later by the guitar. The choir and the Great Russian orchestra consisted of the special courses students who participated in free and paid concerts. And the ten-year existence of the classes was marked by the production of the M. I. Glinka's opera "Life for the Tsar" in an abridged version for folk theaters. Thus, the level of education in the classes could qualify for prevocational training of students, if not for the specifics of the contingent of students formed from

<sup>1</sup> The charter of the Music College at the Russian Musical Society. 1861: censorship resolution December 7, 1861. [St. Petersburg, 1861], p. 7.

<sup>2</sup> Advertisement // Yekaterinburg Week. 1881. August 19. p. 440.

<sup>3</sup> According to statistics, generally, only a small number of students finished their conservatory education, while the majority of them left the course without completing [1].

adults, usually the poor, who already had some kind of occupation.

#### **IV. THE ROLE OF THE PRIVATE INITIATIVE IN THE EDUCATION OF A PROFESSIONAL MUSICIAN**

The private initiative provided general musical education, similar to the public initiative. Most often, private music lessons were in demand in noble families, who considered home-teaching music education as an integral part of the upbringing of the younger generation. In such families, the greatest "demand" was for academic singing lessons, playing instruments (piano, violin, cello, flute), and music theory.

It happened that after some time a student outgrew his teacher in the mastering of musical art. A striking example of this is the first music teacher of P. I. Tchaikovsky, Maria Markovna Palchikova (married name Loginova), who didn't have a special musical education, but taught a five-year-old boy the basics of playing the piano (or maybe even taught him the basics of composition, because she tried to write plays and even send them as a gift to the Empress) and remained his favorite teacher forever [8]. Similar episodes can be found in the biography of many famous musicians, which indicates a persistent tradition of home-teaching music education in the urban estates families.

However, hiring private music teachers not always occurred due to this tradition. Sometimes the goal of private lessons was to enroll a student into a special musical educational institution, most often – in a conservatory. In this case, a teacher firstly taught music as a future occupation, and secondly, was obliged to follow the criteria of professional music schools [9]. Thus, student's training went beyond General music education and could be equated to prevocational education.

The effectiveness of the private initiative in the educational process, first of all, depended on the teacher's qualifications. Private music lessons were given by graduates of European conservatories, such as A. S. Famintsyn, E. Langer, or K. J. Lutsch who graduated from the Leipzig Conservatoire. But there were also those who did not have a documented special musical education and, from this point of view, were not professionals. However, having a musical talent and a solid pedagogical experience, such a teacher's teaching level was not inferior to a certified specialist's one.

Outstanding musicians of the XIX century were engaged in private teaching practice. According to A. I. Puzyrevsky and L. A. Sacchetti – the St. Petersburg Conservatory historiographers – the Conservatory was open after the rise of a private initiative in the 1850s: "in St. Petersburg at this time there was a significant increase in demand ... for teachers in all branches of

musical art, among which you can see names of outstanding music teachers who formed many Russian musicians. Among these the Maurer violinists (father and son), G. Venyavsky, Albrecht and other pianists, who need to be mentioned: A. A. Gerke, A. Henselt, singers and singers: Ms. Nissen-Saloman, Lodiyy, Piccioli, some opera singers, cellist K. B. Schuberth, etc. There were those who wanted to study the theory of composition, which was taught by A. Maurer, I. K. Gunke, and N. I. Zarembo" [10]. Classes taught by such authorities had a common characteristic: high quality of education. The knowledge received by students was practically comparable to professional knowledge.

We will reveal this thesis by referring to the figure of Nikolai Ivanovich Zarembo (1821–1879). A favorite student of the German musician-theorist A. B. Marx, who privately taught Zarembo composition theory in 1853–1854 in Berlin, Zarembo became the first professor of music theory in the history of Russian conservatory education. Since the opening of the Saint Petersburg Conservatory and during his directorship (1862–1871) his teaching was framed by periods of exclusively private teaching practice in music-theoretical subjects. The first period (2nd half of the 1850s) was marked by two historically important moments: Zarembo was the first in the Russian musical education of the XIX century to teach theoretical subjects in Russian and the first to best fully introduce Russian musicians to Marx's theory of composition, bringing its propositions both into private and conservatory lessons [11].

The second period of Zarembo's private pedagogical initiative began on his return from Germany, where he lived from 1871 to 1873. A testament to Nikolai Ivanovich's high pedagogical professionalism is a notebook called "Forms"<sup>4</sup>, which is kept in the archive of the Saint Petersburg Museum of Theater and Music Art and belongs to the outstanding pianist and conductor Vasily Safonov, one of the last, or perhaps the last, private Zarembo's student. The notebook contains Safonov's lecture notes and completed Homeworks, which show how much knowledge and practical skills in modeling musical forms he gained in a very short period of education (from the end of 1877 till May 1878). There are both polyphonic forms from chorale processing to Fuga and homophonic forms from period to song forms [12]. Giving Safonov tasks of modeling these forms, Zarembo, in fact, taught him composition<sup>5</sup>.

<sup>4</sup> St. Petersburg State Museum of Theater and Music. Fund 30. No. 9.

<sup>5</sup> Today the success of his educating is evidenced by the fact that a number of student works performed under the guidance of Zarembo from the course "Form" were included in the collection of Safonov's piano pieces, which were published in 2020 [13].

We emphasize that the development of the course "Forms" preceded Safonov's admission to the St. Petersburg Conservatory in 1879. This fact is more important than just a fact from Vasily Safonov's biography. It points to another characteristic of private initiative that is no less important than professionalism – teacher's pedagogical talent. Zarembo certainly had one<sup>6</sup>.

Returning to the private initiative on the scale of Russian music education, we come to the following conclusions. The main area of application of the private initiative was general music education. While the purpose of private lessons was to prepare young people for admission to a special musical institution, the private initiative revealed a concomitant goal that was prevocational education. The main criterion that determined the quality of a private musical and educational initiative was a teacher's professionalism.

## V. CONCLUSION

All the musical and educational initiatives demonstrated the goal-oriented interest of Russian society in creating a system of general and special music education. All of them had a cross-wind nature of interaction: state, public, and private initiatives, that were aimed at educating enlightened music lovers by means of in-home music education or non-musical educational institutions, also worked on the formation of special music education. If an amateur musician was raised by a professional, his level of education reached a prevocational level.

The state initiative also pursued two goals: enlightened amateurishness accompanied the education of a professional musician in those numerous cases when a student of music schools or colleges either did not enter a conservatory, or did not finish education, or, even after graduation, did not choose the path of a professional musician.

Thus, the considered period is a time of active mutual inter influence of general and special musical education often accompanied by merging goals of both tenors. Meanwhile, each tenor needed independent spheres of functioning as it developed. What initiatives could contribute more to the separation of general and special education in the Russian Empire?

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<sup>6</sup> From the memoirs of Safonov's daughter Maria Safonova: "In the person of professor Zarembo, Vasily found a powerful ally who highly valued the musical abilities of his student and was convinced that the true vocation of this young man is music. Zarembo, as father later told us, had an extraordinary power of persuasion – in any conversation, his words had special weight. This was also the case of a conversation with Ilya Ivanovich: Zarembo managed to convince the colonel that if his son would be forbidden to devote himself to music, ... he would be the most unhappy person. Ilya Ivanovich, being a loving father, realized that there was no other option but to bless his son's choice..." [14].

As mentioned above, the state initiative was particularly effective for Russian conservatories: it was with the support of the Imperial government that the Russian conservatories adopted the music and education model of the Leipzig Conservatory. Largely due to this highest approval, the structure and content of the educational process in the conservatory began to convey to musical classes, schools, and colleges, which by the end of the XIX – the beginning of the XX century began to spread in Russia. There was some kind of the "Matryoshka effect" when, along with the formally existing chain of prevocational musical education institutions in the country (music schools and colleges), each musical educational institution was conceived of as a smaller copy of a conservatory. This situation was well described by P. I. Tchaikovsky in an interview to the " Petersburg life" magazine in 1892, when he compared Russian conservatories with universities, "which would exist in a country without lower and secondary educational institutions " [15]. It was still necessary to unify primary educational structures, to define a musical and educational "standard" for music schools and colleges separately, and to develop musical and pedagogical teaching technologies aimed either at children or youth, i.e., to "arrange ... schools that would compare gymnasiums" [15]. According to the composer, it was also necessary "for the obligatory teaching of choral singing to be widely spread and strengthened in all the lower educational institutions of our fatherland" [15].

Ranking the initiatives described in the second half of the XIX – early XX centuries by their significance on a national scale, we agree with Tchaikovsky. To the question: "... can all this be accomplished by means of private initiative solely?", he replied: "Hardly. It seems to me that it would be the greatest weal for Russian art if the government took into its own hands the care of all its branches; only the government has as much money, strength, and power as this great work requires" [15].

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# Conveying the Perspective Reductions in Human Height on a Flat Surface and Platforms of Different Levels on the Flat Picture Plane of a Painting

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## ABSTRACT

Conveying the perspective reductions in human height on a flat surface and platforms of different levels on the flat picture plane of a painting can be carried out by determine the height of the artist's eye level. The purpose of the study: to develop a set of theoretical and practical materials that allow art students and practicing artists to determine the perspective height of people depicted on the picture plane, which in turn will help to convey the magnitude of any physical objects in perspective in general. It was concluded that one of the main methods for establishing the perspective height of people and other objects depicted on a picture is the method of determining the height of the artist's eye level. Results: based on the analysis of diagrams-drawings demonstrating options for calculating the perspective height of the artist's eye level, depending on his position in respect to the object depicted in the picture, a method for determining the height of people and the sizes of other objects depicted in the picture plane is substantiated. Scientific novelty: the article is the first to introduce a set of theoretical principles, practical recommendations and a set of visual aids for using the method of determining the height of the artist's eye level to establish the perspective dimensions of people and other physical objects depicted on the picture plane. Practical relevance: in this paper, we consider the particularities of using this method in the teaching of drawing, and offer specific tasks for organizing students' independent work.

*Keywords: perspective, method of determining the height of the artist's eye level, dimensions of people and other objects in perspective, methods of picture spatial construction*

## I. INTRODUCTION

In nature, objects of the same size at a small distance seem large, and at a large distance - small. The artist's knowledge of the methods of conveying on the picture plane the perspective reductions, depicting the people of different height, age, in various complex positions, located on a flat surface or platforms of different levels, in the frontal or angular perspective, is the most important factor in forming the relevant professional competencies among the visual art students, the confirmation of their mastery of the theory and practice of the course "Methods of the picture spatial construction." The ability to determine the perspective height of the depicted objects, as well as the ability to teach this to students of different ages will help future artists and artists-instructors in their teaching skills and artistic creativity.

One of the methods for determining the perspective height of the people depicted in the picture is *the method of determining the height of the artist's eye level*. In this paper, we consider the theoretical foundations of the method and offer practical recommendations for its use in the practical classes on drawing for higher education degree programs in arts and art education, as well as tasks for organizing students' independent work [1].

## II. DETERMINING THE PERSPECTIVE HEIGHT OF A PERSON STANDING ON A FLAT SURFACE

If the artist's eye level is not situated higher than the height of people of the same height depicted in the picture, then, depending on the natural horizon level, it will pass along identical parts of human figures (see "Fig. 1").

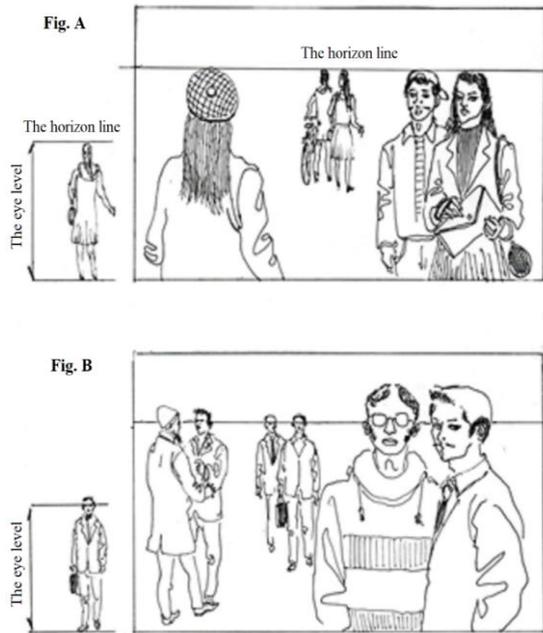


Fig. 1. Determining the height of people standing on a flat surface by determining the height of the artist's eye level.

As shown in "Fig. 1A", the eye level is equal to the height of an adult of average height [2]. In this case, the upper points of people's heads are located on the line of the natural horizon. This method of determining the height of the people depicted in the picture plane was used by Canadian artist Alex Colville in *Infantry, Near Nijmegen*. The horizon line passes along the helmets of soldiers walking along a road ruined by bad weather and cars' wheels. A perspective analysis of this painting allows us to conclude that by establishing the certain height of the artist's eye level, the artist simultaneously solves both the creative and compositional tasks he faces. The compositional solution of the picture, chosen by Alex Colville, allows the audience to focus on the faces of the tired from the difficult road soldiers, which enhances the emotional effect of the canvas on the audience. Desert terrain, to the right of the column of marching soldiers there is a lonely stunted shrub, the height of which is calculated by using the drawing scale method, - its height is one head below human height.

As shown in "Fig. 1B", in this Fig., the artist's viewpoint is at eye level of the characters being depicted, therefore, the eyes of all people of the same height in the picture will be on the line of the natural horizon, i.e.  $\frac{1}{2}$  of the people's head is located on the line of the natural horizon. In the Pavel Fedotov's painting *Major Matchmaking*, the horizon line runs approximately at the level of the characters' eyes. The artist arranges people in the interior of the room at different depth, but people's eyes are, in a matter of speaking, "attached" to the horizon line. At the level of the horizon line, a number of faces typical to Pavel

Fedotov's paintings, made in the everyday genre, appear before the viewers.

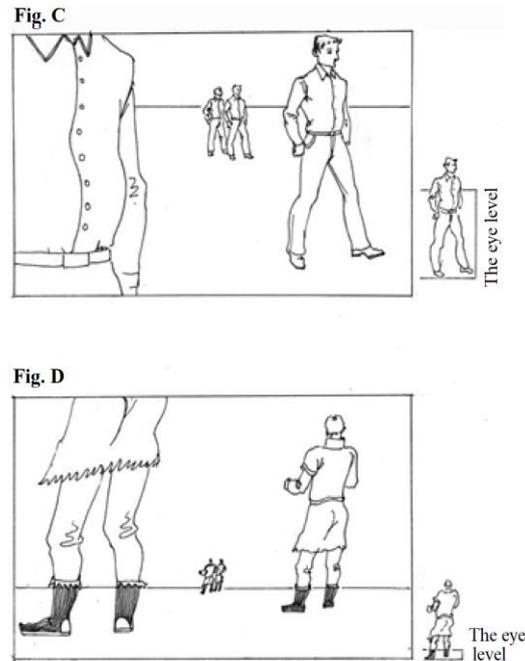


Fig. 2. Determining the height of people standing on a flat surface. The viewpoint is level with or lower than the average height of an adult.

As shown in "Fig. 2C", in this example, the eye level is located along the line of the  $\frac{3}{4}$  of the human height, while the chest of people of the same height is located on the line of the natural horizon, i.e.  $\frac{3}{4}$  of the body is under the line of the natural horizon, and  $\frac{1}{4}$  is above it. Aleksey Kantemirov used this technique in *Relay Race* in 1983. The artist places the artist's eye level at the chest level of athletes. The artist's viewpoint is located at the level of the  $\frac{3}{4}$  height of the athletes and coincides with the horizon line. The height of a woman standing in the background was calculated by determining the height of the artist's eye level, and her chest is also located on the natural horizon. The height of the fence is equal to  $\frac{1}{4}$  of human height. Its height is determined at half the distance from the fulcrum on the ground to the line of the natural horizon.

As shown in "Fig. 2D", the artist's eye level in this picture passes along the line located at the  $\frac{1}{7}$  of human height, or at the  $\frac{1}{2}$  of the shin of people of approximately the same height, and coincides with the line of the natural horizon. This technique was used in Alexander Deineka's *Stakhanovtsy* in 1937. Artists use the low horizon level to solve various compositional tasks. Demonstrating the significance of a person or group of people can be achieved this way, which was exactly what A. Deineka did, showing the greatness of the Stakhanovites' achievements.

If the artist is located on a dais, then the height of the artist's eye level will exceed the height of a human, in this case the heads of the characters on the picture plane will be below the natural horizon [3]. The distance from the top of the people's heads to the line of the natural horizon is determined by the appropriate proportion, depending on the height of the person (see "Fig. 3").

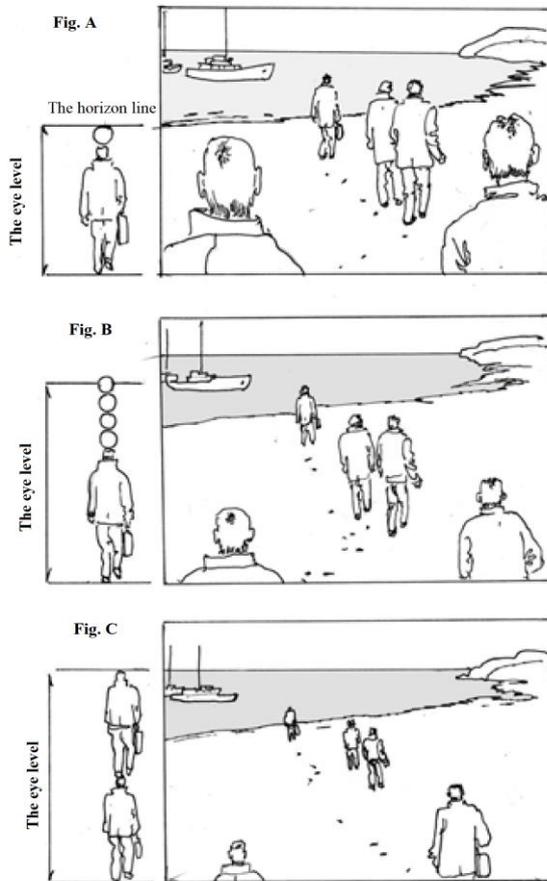


Fig. 3. Determining the height of people standing on a flat surface. Artist's eye level is above average height of an adult.

In "Fig. 3A", the artist's viewpoint is at the level of one human height plus the height of one head, the height of the figures is exactly  $\frac{7}{8}$  of the distance from the base point on the subject plane, in this case the earth's surface, to the line of the natural horizon, therefore between the head of the people depicted and the line of the natural horizon there is a distance of one head.

For example, on the canvas of Yuri Bosco's *A Woman of the Volga*, the horizon line runs at the stern of the ships located in the background. From the crown of the head of the woman to the horizon, there is approximately one head.

In "Fig. 3B", the artist's eye level is at the 1.5 human height. The height of the figures of people walking along the beach is equal to  $\frac{2}{3}$  the distance from the base point on the ground to the line of the natural horizon. Between the human head and the line of the natural horizon, the distance is equal to  $\frac{1}{2}$  of human height, which is equal to 3.5 of the people's head's height. In the case of figures whose fulcrum is outside the bottom line of the picture plane, the distance between the head and the line of the natural horizon should be determined by the height of the human head.

In "Fig. 3C", the artist's eye level is at the level of 2 human heights, the height of the figures is  $\frac{1}{2}$  of the distance from the base point to the line of the natural horizon, between the head of a person and the line of the natural horizon there is a distance of 1 human height.

In Vasily Vereshchagin's *Shir Dor Madrasah in Registan Square in Samarkand* the height of people at different depths, different distances from the base of the picture plane is established using the method of determining the height of the artist's eye level. From the base of a man on the ground to the horizon there are 4 human heights. Therefore, to determine the height of a person at different depths, it is enough to divide the distance from the base of the figure to the horizon line into 4 parts, then each part will be exactly the height of a human figure.

### III. CONVEYING THE HEIGHT OF A PERSON STANDING ON AN ELEVATION

In this case, an elevation means a platform located above the eye level the artist. The height of the artist's eye level to a high platform is the height from the artist's eyes, looking up, to the platform (see "Fig. 4").

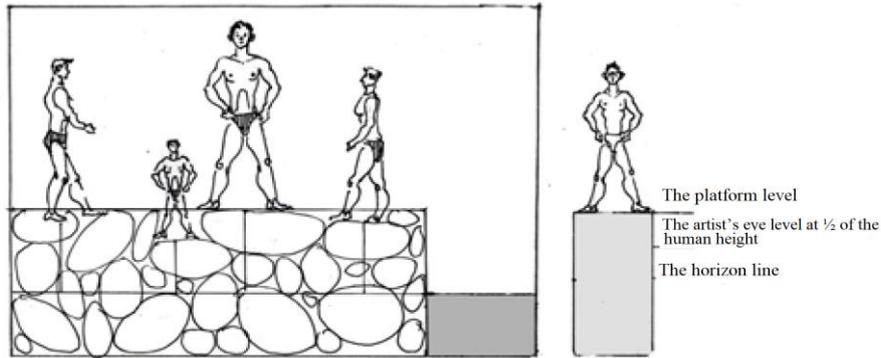


Fig. 4. Determining the height of a person on a platform with the height of the artist's eye level at 1/2 of the human height.

In "Fig. 4", the height of the eye level to the platform is 1/2 of human height, the height between the base of the figure and the line of the natural horizon is 1/2 of human height. If you take 2 eye level heights (1 human height) and place it on the base point, then you

can determine the height of the person. If we first determine the location of the upper point of the human head, and then draw a segment equal to 2/3 of human height from this point, we will establish the location of the base [4].

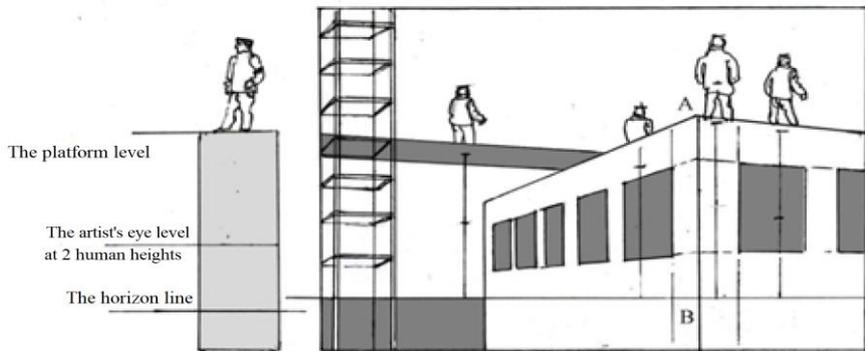


Fig. 5. Determining the height of a person on a platform with a height of the artist's eye level at 2 human heights.

In "Fig. 5", in this example, from the height of the artist's eye level to the roof of the building there is a distance of 2 human heights. Therefore, if you take 1/2 of the height from the base point (the pivot point of the person) on the roof to the horizon and put this distance upward from the base point, you get the height of the human figure. If you first determine the location of the

upper point of the human head, then from this point you should draw a segment equal to 1/3 of the human height, you will establish the location of the base. The length of the AB line along the corner of the building is 2 human heights, the height of the window niche of 1 human height is 1/2 of the AB line.

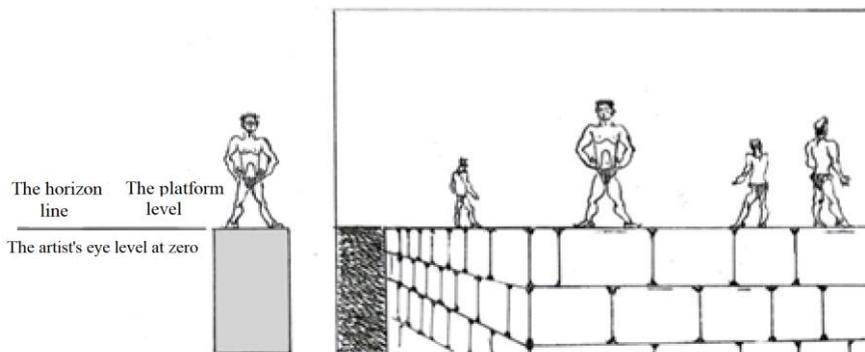


Fig. 6. Determining the height of a person on a platform with an artist's eye level at zero.

In "Fig. 6", the artist's eye level is at the same height as the platform, the surface of which forms a single line with the horizon line, while the height of the eye level is equal to 0. The people's feet are located on the horizon line, their height is set arbitrarily according to the principle of "large objects are close and small are further away". If you set the height of the platform stone blocks as amounting to  $\frac{1}{2}$  of the human height, then the height of the figures standing on the edges of the platform should not exceed 2 full heights of these blocks (see "Fig. 6").

The height of the artist's eye level in Victor Matorin's *Forgive Me, Orthodox People (Execution of Pugachev)* is equal to 0 and coincides with the line of the natural horizon, which runs along the upper points of the heads of people standing in the square. The scaffold line also coincides with the horizon line. We can assume, that the height of the characters in front of the scaffold and on it was determined by Viktor Matorin by the method illustrated by "Fig. 6" (see "Fig. 6").

**IV. CONVEYING THE HEIGHT OF PEOPLE ON THE GROUND AND AT VARIOUS ELEVATIONS**

When creating thematic paintings, landscapes or interiors with figures of people, artists often have to determine the height of human figures located on the ground level or on multi-tiered elevations. In this regard, when transmitting the height of people and other objects depicted on the picture plane, the artist has to use the method of determining the height of the

artist's eye level. Therefore, sometimes it is necessary to determine the height of the people depicted as standing on the ground, and in some cases - to determine the height of the people on multi-tiered platforms.

By considering the auxiliary figure located to the left of the picture of "Fig. 7" (see "Fig. 7"), we conclude that the height of the eye level (distance from the ground to the horizon) is 2 human heights; the height of the eye level (distance from the horizon to platform A), which is equal to  $\frac{1}{2}$  human height, is 1.5 human heights; the height of the eye level to platform B, equal to 1 human height, is 1 human height. Thus, in a perspective image, the height of the artist's eye level to the ground is 2 human heights, the height of the figure is  $\frac{1}{2}$  of the distance from his fulcrum to the line of the natural horizon; the height of the eye level to platform A is 1.5 human heights, the height of the figure is  $\frac{2}{3}$  of the distance from its fulcrum to the horizon; the height of the eye level to platform B is 1 human height, the highest point of the head of a human figure touches the line of the natural horizon. In the same way, you should determine the height of the vertical plane of platforms A and B: point C on the ground plane is located at a distance of 2 human heights from the horizon; the vertical plane of platform A amounting to  $\frac{1}{2}$  of the human height is  $\frac{1}{4}$  of the specified distance. Point D on the ground plane is at a distance of 2 human heights from the horizon, the height of the vertical plane of platform B is 1 human height.

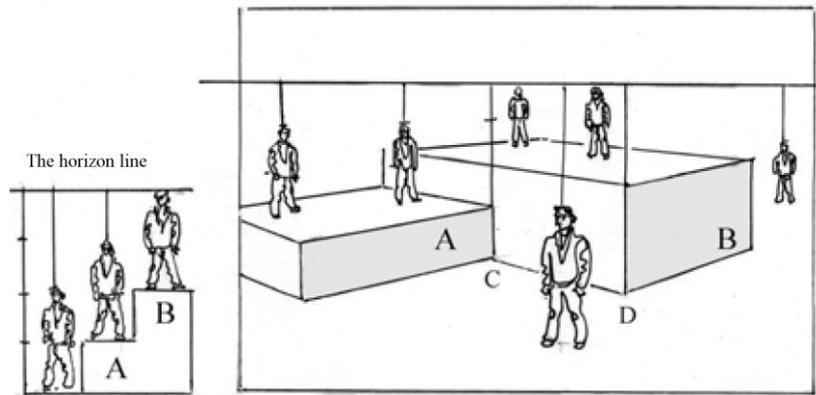


Fig. 7. A method of depicting a person's height on the ground level and on multi-tiered elevations.

In the V.D. Polenov's *The Source of the Virgin Mary in Nazareth*, female figures are depicted on the ground, at different distances from the base of the picture plane and on a raised platform. The height of the figures can be determined by the method illustrated by "Fig. 7" (see "Fig. 7"), relative to the natural horizon line.

The analytical diagram to the right of the picture plane of "Fig. 8" shows that the distance between people on three tiers is the same and equals to  $\frac{1}{2}$  of human height. The height of the eye level (horizon line) to the ground level is 1.5 human height, to the surface of level 1 tier - 1 human height, to the surface of level 2 tier -  $\frac{1}{2}$  human height. Therefore, the height of the

figures on the ground level in the perspective image is equal to  $\frac{2}{3}$  of the distance from the base points of the figures to the natural horizon line, on the surface of the first tier - 2 distance values from the base points to the natural horizon line (equal to human height) and of the level 2 tier - 1 value of the distance from the base points

to the line of the natural horizon,  $\frac{1}{2}$  of the person's height. The vertical planes of the pedestals are equal to  $\frac{1}{2}$  of human height, their height is equal to  $\frac{1}{3}$  and  $\frac{1}{2}$  from their base to the horizon line, while pedestals amounting to  $\frac{1}{2}$  of human height are divided into 5 steps (see "Fig. 8").

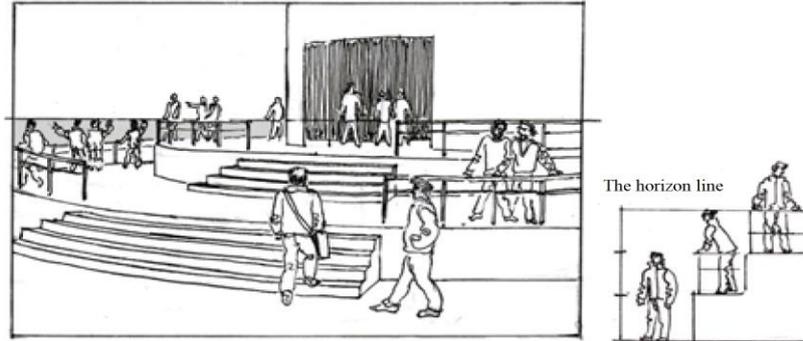


Fig. 8. The height of figures and objects on the ground level and on multi-tiered elevations.

The analytical diagram presented to the right of the picture plane of "Fig. 9" demonstrates that the height of the platform is 2 human heights, the height of eye level (horizon) is 3 human heights, the distance from the horizon to the surface of the platform is 1 human

height. In a perspective image, the height of people on the ground level in the distance is  $\frac{1}{3}$  of the distance from their base points to the horizon; the upper points of the people's heads on the platform close to the viewer coincide with the horizon line (see "Fig. 9").

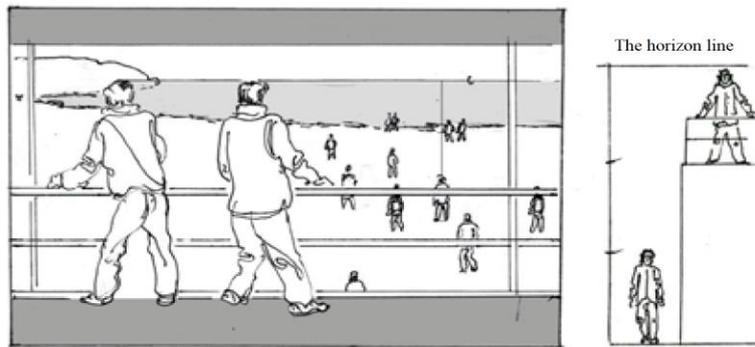


Fig. 9. Determining the height of people on the ground level in the distance and on the platform close to the viewer.

In a similar way is determined the height of people and other objects located on the street outside the window. In *Gustave Caillebotte's A Young Man At His Window* a man stands by the window on the third floor of the building. The horizon line runs at the height of

his eyes. The viewers look at the street through the eyes of a young man. The height of people on the street is determined by the ratio of the distance from the sidewalk to the horizon.

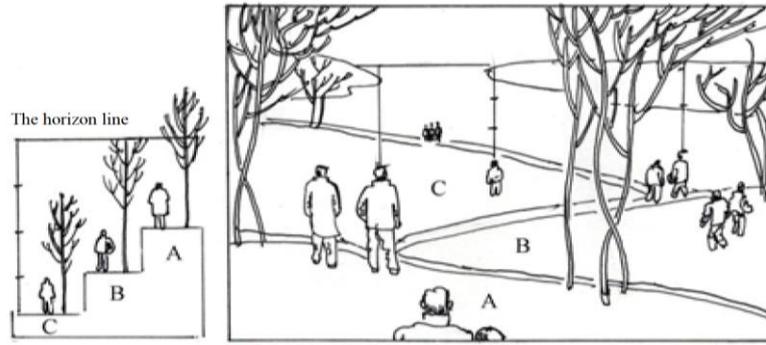


Fig. 10. Determining the height of people and objects near and far on a multi-tiered surface of the earth.

The analytical diagram presented to the left of the picture plane of "Fig. 10" demonstrates that the height difference of the 3 different tiers of the earth's surface is 1 human height, the height of the eye level (horizon) to plane A is 2 human heights, to plane B - 3 human heights, to plane C - 4 human heights. In the picture plane in the perspective image of the landscape, the height of the figures located on the platforms of three different ground levels A, B and C, respectively, is  $\frac{1}{2}$  - on the plane A,  $\frac{1}{3}$  - on the plane B and  $\frac{1}{4}$  - on the plane C of the distance from the base point to the line of the natural horizon. The height of the trees is exactly 3 human heights (see "Fig. 10").

The analytical drawing in "Fig. 11" shows that the difference in height of different levels of the scaffolding is 2 human heights, the height of eye level to the lower floor is 1 human height, the height of the eye level directed up to the upper floor is also 1 human height. In a perspective image, the heads of the figures standing on the lower floor are on the horizon line, the height of the figures on the upper floor is equal to the distance from their base points to the natural horizon. It is necessary to correctly convey the height of the verticals between two levels of the floors: verticals (amounting to 2 human heights) should rise  $\frac{1}{2}$  above the horizon [5], [6].

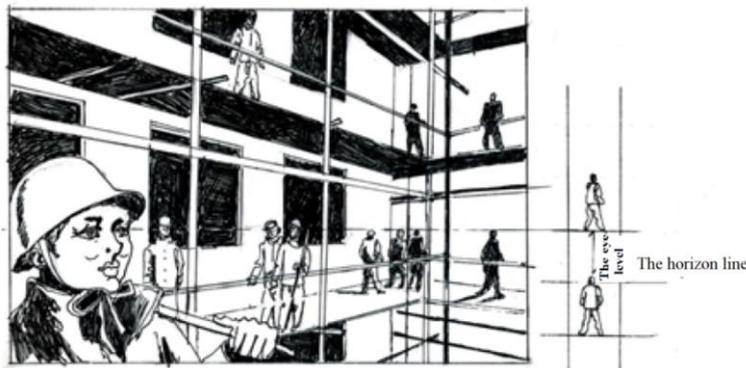


Fig. 11. Conveying the height of people located on the different floors of the building.

Horizon line in the A.A. Deineka's *Defense of Petrograd* is located at the belt-level of people walking below on the ground. The height of the people walking along the bridge and the size of the railing and other elements of the picture can be determined by the height of the artist's eye level.

The analytical drawing to the right of "Fig. 12" shows that the height of the stage is 2 human heads, and the difference in height of people standing on the floor and on the stage is also 2 human heads.

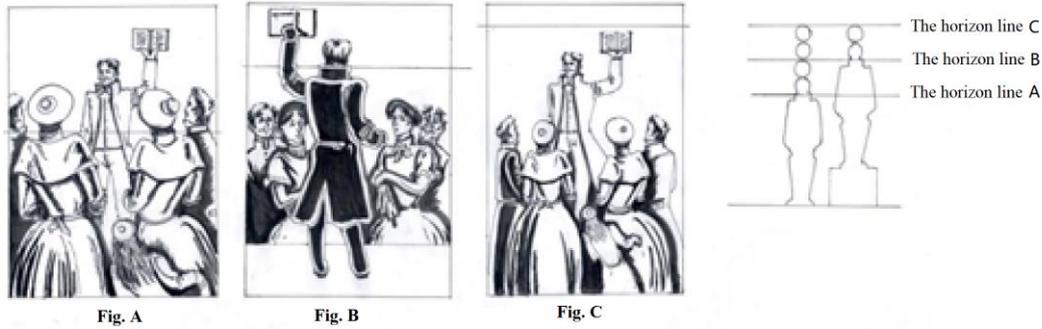


Fig. 12. Compositions with people standing on the floor and on the elevations.

Considering "Fig. 12A", if we place the line of the natural horizon on the shoulder line of the people standing in front of the stage, the height of the figures standing on the floor will be higher than the line of the natural horizon by one head, and the height of the figure standing on the stage - by 3 heads, and it will be located at the level of this figure's belt (see "Fig. 12A").

Considering "Fig. 12B", if we place the line of the natural horizon at the level of the shoulders of the person standing on the stage, the upper points of the heads of the people standing on the floor will be below the line of the natural horizon by one head; the figure of the person standing on the stage will be one head higher than the line of the natural horizon, and his neck will be at the horizon line (see "Fig. 12B").

Considering "Fig. 12C", if we place the line of the natural horizon one head above the person standing on the stage, the upper points of the heads of people standing on the floor will be 3 heads below the line of the natural horizon, and the person standing on the stage will be 1 head below the line of the natural horizon (see "Fig. 12C").

**V. CONVEYING THE HEIGHT OF PEOPLE ON IRREGULAR HEIGHT SURFACES**

The analytical drawing to the right of "Fig. 13" shows the height of the peaks and the depth of the gorges of the mountain landscape. The height of the mountain peaks is much higher in the foreground and lower in the background. At the same time, the height differences of the three plans are substantial: the height of the eye level to the slopes nearby is 2 human heights, to the slopes a little further away - 4 human heights (higher by 2 human heights than the nearby slopes), and to the mountains in the background - 8 full human heights (6 units higher than the nearby slopes). In a perspective image, the height of people closest to the viewer is  $\frac{1}{2}$  of the distance from the base points to the line of the natural horizon; the height of people on the 2nd tier is, respectively,  $\frac{1}{4}$ , and on the 3rd tier it is  $\frac{1}{8}$  of the distance from the base points to the natural horizon line (see "Fig. 13").

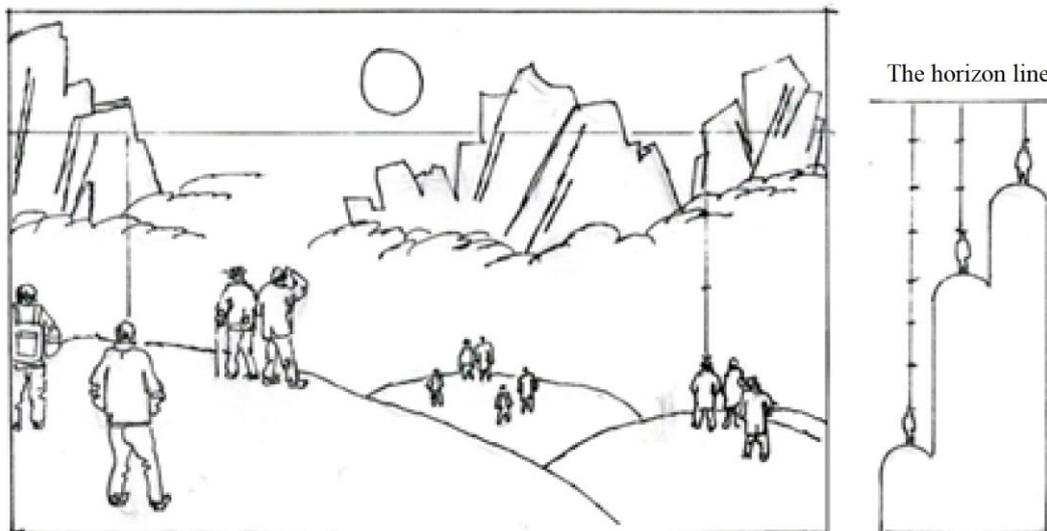


Fig. 13. Conveying the height of people on irregular planes of different heights, the high near and the low in the distance, on slopes and mountains cliffs.

The analytical drawing to the right of "Fig. 14" shows gentle slopes and plains. The apparent height of the descending slopes gradually increases from the near to the far plan, while the height differences are minor. In a perspective image, the shoulders of two people closest to the viewer are located on the line of the

natural horizon, a little further the eyes of the people are on the line of the natural horizon, and even deeper - the upper points of the heads of three figures are below the horizon by 1 head. The top points of the heads of the farthest four people are 2 heads below the horizon line (see "Fig. 14").

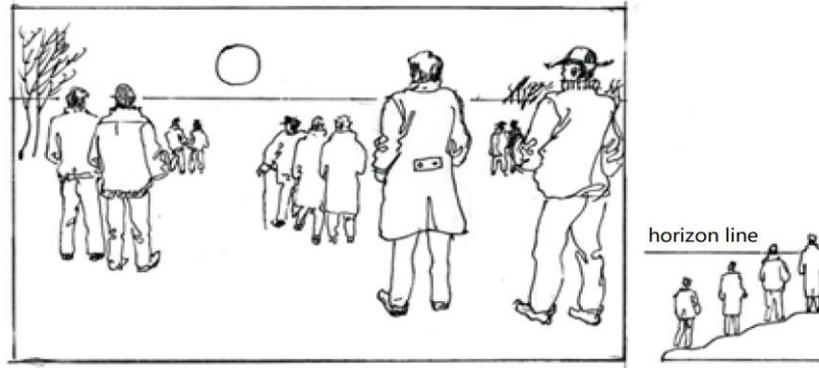


Fig. 14. Conveying the height of people on chaotic planes, the high near and the low in the distance, on gentle slopes and plains.

The analytical drawing to the left of "Fig. 15" shows that the visible height of the rising slopes gradually increases from the near to the far plan: the plane with the base point 1 is outside of the picture frame, the height of the eye level to it is  $\frac{1}{3}$  human height. The height of the eye level to a plane with a base point 2 is 1 human height; and the height of the eye level to the planes with base points 3, 4, 5, respectively, is  $\frac{3}{4}$ ,  $\frac{1}{2}$  and

$\frac{1}{4}$  of human height. In the perspective image, the upper point of the human head in position 1 is at a distance of  $\frac{1}{3}$  of human heights from the horizon, i.e. approximately 2.5 human heads. The upper points of the human head, chest, pelvic region, and knees of the figures at positions 2, 3, 4, and 5, respectively, are located on the horizon (see "Fig. 15").

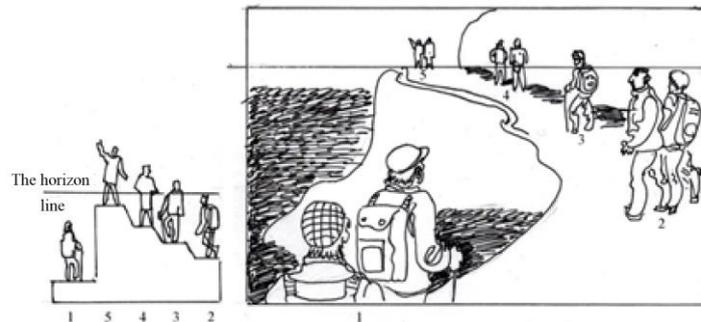


Fig. 15. Conveying the height of people on chaotic planes, the low near and the high in the distance.

Conveying the height of people on chaotic planes, the low near and the high in the distance can be seen in Karl Bryullov's *Walking in Albano*. In a group of people in the foreground, the horizon line runs one head

above the top of the man's head, and in a group of people walking in the background, it passes along the level of the knees and ankles.



Fig. 16. Kuzma Petrov-Vodkin. On the line of fire. Canvas, oil. 1916.

"Fig. 16" shows the picture *On the line of fire* by the Soviet artist Kuzma Petrov-Vodkin. The canvas depicts hostilities. On a hillside at different heights with respect to the horizon, soldiers marching in a bayonet attack directly against the viewer are depicted. In the foreground, the artist depicted a wounded lieutenant whose eyes are on the line of horizon. Is it possible to determine how much lower is the surface of the lowest hill, where the distant group of soldiers is located, compared with the base point of the lieutenant located in the foreground, if we take human height as the unit of measurement? For the height of the foreground the artist takes approximately 1 human height, the height of eye level to the lowest place (a group of soldiers to the left of the main group) is about 4 human heights, while the lowest place is below the nearest slope by 3 human heights [7].

## VI. CONCLUSION

The topic "Methods for determining the height of the people depicted in the picture" [8] according to the course program of the "Methods of picture spatial construction" is studied over three classes [9]. The first is the lecture, during which students get acquainted with the theoretical provisions of the use of the described methods in the drawing process. During the lecture, the instructor with the help of the presentation demonstrating the diagrams offered above, acquaints students with the method used in drawing process to determine the dimensions of the people depicted in the painting, as well as demonstrates reproductions from the paintings by various artists. During two practical classes, students study the particularities of the application of these methods in the drawing process, focusing on the compositions with human figures.

The purpose of the topic studied is to teach students of the faculty of Visual arts to use in their art and

teaching practices the proposed methods to determine the height of the artist's eye level, and therefore to determine the perspective height of the people and other objects depicted in the picture. To consolidate the topic "Methods for determining the height of the people depicted in the picture," students should be provided with the homework and training exercises for independent work.

### A. Knowledge and understanding of the theory

You should answer the questions in the workbook:

- What is the height of the artist's eye level?
- How is the height of the artist's eye level determined in the picture?
- What is the height of the horizon line in the picture?
- What tasks does the artist achieve by determining the height of the eye level and the height of the horizon line in the picture?
- What are the specifics of determining the height of people on flat, multilevel and chaotic planes?
- What are the specifics of determining the height of people on horizontal and inclined surfaces in the frontal and angular perspective?

### B. Ability to apply theoretical principles in practice

You should learn how to apply the method of determining the height of the artist's eye level in the drawing process, when determining the height of people of different ages, height and in different positions depicted in the picture. To this end, the student should:

1. Choose 4 reproductions from the paintings of different artists, where the artist uses the method of

determining the height of the artist's eye level to determine the size of the objects depicted.

2. Make 4 sketches of paintings with different compositions, the size of which should be 11.5 x 8 cm. People and other objects should be present on the sketches. Indicate the height of the artist's eye level and the height of the objects next to the sketches:

- indoor composition, the height of the artist's eye level is equal to one human height, people of different height are on a flat surface in different positions;
- outdoor composition, the height of the artist's eye level is higher than the human height, people are on a flat surface;
- indoor composition, the height of the artist's gaze is  $\frac{1}{2}$  the human height, people of different sizes are on the floor and platforms of different levels;
- outdoor composition, the height of the artist's eye level is  $\frac{1}{2}$  the human height, people of different height and age are in different positions.

The contents of the lecture, assignments for the classroom practice and students' independent work on the topic "Methods for determining the height of the people depicted in the picture" in the curriculum of "Methods of picture spatial construction" presented in this article will allow to deepen the mastery of this topic and practice the skills to apply it in artistic and teaching practice.

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# Functioning of Children's Theaters in Russia (Repertoire Problems)

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## ABSTRACT

**A lot of research, based on the analysis of both statistical and sociological data is devoted to the problems of the functioning of theaters of various genres. The purpose of this study is to analyze the repertoire policy of children's theaters in Russia in recent years. The work used the statistical data of the Ministry of Culture of Russia for the period 2016–2018 years. The article considers the problems of the functioning of children's theaters in modern Russian reality, as well as how the existing repertoire policy affects the development of moral and artistic standards of young viewer. The main conclusion of the study is that the repertoire of children's theaters has been practically unchanged for decades.**

*Keywords: theaters of young audience, children's theaters, puppet theaters, repertoire, statistics, education, leaders of the repertoire*

## I. INTRODUCTION

There is a large choice of various forms of leisure activities, including cultural ones in the modern society. Not only such classical cultural institutions as theaters, philharmonics, museums and galleries, libraries, but also multifunctional cultural centers are fighting for the average visitor, giving him an opportunity to join both modern forms of art and amateur cultural creativity.

It should be noted that one of the most important functions of culture is educational. So, as we are talking about the younger generation, we should talk about the educational function of art. Moreover, about the possibilities of "living" forms of art. We have to agree that the events of recent months have shown great interest in theater, concert and museum activities. Thanks to the possibility of online views of theatrical performances, concerts of classical music and other materials, a significant part of the potential audience got the opportunity to join these types of art. But even here we are faced mainly with digital content intended more for the adult audience, already interested viewer. For example, The Bolshoi Theater during the period of isolation provided the opportunity to watch such famous productions as: "Swan Lake", "Sleeping Beauty", "The Tsar's Bride", "Marco Spada", "Boris Godunov", "Nutcracker". In my opinion, these performances are more intended for an adult audience, since they are quite complex for children's perception. For children at the same time, educational programs, films, animated films, computer games are mainly offered.

We can see that the Internet cannot properly replace live communication with art. Theater is not only a viewing of the performance, but also an introduction to theatrical culture, to the culture of perception and to the culture of behavior in society.

We can say that the theater art is one of the most important for the development of children and teenagers, together with museums, concert organizations and libraries. Of course, we cannot overestimate the influence of children's libraries and children's educational centers as an educational factor, but in fact only children's theaters are able to create the necessary concentration of artistic, aesthetic, educational and moral tasks at the same time.

The creation of the system of theaters for children and youth, and puppet theaters designed to carry out an educational and aesthetic mission was one of the achievements of the Soviet era that we have inherited. At that time, the presence of high-quality acting, directing and pedagogical staff, as well as a highly artistic approach to creating performances for children, provided a solid foundation for the development of theater for children in Russia. Unfortunately, by the mid-1980s, experts noted a crisis in the creative activities of these theaters [1].

Similarly, the problem of state financing, which is relevant for the entire sphere of culture, is more relevant than ever for the already small network of children's and youth theaters. This is an area that cannot and should not survive due to increases in ticket prices and constantly search for independent sources of financing. The main task of the theater for children is to

attract its audience, the possibility of choosing a modern repertoire that can interest this audience, educate the future theater audience.

But even decades after the economic recession of the 1990s, the problem of underfunding of theaters for children and youth, which is especially relevant for the regions, as well as the lack of a structured repertoire policy, is still taking place. As in previous years, there is a lack of modern dramatic works intended directly for children. Tales intended for primary school age are still the basis of the repertoire of children's theaters, and there are practically no works intended for teenagers. Thus, the theater is somehow eliminated from its educational function.

At the same time, it should be noted that in the "Fundamentals of State Cultural Policy" [2], special attention is paid to the fact that the creation of a developed network of theater, concert and exhibition halls is one of the priority directions, and the necessary condition for the development of Russia is the maximum involvement of the potential of culture in the processes of social progress. And in the "Fundamentals of the State Youth Policy of the Russian Federation for the Period until 2025" (dated November 29, 2014 No. 2403-r), in turn, among the goals and priority tasks of the State youth policy are indicated such as: "involvement of youth in creative activities, support for young artists, as well as talented youth" [3].

## II. THEATERS FOR CHILDREN IN STATISTICS

A large number of researches based on the analysis of statistical and sociological data is devoted to the problems of the functioning of theaters of various genres. The statistical data of the Ministry of Culture of Russia (by GIVC of the Ministry of Culture of Russia) [4] provides the following separation: opera and ballet theaters, musical comedy theaters, dramatic theaters, young audience theaters, puppet theaters and others. Thus, according to statistics, in 2018 in the Russian Federation there were 657 theaters of all departments (including theaters of the Ministry of Culture of Russia). From these, we can separate 75 theaters for children and young audience and 109 puppet theaters.

During the decades that have passed in Russia since 1991, much has changed, both in the economy of the social sphere and in the theater life. The network of theaters, including theaters for young audience and children, the puppet theaters, etc., has decreased and increased again and again. However, there are still some regions in which there were no such theaters at all.

For comparison, from 1990 to 2000, the number of theaters for children and young audience increased from 35 to 52 units, and the number of puppet theaters from 81 to 99, though in the following republics:

Adygea, Altai, Ingushetia, Kalmykia, Karachay-Cherkessia and in the Novgorod region for all this time no one puppet theater exists at all [5].

Next, we turn to the statistics of recent years.

In 2016, according to the statistical data of the Ministry of Culture of Russia, there were 75 theaters for young audience and children, and 108 puppet theaters (of all departments, including federal and local subordination), however there were no theaters for young audience and children in 36 regions of the Russian Federation. Of course, it should be understood that in such cases, part of the functions of children's theaters are redistributed to drama theaters and other theaters in which there is a repertoire intended for children and teenagers. However, we must not forget that there are still regions where theaters of any kind are absent at all.

The situation with the puppet theaters is slightly better. According to data of 2016, they are absent in only 13 regions of Russia.

Also, we should note, that the number of buildings, their safety and capacity, as well as the number of employees, are usually much less for children's theaters and puppet theaters than the same indicators in drama theaters.

And by now, the situation with the number of children's theaters has not improved. According to the statistical data of the Ministry of Culture of Russia [6] in 2018, there were 75 theaters for young audience of all departments (at the same time, there were 71 theaters of the systems of the Ministry of Culture of the Russian Federation: 1 – by federal administration, and 70 by local administration). If we talk about puppet theaters, then their number was 109 (of all departments) (108 theaters of the systems of the Ministry of Culture of the Russian Federation, i.e. 1 – by federal administration and 107 by local administration).

Speaking about the activities of children's theaters and puppet theaters of the Russian Federation, we also should tell about the general characteristic of the theater network of the Russian Federation. Because we use the statistics of the Ministry of Culture of Russia, we should take into account only the state theaters, so, as a rule, those theaters that do not give any information about them, the unregistered theaters, the private theaters, etc. do not account here.

Consider the main indicators, such as the network (number of theaters), the number of buildings, the commercial capacity of halls and the number of workers in theaters in total, and separately – in opera and ballet theaters, musical comedy, drama, children's theaters and puppet theaters for 2016 and 2018. The tables contain data on theaters of the Ministry of

Culture of the Russian Federation ("Table. I", "Table. II").

TABLE I. NETWORK OF THEATERS OF THE MINISTRY OF CULTURE OF RUSSIA, 2016

Indicators	Theaters (all)	Including					
		Opera and ballet	Musical comedy	Drama	Children's	Puppet	Others
<i>Network</i>	613	74	10	330	72	107	20
<i>Number of buildings</i>	1332	284	29	690	124	174	31
<i>Commercial capacity of halls</i>	265455	52576	7982	151649	26303	21324	5621
<i>Number of workers</i>	86596	27698	3100	40520	7117	6688	1473

<sup>a</sup> The table was built by the author of the article according to the GIVC. Theaters of the Russian Federation in numbers. 2016 // Ministry of Culture of the Russian Federation Main Information and Computing Center, Moscow 2017.

In addition to the problems associated with the lack of children's and youth theaters, as well as puppet theaters in some regions, we can see the problem of underfunding of theaters for children and youth, as well as the problems related to the formation of a repertoire.

In 2016, there are 127 buildings for 75 children's theaters (all departments), 33 of them requiring capital repairs, and 3 are in critical condition. If we talk about puppet theaters, we can see that the situation here is almost the same. There are 175 buildings for 108

theaters included in the statistical data, 39 of them require capital repairs and 3 are in critical condition.

According to data for 2018 (theaters of all departments), there are 127 buildings for 71 children's theaters, 37 of them requiring capital repairs, and 4 are in critical condition. For the puppet theaters the situation is also the same. There are 176 buildings for 108 theaters included in the statistical data, 45 of them require capital repairs and 1 is in critical condition.

TABLE II. NETWORK OF THEATERS OF THE MINISTRY OF CULTURE OF RUSSIA, 2018

Indicators	Theaters (all)	Including					
		Opera and ballet	Musical comedy	Drama	Children's	Puppet	Others
<i>Network</i>	619	75	9	337	71	108	19
<i>Number of buildings</i>	1 428	383	19	695	127	176	28
<i>Commercial capacity of halls</i>	271 539	54 140	7 355	156 100	26 200	21 871	5 873
<i>Number of workers</i>	86 925	28 885	2 721	40 056	7 162	6 683	1 418

<sup>a</sup> The table is built by the author of the article for the purposes of this study on the materials: Statistics on the types of institutions of culture, art and education 2018<sup>a</sup>, URL: <https://stat.mkrf.ru/indicators/> (date of access: 30.11.2019).

Based on these data, we can understand that the material base of children's theaters and puppet theaters is only worsens. An increasing number of buildings require capital repairs, though we are talking about theaters for children, perfectly understanding that higher safety equipment is required here as nowhere, and it is quite difficult to talk about the aesthetic perception of the performance in the collapsing building!

Now we talk about the income of theaters in general, and of children's theaters, in particular. The largest share in the income of the theater is still the budget part. In 2018, the income of children's theaters amounted to 6,164,2 million rubles, while the share of budget financing was about 89% (for puppet theaters – 6,094,7 million rubles, with the share of budget financing – 80%), and the cost of wages in the total share of expenses amounted to 58% (for puppet theaters – 56%). For comparison – in 2016, the share of budget funding for children's theaters was about 70%, and for

puppet theaters – 75%. More than 55% of the expenses of children's theaters in 2016 were salary, in puppet theaters – about 58%.

If we talk about such indicators as the purchase (replacement of equipment) – in 2016 they accounted for less than 5%, as well as the share of costs for new productions – amounted to 5% of the total costs of theaters. In 2018, the situation became slightly better. The share of such part of expenses as the purchase (replacement of equipment) accounts 6%, and for new productions – 7%.

If we analyze similar indicators for puppet theaters, then we get that the purchase (replacement of equipment) in 2016 accounted about 2% of the total cost, and for new productions – 3% of the total cost of theaters. In 2018, these indicators amounted to 8% and 5%, also showing some improvement.

Of course, it should be understood that this is an absolutely average indicator. Funding and the existence

of theaters in Moscow and St. Petersburg is fundamentally different, that in other regions of Russia.

**III. PROBLEMS OF REPERTOIRE FORMATION**

Despite some improvement in the situation with the financing of new productions, the problem of outdated repertoire still remains urgent. Modern children visit almost the same performances as their parents in the past.

And the point is not only that there are no new productions in the repertoire of theaters, but that the same plays remain the leaders of the repertoire for many years.

The problem of forming a repertoire designed specifically for children is not new. But unfortunately, the same names of dramatic works intended for children flow from the poster of one year to another almost unchanged.

At the same time, it should be noted that the share of events for children of different age groups is not equal. In addition, we can see another trend - a

significant advantage in the repertoire falls on the performances for a group of children of the younger age group.

Of course, we would like to determine which plays (productions) are most popular. But unfortunately, statistics do not provide such an opportunity. What can we see?

They separate (in the statistics the Ministry of Culture of Russia) the following positions: works on historical and national grounds by Russian modern authors (since 1992); by authors of near abroad of the soviet period; by authors of near abroad (since 1992); by Russian classics authors; by soviet national authors; by Russian national authors; by foreign contemporary authors; by foreign classics authors.

In my opinion, such a gradation is outdated and cannot give a full picture of what is really happening to the repertoire. And since all these data are obviously averaged, it is difficult to make fully justified conclusions. So, it must be understood that each individual theater can have its own repertoire policy, both quite successful and vice versa. ("Fig. 1", "Fig. 2")

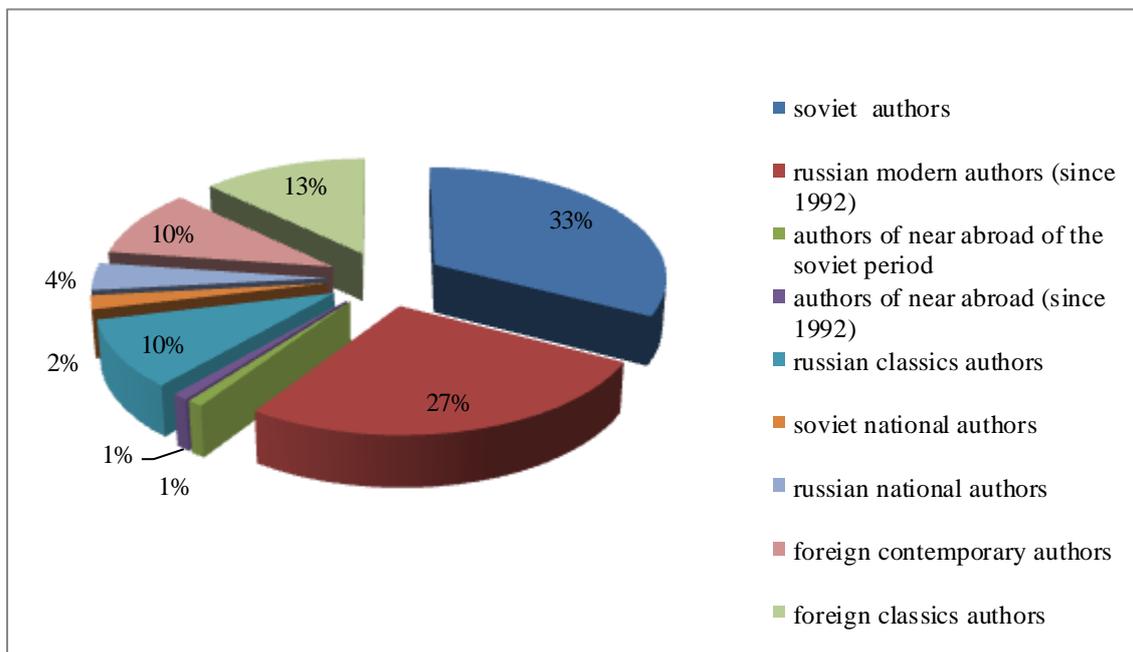


Fig. 1. Repertoire of children's theaters by the number of performances in%, 2016.

<sup>a</sup>. The figure was built by the author of the article according to the GIVC. Theaters of the Russian Federation in numbers. 2016//Ministry of Culture of the Russian Federation Main Information and Computing Center, Moscow 2017.

The largest share remains on the works of soviet authors and Russian modern authors (since 1992). It would seem good that the share of modern authors is growing (if you compare the graphics). However, already in this definition, lies the fact that the works

from 1992 are considered modern, and by now the age of these works has reached more than 25 years, that means, that the children are still doomed to go to the same performances as their parents.

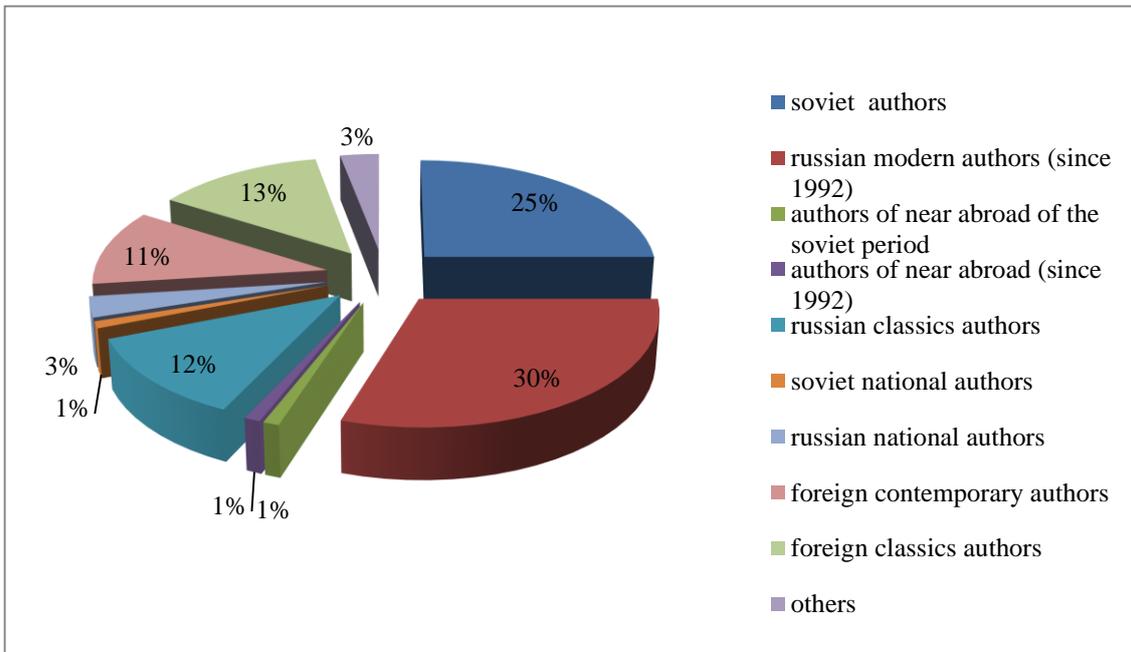


Fig. 2. Repertoire of children's theaters by the number of performances in%, 2018.

<sup>a</sup> The figure is built by the author of the article for the purposes of this study on the materials "Statistics on the types of institutions of culture, art and education 2018," URL: <https://stat.mkrf.ru/indicators/> (date of appeal 30.11.2019).

Summing up the preliminary results we can say: most of the performances and a large share of visits in children's theaters belongs to the works of soviet authors, Russian and foreign classics. The share of works by soviet and Russian national authors is very insignificant in the total volume of performances and the repertoire of theaters, that is - 1% and 3% in 2018 (2% and 4% in 2016). At the same time, I would like to pay attention to the fact that children's theaters exist not only in the center, but also in the regions. Thus, there is an unused opportunity to increase the share of works by national authors in the repertoire of national theaters.

If we summarize these data, we will get the share over than 60% of the works that are in the modern repertoire, but created in the last century. There are practically no performances based on the plays of national authors.

I would note that with the existing classification of the repertoire into categories, it is very difficult to understand how modern the play is. For this you need to have not averaged data, but information on each particular theater and repertoire name.

Next, we will conduct a more detailed analysis of the modern repertoire, which allows us to distinguish the leaders of the repertoire, as well as analyze its structure. In a more detailed analysis of the repertoire of children's theaters, we will consider which plays are the leaders of the modern repertoire.

Running forward, I want to note the existence of a strong distortion in favor of plays for preschool and elementary school age, and relatively few works for youth. Moreover, the basis of the repertoire of these theaters is fairy tales, performances for children, focused on the holiday and New Year themes.

The following comparative data for 2016 were obtained on the basis of the analysis of the statistical form "Code of 9-HK (repertoire) for 2016". During the work statistical data were analyzed for all regions of the Russian Federation (the repertoire of children's theaters and puppet theaters (the repertoire of drama, music and other theaters was not taken into account). In addition, it should take into account that the number of names of the repertoire (all regions), the combined repertoire amounted to more than 300 titles (313), some of which are repeated many times. It should also be noted that in some cases performances with the same name belong to the pen of various authors, and therefore they stood out as an independent work.

The next step was the allocation of repertoire leaders for various age groups of visitors: preschool age, primary school age, secondary school age and youth.

For the first group – "Leaders of the repertoire for preschool children" – from more than 300 titles of the repertoire, seven plays were allocated, which are the most popular. These are such plays as "The Cat's House" and "Teremok" by S. Marshak, "The Little

humpbacked Horse" by P. Ershov, "The Canterville ghost" of O. Wilde, "Little Red Riding Hood", as well as interactive performances (i.e. some fabulous fantasy performance without an author). In addition, New Year's performances for babies are very popular.

Summarizing the analyzed list of productions, it should be noted that almost all the plays presented in it are productions based on famous fairy tales (99% of the repertoire), which were made, as a rule, about fifty years ago. And there are practically no works of modern playwrights.

The second group is the "Leaders of the repertoire for children of primary school age". In first place is the "New Year's Performance" (various authors) – was in the repertoire of 29 theaters. In the next place is the play "Golden Chicken" by V. Orlov (13 theaters), then – "Puss in Boots" by Ch. Perrault (in 13 theaters), "Russian folk tales" (in 13 theaters), "The Scarlet Flower" by S. Aksakov (present in the repertoire of 11 theaters), "Birthday of Cat Leopold" (in 10 theaters). If we talk about the genre of productions, then these are still fairy tales related to foreign and Russian classics or Russian folk tales.

Next, we propose to turn to the analysis of the repertoire for secondary school age and youth – in the total repertoire of children's theaters these are about 9% – 114 productions (by list).

Summarizing the data, we can say that in addition to the tales (a little more than 40% in the repertoire of theaters), we can also note the appearance of theatrical concerts, comedies, musicals, dramas, tragedies, chronicles, comedies and tragicomedy, musical dramas, musical comedies, chamber operas and ballet. The repertoire is growing up, becoming closer to the repertoire of drama theaters, but in the leaders, still stay fairy tales and interactive performances.

The group "Leaders of the repertoire for children of secondary school" included: "The Nutcracker and the Mouse King" ("Princess Pirlipat") by E. Hoffmann (in the repertoire of 17 theaters), then – "Cinderella" by E. Schwartz (in 10 theaters), at the same level is "Tom Sawyer", a staging of the work of M. Twain (in 10 theaters), then the fairy tale "Little Prince" by A. Exupéry (in 8 theaters).

The group "Leaders of the repertoire for youth" included: a staging of A. Grin's novel "Scarlet Sails" ("And the Fresh Breeze Filled Sails") – (in 7 theaters), in the second place – the drama "Maryino Field" ("Journey along the Edge") O. Bogaev (in 4 theaters), and "An Ordinary miracle" (in 4 theaters). In genre terms, a fairy tale practically leaves the repertoire for youth - it is replaced by dramas, melodramas, staging of works of art, musicals, chronicles, comedies and tragicomedy, etc.

As we can see, there are practically no plays that previously appeared in the repertoire. And if we correlate the average indicators of the number of theaters with the number of names in the repertoire, then we actually get one performance for youth for one theater of a young audience or a children's theater.

Unfortunately, there are no available statistics for all of the above groups for 2018. But I can give some general data on the leaders of the repertoire for children's theater in 2018. Here we can see the following regularity. In first place – "The Nutcracker and the Mouse King" by E. Hoffmann– 16 productions, "Puss in Boots" – Ch. Perrault – 14 productions, "Golden Chicken" by V. Orlov – 14 productions, "Little Thumbelina" by G.-H. Andersen– 12 productions, "The Little Humpbacked Horse" by P. Ershov. Continuing the list we can note " Cat's House" by S. Marshak, "The Scarlet Flower" by S. Aksakov, "Cinderella" by Ch. Perrault, "The Tale of Tsar Saltan" by A. Pushkin. Even with a close comparison, we can say that these lists nearly repeat the lists of 2016.

It seems difficult to make the concrete conclusions based on a small time period (2016–2018 years). But now I will quote several phrases from the study of 2007 on the repertoire policy of children's theaters: "By the mid-80s.... A solid place in the leaders of the all-Russian poster in the number of productions and performances was taken place such works as "The Three Little Pigs", "The Scarlet Flower", "Puss in Boots", "Goose", "Golden Chicken", "The Adventures of Buratino", "Buka", "Little Fairy", "Little Red Riding Hood", "Cinderella"... The tendency of deformation in the children's theater audience, which showed in the 70–80s. of last century, continued to develop. The poster of children's theaters is increasingly filled with works for preschoolers and children of primary school age, and accordingly repertoire offers for adolescents and youth are reduced...

It is obvious that the rejection of adolescents and youth from the theatrical audience continues to develop, and the theatrical community has not yet found ways to overcome it" [7].

Why do I quote those words? If we once again look at the modern poster of children's and puppet theaters, then like decades ago, among the leaders of repertoire we will see almost the same list of plays.

Analyzing the modern repertoire of children's theaters, we are involuntarily transferred to the last century, and now we can wonder: where the works of modern authors are? Of course, there is nothing wrong in the tales of A. Pushkin, Ch. Perrault, A. Tolstoy, S. Marshak, K. Chukovsky and others, but it is worth thinking that modern children do not live in the world of the 80s. And what was interesting to their parents may not be such an exciting sight for them. Modern

children brought up in another world and in other information conditions, they will be forced, due to the lack of modern repertoire, and the need to familiarize themselves with the classics of literature, which, unfortunately, is also extremely limited in the repertoire of children's theaters to come with their parents or as part of a school group to these performances, but who guarantees that such a representation will cause interest, but not rejection.

#### **IV. CONCLUSION**

Numerous sociological studies of past years have confirmed the fact that than earlier a child became interested in art, including theater, the more likely he is to become a regular visitor to theaters, museums, etc. [8]. But where is the guarantee that the effect will not be reversed? The material base of many Russian children's theaters is in a rather bad condition, which means that in addition to the impossibility of providing a solid repertoire component, the theater cannot provide the appropriate artistic level. Performances for children require colorfulness and should attract their audience, give him a feeling of miracle.

Children's theater, first of all, should educate the younger generation, be a modern theater, and not the theater of our grandmothers, otherwise it risks losing its audience. Actually, this is what the pedagogical part should think about, but unfortunately, the situation has now developed in such a way that in many theaters it simply does not exist, and those who should perform these functions are most likely occupied with other problems.

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# Application Research of Regional Architectural Design Based on Chu Culture

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## ABSTRACT

As a distinctive branch of Chinese culture, Chu culture has a rich connotation and various forms. The colors, lines, images, skills and craftsmanship of Chu culture condense the wisdom and aesthetics of the Chu people. Inheriting traditional cultural characteristics in regional architecture can reshape the affinity of architectural culture and enhance people's sense of belonging and protection of traditional culture.

**Keywords:** Chu culture, regional architecture, design application

## I. INTRODUCTION

In the design of regional architecture, it emphasizes its differences, effectively inherits the unique original graphic context and unique cultural connotation of the local region, and innovates in the process of inheritance, endowing the local culture with new vitality, making it continue to be based on the multi-culture of today's world and shared by the international community. China's space environment design should be developed from "foreign for domestic use" to "ancient for modern use", conforming to nature and being compatible. Only such a design can inherit the traditions of the past and continue to develop, reflecting the distinctive national characteristics and unique aesthetic culture. Only in this way can we finally form our own characteristics in international design, and establish a multi-layered research system of spatial environment design and creative methods that embodies the cultural connotation of Chu, while meeting the modern design context.

Chu cultural elements are based on Chu culture, with systematic spiritual and physical existence, rich in content and diverse levels. They are not only the tools for Chu people to extract materials from nature and social life, to express aesthetics, social communication and emotions, but also the typical symbols, colors, images, techniques and crafts that embody the traditional culture, customs and human history of Jingchu region, and embody the positive attitude of Chu people towards life.

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## II. DESIGN CHARACTERISTICS IN CHU CULTURE

### A. Expressing the subtlety tactfully and finely

Chu people are good at using curves, the gentle curve makes people have a good association, and a strong sense of rhythm. There are some records about the state of Chu's good use of curves in historical allusions, "The king of Chu is on the stage of Xiaoqu" is in the "Biography of Women in Ancient China", "The Former Stories of Zhu palace", and the "stage of Xiaoqu" here is a platform with graceful curves. According to "Native Language. Chu language", the first emperor Zhuang, was the seat of the gourd, Calabash is a table with curved lines that look like a gourd.

From the layout, in the architecture of the state of Chu, pavilion platform building, cloister, pond shore, curved bridge and path, formed a beautiful rhythm of the curve. This is not only different from the starting point of western architecture, but also different from the central plains. The people of Chu attach great importance to the use of curves in all aspects, which not only appears in the large layout, but also appears on the roof, ridge and wing eaves flying Angle. At the same time, the Chu people's obsession with curvy beauty also influenced the design of Chinese gardens.

### B. Solemn romance

Chu people "love black and red". "Songs of Chu · Evocation" said, "Weave a net on the window and decorate it with red, Square connected", "There are red curtains and bamboo mats in the interior", "Paint the walls with red chalky soil, Paint partition board with red sand", it mentioned the Chu people palace

furnishings and decoration when the use of red, black color. According to research discovery, red is used for brocade, qi, group, embroider respectively, and yellow is used for silk more, brocade, qi, group and embroider craft are relatively complex, mostly used by the upper class. This shows that "red" color can only be used by people of high status. At the same time, Chu people also like to use black, such as, lacquerware with black paint for the bottom, red paint for the painting, or black paint outside, red paint inside, red color such as flame, enthusiasm bold and unrestrained, black such as the night sky, solemn and mysterious, two colors used at the same time formed a strong contrast, reflected the Chu people both solemn and romantic life attitude. (See "Fig. 1")



Fig. 1. Painted phoenix pattern lacquer ring box.

<sup>a</sup>. Picture source: Hubei provincial museum.

*C. Being grand and free*

Since ancient times, Chu rich material conditions, the four seasons clear climate, make people here natural freedom, with love and hate clear character and romantic life interest.

The core area of the Chu palace adopts the axis layout, to create a "the symmetrical gate building on both sides of the front gate of the king's palace is far away from the balcony where the goddess appears" a spectacular sight (Li She from tang dynasty "Zhuzhi Ci"), the people of Chu used the combination of axis layout and free layout, it reflects the concept of respecting and conforming to the natural environment; The walls and palaces of Ji'nan reflect the cultural inheritance of "founder". However, it is not limited to simple and complete squares. The city walls change according to the natural terrain, and the palaces are freely combined on the basis of squares. The size of cities and palaces changes through rules. Chu architecture, on the basis of inheriting the rational spirit of Chinese architecture, makes the architecture present both magnificent atmosphere and free and flexible scene, fully demonstrating the spiritual essence of Chu people's pursuit of freedom and romance. (See "Fig. 2")



Fig. 2. Yunmeng king of Chu city.

<sup>a</sup>. Picture source: www.baidu.com

*D. Bionic-like objects*

The architectural characteristics of bionic figurines in ancient Chu have a long history, such as, phoenix's morphological characteristics were extracted in the architectural design. The roof design was like the spreading wings of the phoenix, and the building community in the style of five phoenix buildings designed in the image of the phoenix was built by connecting the concave shapes of five houses, and the overall shape was like the huge spreading wings of the phoenix. Such architectural form not only appeared in the palace, but also affected the design of residential houses.(See "Fig. 3")



Fig. 3. Fig Five-phoenix tower.

<sup>a</sup>. Picture source: www.baidu.com

*E. An open house built on a high earth platform*

The palace of the state of Chu is mainly characterized by "Pavilions", "gist of Songs of Chu·Evocation" record "Endless pavilions, Built from the top of that hill", and it shows the overall image of elevation, railing and other ups and downs. The towers of the state of Chu were used for observation of celestial phenomena and military observation. Jia Yi "New Book" recorded: There are several viewing platforms between the steps of the stage, so that the stage is combined with the view, fully reflecting the romantic feelings of Chu people. (See "Fig. 4")



Fig. 4. The palace of the king of Chu.

<sup>a</sup>. Picture source: www.baidu.com

**III. APPLICATION OF CHU CULTURAL ELEMENTS IN REGIONAL ARCHITECTURE DESIGN**

*A. Simplified form*

This paper summarizes the decorative structure of traditional architecture in Chu culture, simplifies and extracts the most representative elements in line with modern aesthetic feeling, and reconstructs them through repetition, variation, combination and interpenetration, so as to be used in modern regional architecture design.

Such as: Wuchang railway station (See "Fig. 5"), Located in the southeast of Zhongshan road, Wuchang district, Wuhan city, the new station was built in 1916 and put into use at the end of 2007. The overall shape of the new station of Wuchang railway station is like a rectangle, presenting the architectural form of "Chu palace", using the unique architectural form of Chu architecture such as axial symmetry, wide eaves, high platform and large slope roof. The four platforms above the exterior of the main building are all designed with large sloping roofs, just like phoenix birds spreading their wings, showing the dynamic beauty of Chu architecture. Wuchang railway station building outside wall inlaid with extract simplified design patterns by the chimes, laying the ground of the entrance of the railway station square pattern design, using the "Chime Bell" symbols in the square and on behalf of the Chu culture of Baoding chicken frame drum, such as installation art, embodied the Chu culture elements after simplification in the application of the modern regional architecture design. In the architectural design of Wuchang railway station, the elevated roadway and the two large roofs are at random, which are interlaced and intersected. This natural and harmonious combination shows the feeling of falling layer upon layer, and highlights the "hathpace" element. This kind of form brings people a kind of transcendent beauty, embodies the Chu people's awe of the universe, infinite pursuit of life and praise.



Fig. 5. Wuchang railway station.

a. Picture source: www.baidu.com

### B. Grand layout

A large number of archaeological remains confirm the grand scale of Chu architecture, Jinan city of Chu capital, it is 4.5 kilometers long from east to west and 3.5 kilometers wide from south to north. The total area is about 16 square kilometers. The perimeter of the wall is 15.5 kilometers. In the palace area in the southeast of the city, the excavated building base is not only large in number, dense in distribution and large in scale, but also piled up with thick layers of rubble, Shows that the year of the high-rise building continued prosperous scene. The largest one is 130 meters long and 100 meters wide. Therefore, no matter it was the city of Chu or the palace of Chu, its scale was the largest among all the vassal states at that time. The application of Chu architecture layout and combination to modern architecture group combination can be realized from two aspects: The first is the superposition and additional method of multiple sets and groups. The other is the architectural combination of distributed axis, following the combination of cross symmetry, central axis symmetry, one main wing and two wings, and hub-and-center radiation in the spatial layout of Chu architecture. Hubei provincial museum, located in Wuhan east lake scenic area, covers an area of 81909 square meters, a building area of 49,611 square meters, exhibition hall area of 13,427 square meters, With the third phase of the museum project currently under construction, the Hubei provincial museum will reach 110,000 square meters, making it one of the top three provincial museums in China. The main building of the museum is northwest oriented, and the whole building is composed of three parts: comprehensive exhibition hall, Chu cultural center and chime hall. These three buildings with high platform foundation, wide eaves and large slope roof stand together. The comprehensive exhibition hall is located in the middle, with the Chu culture center and chime bell hall on the left and right sides, forming a huge word "品". The overall layout of the pavilion area highly embodies the layout pattern of the buildings of the state of Chu, namely, "one building, one temple", "multi-platform group" and "multi-component group".(See "Fig. 6")



Fig. 6. Hubei provincial museum.

a. Picture source: www.baidu.com

### C. Exquisite decoration

Qu Yuan's "The Gist of Songs of Chu · Evocation" recorded, the typical features of doors and Windows in Chu architecture; The transparent wood case that red lacquer decorates spends window, face is acted the role of on having square two square successive design; Looking up, we can see the well-carved square rafters, and the beams below the rafters are painted with vivid dragon and snake patterns; The polished stone floor shows the beautiful pattern like peacock tail feather, and the wall is decorated with curved jade carvings; The bead curtain of suspension and string compose among them gem, ray is reflected mutually; The Palace Maids stood behind the curtain, waiting for the king's summons. Wipe the walls clean with soft herbs and hang up the curtains; Strings of silk tassels, tied with delicate jade pendants, hung from one group of tents to another; Emerald curtains adorned the lofty halls; With the essential oil of flowers and plants lit candles to illuminate the gorgeous hall; Through the hall into the inner room, decorated with red ceiling, the floor is covered with exquisite bamboo mat. These descriptions reflect the interior decoration characteristics of Chu architecture, from which we can see that the fine and colorful decoration in the palace at that time reached a high level, and combined with the unearthed furniture of the state of Chu, we can analyze the people of Chu's pursuit of colorful decoration to the utmost.

Qintai Great Theater (see "Fig. 7"), Located on the bank of the moon lake, Shore of Jiangnan, The south view was a built during the northern song dynasty, The design of the theater takes the charm of the Guqin, abstracts it, extracts its basic elements, and forms a unique architectural language according to the principle of formal beauty: The projecting framework is like the reed of a piano, as if "Keys fly" or "fly sleeve". The audience hall of the grand theater chooses the red color, which best represents the characteristics of Chu culture, as the main color, implying the warm and surging blood of Chu people. The walls of the theater are designed in accordance with the shape of chime bells, and the two sides of the stage are inlaid with gold-plated Chu culture decorations, which are elegant, following the exquisite decoration of the palace of the king of Chu. 3600 square meters of the theater hall, is a large number of red stone "piece by piece" into rolling hills shape, "mountain" surrounded into a circle, forming the inside of the theater hall wall. On the red stone, carved in a row of Chu characters symbols, the face of the wall was a mottled light red, looks like the grain of wood. Compared with the publicity and modern appearance of the exterior of the theater, the decorations in the grand theater, which originated from the Chu culture, are warm and calm, and full of strong symbols of Chu culture.



Fig. 7. Qintai grand theatre.

a. Picture source: www.baidu.com

### D. Cultural implication

Study with Chu culture characteristic of the regional architecture, the purpose is to drive regional culture characteristics of architectural design, grasp the artistic characteristics of traditional culture and spirit, through concrete study verve of characteristics of Chu cultural elements, and then applied to the design of modern architectural form; this process runs through traditional culture meaning of guidance.

Cultural connotation can be abstract, conveyed through the external shape of architecture, and produce certain enlightenment, so that people can take the initiative to feel and experience the beauty of traditional culture. At the same time, the cultural implication can also be a representation, such as to be able to use modeling technique, present in the content of the construction on its external form, such as Chu form and cultural relics unearthed cultural relics on the decorative pattern and so on, these can be used as an intuitive way of cultural transmission in the regional architecture design, at the same time both decoration.

The Hubei province theater was designed in 1999 and completed in 2001. The construction area is 11,767 square meters and the height is 48 meters. The main body of the building conveys yellow crane, drum and Xieshan style of western Hubei dry railing buildings, Its most representative style feature is "deep out eaves", This architectural form is a comprehensive expression of the essence of Chu culture and modern architectural language. The overall appearance of the building is as light as the wings of a crane, and as harmonious as a drum song and music, representing the unique image of the art palace. The roof panels are curved and folded, and seven glass skylights and eight continuous smooth arc-shaped panels are interspersed in the middle of the roof of the building, just like the strings of a musical instrument, so that the intention of the architectural appearance has a necessary connection with the function of the building, showing the modeling characteristics in Chu culture. (See "Fig. 8")



Fig. 8. Hubei province theatre.

a. Picture source: www.baidu.com

Hubei publishing culture city, the inspiration of architectural design mainly comes from the musical instrument chime bells in the Jingchu culture, Chime bell is the highest achievement of bronze in the spring and autumn period and the warring states period. The architectural design theme is a symmetrical "H" shaped twin tower shaped like Chu tai. The two pairs of wings on the heads of the twin towers seemed to spread their wings and soar, taking from the image of "phoenix" in the Jingchu culture, full of romance and a sense of power. In terms of color, it adopts the representative color of Jingchu culture — red. The red volume on both sides forms the facade Windows, which are small and orderly. The square Windows with holes are like the nipple pattern on the chime bells. (See "Fig. 9 ")



Fig. 9. Hongshan auditorium.

a. Picture source: www.baidu.com

Hongshan auditorium, located in Hongshan district, employs a variety of Chu cultural elements: The shape of the bronze chime bells and the pattern of the Chu clothes, etc., the overall appearance of the auditorium looks like the image of flying phoenix birds, which contains the intention of "phoenix" advocated by the people of Chu. The facade of the building adopts the intention of the nine-headed bird and is abstracted into three large volumes, which is a typical form of one main wing and two wings in Chu architecture. The architectural shape in the middle is similar to the symbol of bronze chime bells, and the buildings on both sides are spread out slightly upward, just like wings about to fly. On the facade of the building, double tiger double bird drum is used as the decorative pattern. The glass curtain wall echoes the architectural shape, and the nine bronze chime bells above the main door are perforated in accordance with the implication of the nine head bird. (See "Fig. 10")



Fig. 10. Hubei publishing culture city.

a. Picture source: www.baidu.com

#### IV. CONCLUSION

General Secretary Xi Jinping put forward the slogan of "cultural confidence" in the report to the 19th national congress of the communist party of China, "If you want to be sure, be confident". A country must cherish its national traditions, and "creative transformation and innovative development" is the only way. Today, with the in-depth development of globalization, national self-esteem and self-confidence rooted in the traditional culture are the important spiritual support for a country and a nation to integrate into the international family. Chu culture, as a distinctive part of Chinese national culture, should be integrated into modern regional architecture design with the ideological elements that best represent the romanticism of Chu people, so as to arouse people's aesthetic awareness of traditional culture and rebuild their cultural self-confidence.

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# Application of Rock Color in Modern Public Decorative Art

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## ABSTRACT

This article first traces the widespread use of rock color represented by natural mineral color in the early religious art of human, especially in the art of grotto paintings in the early days of China. The traditional Chinese color system that it symbolizes is also promoted by the art and design world today, and illustrates the modern attributes of rock color from the perspective of social development and transformation. Rock color has been applied to several large public decorative arts in recent years as an example, which proves that it has great practical significance. Then the author continued to expand the rock color material system, the rock color expression forms and expression techniques were continuously enriched, and a large number of rock color reserves were accumulated. These aspects demonstrated the realistic conditions for the future development of public color decorative arts. It is an inevitable trend for the development of Chinese art that rock color is applied to the future public decorative arts.

*Keywords: rock color, public decorative art, cultural attributes*

## I. INTRODUCTION

After nearly 30 years of exploration in the Chinese mainland, rock color paintings have made a lot of achievements in the country through the use of mineral materials for artistic creation and teaching practices by artists, and have been recognized and supported by industry experts. Rock color's material beauty reflects strong Chinese (Eastern) cultural attributes. Although Japanese paintings naturally come to mind when talking about rock color paintings, Japanese paintings are influenced by Chinese Tang Dynasty paintings (especially ancient Chinese cave paintings), which Japanese artists cannot deny. In Japan, the use of mineral materials has continued to current days and has developed into a category of art with its national characteristics. They also often use rock color to create large-scale decorative murals and barrier paintings. The picture uses a large amount of gold foil as the base, the overall gold is brilliant, and the color is rich in modern decoration. The painting form is unique and has a typical oriental meaning. Professor He Jiaying, vice chairman of the China Artists Association, said: "The development of modern Chinese rock paintings is based on the exploration of ancient Chinese mural language and the study of contemporary Japanese painting." Rock color's art blends eastern and western painting languages, breaks through the shackles of traditional painting concepts, and gains a great degree of freedom in expression. With the rise of China's economic

strength and the enhancement of cultural self-confidence, the revival of national culture and art is advocated. This rock color art form, which has Chinese cultural attributes and represents the traditional Chinese color system, will be reactivated and bloom with a strong vitality. Today, as a most traditional "new" art form, rock color is not only used by artists in his own creations, but also as a "new" type of design medium that is sought after by the modern design community.

## II. HISTORY OF ROCK COLOR PUBLIC DECORATIVE ART

The sociality contained in the rich artistic form of ancient grotto murals is a cultural carrier with rich humanistic connotation. The excavation and construction of ancient cave murals, whether officially funded or privately funded, are mostly built in places of public activities, and the purpose is to educate the people with religious content on the murals. The worship service of the people and large-scale pilgrimage activities are public activities, which highlight their public nature. The art forms of these ancient murals should belong to the early public decorative art category of human beings. Based on the influence of ancient murals on today's Chinese art, people have studied more on the materials, colors and expression methods of murals.

At the beginning of human civilization, mineral pigments, as a kind of natural and noble natural

painting material, were used in various arts related to human activities. Whether it is the paintings of the Lasco caves in prehistoric France, or the cave paintings of the Altamira caves in Spain, or the rock paintings in various provinces in China, they are mostly drawn with hematite powder blended with animal glue or animal blood, mainly reflecting early human-beings' survival and sacrifice public activities. With the rise and development of Buddhism, from the frescoes of Ajanta Grottoes in India, to the frescoes of Kizil Grottoes in Xinjiang, to the frescoes of Mogao Grottoes in Dunhuang, are all historical examples of mineral pigments used as painting media in public decorative arts.

Natural mineral color, as the main representative of early rock color media, has irreplaceable cultural value and meaningful aesthetic charm. As an artistic medium with historical memory, rock color is not only concentrated in the early public art forms of human beings, but also a traditional art form with oriental cultural attributes. Therefore, its existence and development have great historical value in contemporary Chinese art and design. When people think it the other way round, rock color also has great practical significance for the research, protection and restoration of ancient murals. Hou Liming, former director of the Dunhuang Academy of Fine Arts, talked about the historical origin of rock color paintings. He said, "Because of conditions, most of the past facsimiles were gouache facsimiles, which are different from the raw materials of caves. Some experts think that the spirit of facsimiles is the same when looking at the works, but the texture it shows is different." Therefore, although the old generation of artists are very good at facsimiling the murals, they always felt that they lacked a sense of historical thickness that the natural materials of the rock color naturally exude. Rock color's research and protection of ancient murals can not only restore the original features of ancient murals due to the natural properties of this material, but also be easy to replicate the long-term preservation of copy products because of the stability of this ore material.

### **III. THE MODERN ATTRIBUTES OF CHINESE ROCK COLOR**

The modern transformation of Chinese society and cultural phenomena should be synchronized. Dr. Zhang Xiaoling, deputy director of the China National Academy of Painting, once said: "The occurrence and growth of Chinese rock paintings are at a strategic opportunity period for the development of Chinese culture .... The emergence of rock color paintings can be regarded as one of the signs of the national Renaissance and one of the ways of the construction of the subject of Chinese contemporary art .... Chinese

rock color is a new form of painting with Chinese cultural attributes." With the continuous improvement of national political and economic strength, the self-confidence of national culture will also continue to increase, and Chinese art will play a more independent and important role in the world art stage. As a representative of the oriental color system, rock color will also exude cultural charm with more oriental characteristics. It will develop in parallel with the scientific color system constructed by the West. This is a social need and a need of the times. The 24-color system and 48-color system of Western colors cannot accurately express the aesthetics of colors in the East, and more rich national colors will be replaced. For example, in the red category, people no longer simply divide colors into crimson, scarlet, and pink, but have more rich and specific names: blackish red, purplish red, garnet, cerise, peach and so on. Their specific raw materials are: hematite, cinnabar, red coral, agate, garnet and other natural ore. The colors made with them are not only beautiful and everlasting in color, but also very vivid and popular. China's large and complete traditional five-color system will be more systematically applied to modern public decorative arts. Since then, public decorative design works with more national characteristics and cultural connotations will also be produced.

Modern rock color refers to the medium based on the grinding of natural ore into particles of different thicknesses and blending animal gums. It can be drawn on paper, cloth, board, wall, metal and other materials. It has the aesthetic qualities of material existence and natural quality, and it also embodies the same Eastern philosophy concept of materiality. In neighboring Japan, they made in-depth research and re-creation of this artistic medium with the most oriental cultural attributes. The variety is quite complete, forming a complete system with the most complete varieties and the finest auxiliary materials. In addition to the natural mineral color, they have also developed artificial "new rock" (a high-temperature crystalline glaze), water-dried color (synthetic mineral), and mica color. There are thousands kinds of colors.

In recent years, some Chinese painting materials institutions have in-depth research on the traditional production methods of mineral pigments in ancient China. They have also exchanged and cooperated with Japan to learn the Japanese "rock painting tools" production technology. From Jiangsixu Hall and Jinbi Building, which only make pigments for traditional Chinese paintings, Tianya Painting Materials, Totem Painting Materials, Jinyuan Sunshine and other professional production institutions have been developed to provide painting materials for Chinese modern rock color creation. The painting materials produced are of good quality and rich in variety. There are also dozens of professional metal foil

manufacturers, mainly in Nanjing, such as red gold foil, cold gold foil, brass foil, copper foil, pure silver foil, aluminum foil, and color foil, which can provide quite comprehensive metal decorative media for painting, craft design and decoration processing. In addition, in the process of Chinese contemporary art practice, contemporary artists represented by Zhu Jin have incorporated the concept of "five colored soil" into the category of rock color, which has greatly expanded the types of rock color soil media. They personally collect various types of colored soils that can be used in the nature, and carry out panning, processing, and classification in the traditional way to produce excellent, subtle and simple and diverse soil media. In this way, with the continuous expansion and improvement of the Chinese rock color media system, it will be fully utilized in the subsequent field of public decorative art design. Modern rock color, with its unique production methods, aesthetic pursuits and form means, will bring new visual impact to the future public decorative arts, and will certainly carry more modern cultural and art attributes.

#### **IV. THE STATUS QUO OF CHINESE ROCK COLOR PUBLIC DECORATIVE ARTS**

With the revival of Chinese society, culture and economy, and the continuous improvement of public aesthetics, artists and designers have put forward new requirements for the innovation of public decorative arts' creative concepts, the diversification of expression forms, and the cross-border research of media materials. The study of cross-border material applications and materials science is a major issue that public decorative art needs to tackle today. Thinking with materials has become a unique concept and method of its artistic creation. Rock color art has emerged in the Chinese art world today due to its immortal material beauty. The gem-like material texture and mottled multi-layer color texture constitute its unique artistic charm. And through the years of creative practice and teaching arrangement of rock color artists, the materials of rock color are more diversified and the expression techniques are more abundant. It can be thickly painted or thinly dyed; it can be figurative or imagery; it can be fine and subtle, or it can be magnificent and hearty. At the same time, it can also be combined with fibers, ceramics, lacquer, and metal crafts in terms of production process and form performance. These qualities are exactly what modern public decorative arts need.

As early as 2000, Professor Hu Wei, the material and performance studio of the Central Academy of Fine Arts, led a team of students to undertake decorative murals in the lobby of the Changfu Palace Hotel in Beijing in the form of rock color. Later, in national large-scale mural exhibitions, there have been some

attempts to apply rock color to public mural creation. In 2013, Shaolin Temple actively commissioned the China Academy of Art to create murals for it. Under the leadership of Vice President Wang Zan, he organized more than 20 authoritative experts and graduate students from the Department of Chinese Painting and the Department of Mural Art of the China Academy of Fine Arts. Professor Wang Xiongfei said: "This mural project is an exploration and attempt of traditional Chinese painting materials in contemporary mural creation, and it is also a revival of the traditional mural form after two hundred years of disappearance in modern times. It has epoch-making significance." The murals of "Buddhist Zen Heart" and "Juvenile Spring and Autumn Pictures" representing "Zen Ancestral House" won the gold and silver prizes of the 3rd National Mural Exhibition respectively. The following year, "Buddhist Zen Heart" won the gold award again at the 9th China (Yiwu) Cultural Expo. In 2016, "Hemudu Culture" drawn by the rock color team of the Chinese Academy of Fine Arts was shortlisted for the project of Chinese civilization and history art creation projects. Under the leadership of Professor Hu Mingzhe, the high-level research class of rock paintings of the Central Academy of Fine Arts in 2015 was designed by the Hubei Institute of Fine Arts to design the rock paintings of Wuhan Metro's Julong Avenue Station. The mural has a total length of 60 meters and a height of 3.2 meters. It fully displays the prosperous scene of Panlong City from the aspects of geography, politics, military, art, folklore and other aspects. This is the first attempt to combine rock color material with modern craftsmanship. It appeared in October 2016 and was liked and affirmed by the people of Wuhan. In 2019, the rock color team of the Central Academy of Fine Arts once again worked together to create a series of rock color murals "Acoustic Resonance of Water and Clouds" in the Wuhan Metro Zhiyin Station. In the same year, the series of works of the rock color team of the Chinese Academy of Art also achieved excellent results. "Yong Ping Qiu Fa" was shortlisted in "the Belt and Road" international art project of the National Academy of Painting of China, and was collected by the state. "The Dawn — The Sword and the Tinder from Emperor Yan" was selected into the thirteenth national art exhibition mural exhibition area; "Silk Road Friendship · Fashianshi Country", "Facing the Sunrise — Fuxi Painting Gua, the Beginning of the World" were selected into the fourth national mural exhibition.

These not only prove that the art of rock color has been affirmed and praised by all sectors of society, but also the perfect embodiment of the purpose of production, study and research in China's professional art academies, which has promoted the social value of the results of university education and scientific research. These early practical results have very

important practical significance for the future development of public decorative arts. Imagining that if the wall paintings of the Capital Airport that smashed the national art world at that time were painted with rock colors, this batch of works will not only be more dazzling in material color, but also make these great works in the history of Chinese public art more immortal.

## V. RESERVE FORCE OF CHINA ROCK COLOR PUBLIC DECORATIVE ARTS

"The people are not only the creators of art, but also the consumers of art. Without the popular basis, paintings cannot form a wide range of aesthetic styles and cultural interests, nor can they affect the cultural process of society, let alone contemporaryity." Therefore, in order to have great public works of decorative art in Yancai, it is necessary to first cultivate talents in this field.

In 2000, Guangzhou Academy of Fine Arts opened a rock color course in the Department of Decorative Arts and Design. Later, a formal rock color laboratory was set up on the new campus. The teaching environment and teaching equipment are very superior, with a total area of 500 square meters. The overall teaching purpose is to train composite professionals with comprehensive material craft creation, design and planning skills in public art and related fields. Professor Wan Xiaoning of Guangdong Academy of Fine Arts said, "The teaching of decorative arts design focuses on the decorative expression of rock paintings. In teaching practice, the use of materials are relatively loose, especially the use of metal foil, because the performance of the language of the material is quite decorative, which is the focus of teaching." There are as many as 32 sessions of rock color high-level seminars organized by the Ministry of Culture and the Chinese National Culture Promotion Association (later organized by the Rock Art Institute of the Chinese Academy of Fine Arts). Most of the trainees are teachers from major professional institutions in China, especially professional teachers in art design. After returning to their teaching posts, they will inevitably convey the techniques of rock color's production and oriental color aesthetics to their students. Whether it is a traditional major in decorative art design or a mural art design, or even a modern public art design major and a comprehensive material painting major, they will apply rock color's knowledge system to their own design creation. This force cannot be underestimated. As this force is more deeply involved in various public decorative art social practice activities, it will certainly form a mainstay in the future Chinese art and design community.

## VI. CONCLUSION

As mentioned above, rock color, the oldest "new" art form, has a strong advantage in being applied to modern public decorative arts mainly based on two-dimensional planes, and it has irreplaceable superiority especially in inheriting the art of religious murals. In turn, due to the limitations of the two-dimensional perspective, modern public decorative arts have a strong demand for texture and color performance in order to enhance their expressive power. And rock color art is making up for its description with natural material texture and gem-like bright colors. With the rapid development of modern urban culture, new requirements for rock color's public decorative arts have also been put forward: first, how to emerge from the traditional mural art of ancient times and find a way to rejuvenate from the Japanese painting system, which has both the characteristics of the Chinese nation and the aesthetics of modern cities; second, how to get rid of the limitations of traditional materials and serve modern outdoor large-scale public arts; and third, how to overcome the inherent situation of the two-dimensional model and try to perfectly integrate with three-dimensional and three-dimensional works.

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# The Status Quo and Outlet of Household Ceramic Art Development in China

## Reflection on the Current Situation and Problems of China Through the Development of Korean Household Ceramic Art

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### ABSTRACT

**By comparing the background and development of Korean household ceramic art with the background and current environment of Chinese household ceramic art, this paper considers the current situation and existing problems of the development of Chinese household ceramic art. First, at present, each ceramic producing area is aware of its backward concept, and to balance inheritance and innovation is an urgent issue. Second, since the 1980s, various colleges and universities began to popularize the education system of modern ceramic art, the ideas of which were mainly introduced from the West. Modeling ceramic art was taken as the main means of communication, and the universal education of life ceramic art rarely was involved. Third, the market is not standardized. This paper also gives a certain discussion on the solutions to the existing problems.**

*Keywords: household ceramic art, Korea, research institute, university education, market*

### I. INTRODUCTION

Household ceramic art is a modern ceramic art to improve the taste of the living environment, increase artistry and embody personal aesthetics. It decorates people's living environment and improves people's living quality, such as catering utensils, lamps, flowers and decorative pottery. Although these ceramics are also functional ceramics or practical ceramics, they are very different from general ceramics in the general sense. They have a distinct personality in terms of shape, materials and production technology, and have the language characteristics of modern ceramics.

However, China started late in the modern ceramic art and the start and research of household ceramic art is later than that in the West, Japan, and South Korea. As an old saying goes, jade can be polished by stones from other hills, therefore, the author wants to find the future development and direction of China's household ceramic art through the development and research of Korean household ceramic art.

### II. THE BACKGROUND AND DEVELOPMENT OF KOREAN HOUSEHOLD CERAMIC ART

It mainly understands the development and maturity of Korean household ceramic art by sorting out the four

aspects of the Korean government and research institutions, university education, markets, and Korean household ceramic art potters.

#### A. Government and research institutions

In the 1960s, Korea began to establish a ceramics research institute, promote national culture, set up museums, carry out research on traditional tangible culture, and establish the Korea Modeling Culture Research Institute. In the 1970s, national exhibitions, East Asian exhibitions, solo exhibitions and group exhibitions began. Ceramic art groups centered on various universities were established to hold exhibitions. In the 1970s, the ceramics industry was dominated by national exhibitions, East Asian craft exhibitions and folk exhibitions. Newcomers' ceramic art exhibitions and other ceramic art exhibitions have been increasing. The establishment of the Korean Ceramic Artists Association in 1975 promoted the development of Korean ceramic art culture and brought an opportunity for introspection and criticism to the ceramic art world that blindly pursued the concepts of modern Western ceramic art at that time. In the 1980s, Korean ceramics technology developed by leaps and bounds in quality and quantity. Group exhibitions organized by younger artists and planning exhibitions organized by art museums or galleries were more active. In 1981, the National Exhibition ended and was reorganized, breaking the past form and changing the

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operation mode, and the composition of the exhibition brought about changes. In 1986, the craft exhibition was completely separated, and the participation of craft talents increased. Planning exhibitions and hospitality exhibitions have also been developed to convene exhibitions, and general art galleries have also begun to hold arts and crafts exhibitions to expand the concerns of the masses. The Korean ceramic art community once paid attention to modeling ceramic art, and this phenomenon continued until the late 1990s. Under this situation, Lichuan began to use the popularization of life to create the Lichuan Ceramics Festival in 1980s for the comprehensive development of ceramic art. It held annual exhibition of ceramic discount market, ceramic exhibition, selection competition, ceramic ignition demonstration activities, etc. The types of ceramic art exhibitions in the 1990s have increased, emphasizing the return of craftsmanship. In 1994, it organized exhibitions to sort out ceramic art sessions, with the theme of the creative camp drawing contest, product sales, household ceramic art markets, exhibitions and activities focusing on reflection and organization, and the number of individual exhibitions decreased. Since the 20th century, the Gyeonggi do World Ceramic Biennale began to be held in South Korea, making a great contribution to the promotion of Korean ceramic art. In 2000, the establishment of the Lichuan World Ceramic Center, the official Korean Kiln Museum in Guangzhou, and the Lizhou World Life Ceramics Museum brought new vitality to the development of the ceramic industry and the artistic exchange of world ceramic art. Ordinary people also have a new understanding and interest in ceramic art.

### *B. Popularization of university education*

The focus on the development of pottery education at the university began in the 1850s. The Department of Ceramics at the Hongik University set up a ceramics major and hired foreign teaching special guidance. In the 1860s, foreign students returning from abroad began teaching ceramics in the ceramics department. After graduating from Hongik University, students have successively taught ceramics at various universities. In the 1870s, the ceramics department in universities began to increase. Each university has increased its ceramics major and increased its population. The importance of industrial design has been actively promoted in professional settings. In the 1870s, the ceramic art department and the kiln industry technology department gradually increased, and the school facilities have become complete. The stability of university education has led to an increase in cutting-edge Korean ceramic artists. In the latter half of the 1870s, the tendency to accept ceramic art modeling began to increase. The increase in students studying abroad brought changes in the input of new concepts, the tendency of modern modeling was rapidly spreading, some new experiments were made using

changes in soil and fire, and new languages began to appear. At that time, young ceramicists from colleges actively collected experimental conceptual ceramics. These methodologies produced rapid changes. This experimental and modeling work didn't review this process, but began to spread, hindering the development of ceramic art. In the 1980s and 1990s, Western art concepts were introduced to ceramic art education. Ceramic art education in colleges became more and more professional, and gradually began to be based on design concepts, modeling theory and art-based teaching method theory. In the latter half of the 1890s, many universities questioned the excessive importance of modern Western ceramic education. The ceramic art students who graduated from the university were made with personal orientation and feeling at the university. It is difficult to get public appreciation. Since the 21st century, universities have begun to target educational reforms, with selective emphasis on modeling, industry and jiggering education as well as traditional education. Universities have also begun independent teaching. The school has established sales channels for students and the market. They feedback market information to the classroom in a timely manner to let students understand the latest development of the market. Students choose their own learning direction according to the needs of the market.

### *C. The formation of a mature market*

With the improvement of living standards, the demand for ceramics for daily necessities increases accordingly. The supply of mature raw materials, the popularization of gas kilns, the mechanization of facilities, and the inheritance of ceramics have been actively developed. In the late 1970s and early 1980s, the popularity of small-scale workshops began. It brought expectations to the public at the level of life and culture. A small number of students graduating from university started to establish workshops. The original and interesting design, the affordable price, more sense of hand-made than the manufacturer and the focus on the original use and value of practical crafts laid the foundation for life crafts. In the early 1980s, workshop pottery was a very small part of daily pottery enthusiasts, and no company or store was formed. It can only be sold in the form of some small life stores and intermediaries commissioned by the artists themselves. The potters had no operating funds and they slowly opened special stores and exhibition halls in difficult circumstances. In the middle and late 1980s, low-end and middle-end stores began to increase gradually. It consisted pottery workshops that circulate through branches across the country. In the 1990s, the sales exhibition halls for life crafts were also opened one after another, and the popularity of material dealers and specialty shops gave artists the basis for free activities. The formation of art galleries specializing in selling ceramics brought vitality. Pottery producers of small-

scale workshops sold on their own or found a cooperative operation of the seller's organization and developed their own designs. The handicrafts that were pushed aside by machine products formed a new process. These crafts also had the possibility of mass production. Efficient operations could see the possibility of mass production. Since the 21st century, the explosive growth of ceramics for daily use that meets general practicality has led to products with strong personalities getting attention, although these works are not very practical. This reflects the aesthetics of an era, and the demand is changing.

#### *D. The diversity of creations of Korean household potters*

Korea's current household potters are centered around the three generations of old, middle-aged and young people from technical education. 60-70% of them are between 20 to 30 years old, and 30% are between 40 to 50 years old. Most of the potters who have traditionally recreated were from the middle-aged and young people in the 1980s and 1990s. Most of them work as professors in universities, and some work full-time creations. At present, the number of young potters is increasing. The artist's work highlights the trend of subdivision. There are artists who insist on doing research on light greenish blue and slip casting techniques, and potters who specialize in white porcelain and glazing color. At this stage, diversified methods such as artists who convert craftsmanship and pure art form to the inherent conceptual form appear. Attention is paid to the function to express the traditional expression techniques as the trend of modern gorgeousness or the trend of pure modeling. The style is also diverse. Centering around ceramic artists based on artistry, in the Korean household ceramics field, groups of pottery artists with a strong reinvention of tradition in Korea, pottery artists groups with modernity and design of slip casting, and pottery artists groups with strong modeling have also developed.

### **III. EMBARRASSMENT AND WAY OUT — THE DEVELOPMENT AND PRESENT SITUATION OF HOUSEHOLD CERAMIC ART IN CHINA**

China has vast territory and abundant resources all long, with many kilns and various types of ceramics. Richness and diversity are the best explanation for the general trend of Chinese ceramics. However, at present, all ceramic production areas are aware of the lag of their own concepts, and how to inherit and innovate is also an urgent task to be solved.

#### *A. Government and research institutions*

The National Fine Arts Exhibition started in 1949 is the most authoritative art exhibition in China. Until 2009, the 11th National Fine Arts Exhibition began to

have an independent exhibition area. In 1989, the China Ceramic Industry Association was established to be responsible for the management of the national ceramic industry. The first China Contemporary Youth Ceramic Biennale was held in Hangzhou in 1998. In April 2003, the Ceramic Research Center of the China Academy of Art was established, dedicated to the creation and theoretical research of Chinese ceramic art. It aims to promote the development of contemporary ceramic art in China and its purpose is to carry out in-depth exploration and research on outstanding works and creative theories in the field of contemporary ceramic art. The Jingdezhen Ceramic Fair started in 2004 and was organized by the Jingdezhen government to display Jingdezhen ceramic products and promote Jingdezhen ceramic culture. In 2011, the Jingdezhen municipal government held the first "Gaoling Cup" Contemporary International Ceramic Art Exhibition, which ended in the second term; the first Hunan (Liling) Ceramic Expo started in 2015; in 2016, the future of the First Household Ceramic Art Exhibition held by Henan Museum is the first exhibition in the sense of independent branch of household ceramic art, which has certain practical significance.

In addition, since the beginning of the 20th century, companies such as Gaochun Ceramics, Guangzhou Hengfu, and Xiaoxing (Lotte) held ceramic design competitions and exhibitions; the Franz Ceramic Design Competition started in 2008, etc. have promoted the spread of ceramic art; the role of Lotte Pottery Workshop, established in Hong Kong in 1985, played a very important role in the publicity and promotion of pottery in China. The "Lotte Pottery Workshop Creative Market" opened in Jingdezhen in 2008 became one of the most important platforms for young entrepreneurs at the beginning; in 2016, the Taoxichuan Ceramic Cultural and Creative Park built by the Jingdezhen municipal government gathered the international community and began to play a role in the popularization of ceramic art education; the Sanbao International Pottery Village, which began in 1995, is a venue for ceramic art seminars, exchanges and leisure travel, which is also one of the windows for the international exchange of ceramic culture in Jingdezhen.

#### *B. College education*

Since the 1980s, colleges and universities have popularized the modern ceramic art education system, and they are mostly the ideas introduced from the West. They use modeling ceramic art as the main means of communication and rarely involve in the general education of household ceramic art. It was only in the late 1980s that China began to set up independent ceramic art majors in major art academies across the country, but the educational concept, system and curriculum were all focused on the performance of

modeling ceramic art. Taking Jingdezhen Ceramic Institute as an example, as a specialized ceramic university, the major it sets currently only differentiates ceramic design and ceramic art. There is no specific independent course direction for household ceramics research, only a few of the modules are covered in the course.

### *C. Market*

The Chinese market is a market with special conditions in China that is different from foreign markets. For example, the ceramic market is mainly formed in the Lotte, Taoxichuan and Ming and Qing Gardens in Jingdezhen. Operators of craft shops and pottery shops across the country, as well as people in the food and hotel and porcelain industries, form purchases or customizations at the fair. According to the survey of these three markets, the demand for pottery and porcelain utensils increased last year. From the sales trend of porcelain plates, vases and tea sets a few years ago, it began to be transformed into daily utensils such as bowls, plates and cups for daily life. However, this market has not become standardized, and many problems have begun to appear. Lotte, one of these markets, is due to the selection of cutting-edge ceramic artists, each has its own characteristics and is relatively stable. However, the low-price or cheap travel products formed by the Ming and Qing Gardens or Taoxichuan subsequently formed price competition. Because the cost of the price was low and the quality was reduced, there was no new development. Therefore, the author believes that potters need to raise market awareness and also need some systematic management. It is difficult to form a good market price atmosphere for this kind of Jingdezhen market. It has drawbacks. In contrast to this, online sales platforms have formed operating models such as Taobao, Micro-store such as Yitiao, Wudao and other brands; ceramic shops are directly operated by small-brand artists to produce and sale on their own.

### *D. Chinese household ceramic art potters*

The artists engaged in household ceramic art in China have just started in the 1990s, and currently 80% are young artists graduating from various universities. Their age level is generally under 40 years old. There are few household ceramic art potters with certain research ability and right to speak.

## **IV. JADE CAN BE POLISHED BY STONES FROM OTHER HILLS: ASPECTS THAT NEED TO BE CORRECTED AND INVESTED IN THE DEVELOPMENT OF CHINESE HOUSEHOLD POTTERY IN THE FUTURE**

By comparison, it is not difficult to find that the enlightenment of the entire modern ceramic art in

Korea is about 30 years earlier than that of China. China began the enlightenment of modern ceramic art in the 1980s, while Korea began the enlightenment of modern ceramic art in the 1950s. As two countries in the Asia-Pacific region, Korea's ceramic art has the same strain as China. Their development path and problems encountered are so similar to China, so through them, the direction China needs to learn from the development of household ceramic art can be seen.

After the national material level reaches a certain height, the pursuit of spiritual needs is inevitable. The author has been participating in various national fairs five or six years ago. Especially in recent years, the author have been able to feel the obvious changes. The public's interest in pottery art has increased significantly. Some excellent household ceramic works in the expo always get a lot of attention. However, at present, there are relatively few artists engaged in the study of household ceramics and having a certain degree of aesthetics and production. Most of them are young and middle-aged students who have just graduated from university for about five years. Artists engaged in household ceramics do not yet have three generations of old, middle-aged and young. At present, teachers in art colleges in major universities are mostly ceramic artists who study plastic arts. There is little research on the market and value of household ceramics. The accumulation of household ceramic art is the same as other modern ceramic art of modeling. It takes a long time to personally produce and devote time to research to reach a certain height. Although many of the current young ceramic artists are excellent ceramic artists, but the time they are engaged in is still short, and all aspects need to be experienced. This is a lot of the shortcomings of the artists who are currently engaged in household ceramic art.

In college education, many people have questions about the professional education courses of modern ceramic art, especially the courses of universities. The conscious and basic potters trained under the current education system can't play a practical role with specialized skills in the industrial field. This requires schools to reform the traditional teaching curriculum and let students have more contact with the market to understand the current environment. It is an important task for future curriculum reforms to enable students to learn more comprehensively in the classroom so that they can independently meet the needs of the pottery production process. In the future, it is hoped that more teachers from colleges and universities will be able to invest more in the creation and research of pottery household ceramic art. Their personally physical actions can play a role like one will be worth a hundred. The potters have to return to the creative world where art has labor and sweat. The art, especially ceramic art, has more practical and labor-like product characteristics than the art on the shelf. As a potter, the connection

with his work and working with the soil can gradually establish the aesthetic consciousness of pottery. Only in the practical actions of labor and sweat can the ceramic artist be resurrected, which is a necessary process to restore and carry forward the spirit of the craftsman.

In particular, the government must also play a key role in the development of contemporary ceramics. The government must set up a special research institute on the viewpoint of the development of living ceramic art and the inheritance of traditional culture. However, the existing folk museums and modern art galleries of ceramic art lack a museum that can be connected to the same place as the past and modern times. Ceramic craftsmanship should be carried out together with in-depth understanding and thorough research of all parts of society and nature. At present, the government has not invested too much experience in household ceramic art or mass art, nor does it have a certain institution or cultural research institute to study the current trend of household ceramic art. There are no large-scale exhibitions on life-style ceramics or competitions that distinguish plastic arts from life-style ceramics in national exhibitions.

As far as the market is concerned, there are currently only a few specialty shops specializing in household pottery works, and all of them are exhibited in a small range of individual pottery artists in the circle. There are still no specialized galleries or buyers who have a certain aesthetic ability to household pottery art. Most household ceramic art potters fight alone, and there is no certain group. Several Chinese life-related ceramic art shops have appeared in China, including Shanghai's Mansheng Kuaihuo, Pu, Bowl Store, Changle and Spin Xuan, Hangzhou's Hexia Taoshe, Nanjing's Huguang Taoshe and Shenzhen's Duiwei. The publicity media for ceramics on the Internet include the Zuitaoci, Ciwa and Weizhi Taoshe. But as far as the entire market is concerned, the popularity is still limited.

## V. CONCLUSION

Looking at the development and maturity of household ceramics in Korea, it is not difficult to find out that China is currently in a situation similar to that of Korea in its development, and the problems it faces are also similar. With the stability of China, the prosperity of society, and the gradual improvement of people's living standards, the public's demand for household ceramics will continue to increase. In the face of a great external situation, there is an urgent need for the government and school educational institutions to help form a good ecological environment and enable household ceramics get good development.

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# The Origin and Artistic Characteristics of Chinese Traditional Paper-Cut Art

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## ABSTRACT

**In the era of cultural globalization, countries around the world have begun to pursue the revival of traditional culture. Paper-cut, as a popular and artistic form of traditional culture in China, has been passed on for many years and is very popular. By studying the cultural origin of paper-cut art and its artistic characteristics, this paper tries to arrange the folk embodiment of paper-cut art and its value connotation, so as to provide more systematic local cultural and artistic resources for contemporary Chinese artists.**

*Keywords: paper-cut patterns, revival of tradition*

## I. INTRODUCTION

The development of economic and cultural globalization requires Chinese artists to make full use of local cultural and artistic resources. Most of their works tend to introduce regional particularity literati paintings, philosophical concepts, Folk Arts, traditional festivals, traditional architecture and other oriental elements with Chinese characteristics to the world. The author hopes to mold the unique style of Chinese art works and promote the fusion and development of folk culture and Contemporary Art. This is also the current paper-cut art development trend. As a representative of the Oriental Arts and styles, paper cutting undoubtedly has deep cultural charm, however, we can not only protect it by placing it on the intangible cultural heritage list, it is also necessary to have a deep understanding of its cultural origin, development and artistic characteristics, so as to have a more comprehensive understanding of the art of paper-cut, so that it can continue to show its unique beauty to the world.

## II. CHARACTERISTICS OF PAPER CUTTING ART

### A. *The unity of practicality and adornment*

As a classic product of Folk Culture, paper-cut art is accompanied with the three most important rites of birth, marriage and funeral in people's life, from the very beginning, it contains the high unity of practicality of life and art of decoration. In decorative, paper cut is often used in wedding customs and festival's posters, so that ordinary people do not spend a lot of time and money to create a festive atmosphere, express sincere

wishes. In the traditional wedding custom, in addition to the most classic double-happiness paper-cut, the "new" wishes for the future life of the couple are expressed, all the daily necessities in the wedding room must be newly acquired. To prove that they have never been used, a small piece of paper-cut with the theme of giving birth to children and praying for peace between husband and wife is affixed to each item. In the traditional funeral ceremony, there are paper-cut to do the banners, funeral streamers, to create a solemn atmosphere. At the same time, paper-cut is also used in fan surface and lantern decoration. Gong Luyan's notes on the grass heart tower in the Ming Dynasty recorded that people took the paper-cut from the gifts they received and pasted them on the windows as window decorations. This proves the decorative function of paper-cut at that time and people's love for it.

Paper-cut is very cheap and easy to obtain, art technique is not difficult, the effect is brilliant, very popular with the general public, Folk paper-cut artists are therefore very many. In practical terms, paper cutting can be used as a pattern for embroidery, as a paper draft for engraving work, as a tool for decorating ceramics, and so on, as evidenced by archaeological work as early as nine hundred and sixty ad, jizhou kilns in Jiangxi Province, have mastered the technique of decorating ceramics with paper-cut leakages, making decals more convenient and firing more successful. And now preserved complete vamp pattern, insole pattern, safety lock pattern, belly pocket pattern and so on are also a perfect proof of the practical function of paper-cutting. Due to the long-term influence of Buddhism and Taoism culture and sorcery culture, paper-cut is also used in the activities of offering sacrifices and evocation. At the same time, with the continuous improvement and development of the imperial

examination system, the idea of heaven and man as one, and other feudal ideology and moral thought took root in the hearts of the people, the educational function of the paper-cut art also emerged, and its patterns began to have educational significance, they often tell stories of virtue, praise filial piety and etiquette, express the pursuit of life culture, eulogize the desire of good life, and gradually become the classic representatives of the art of social life.

#### *B. Ideological connotation of agricultural civilization*

The agricultural civilization of the slash-and-burn has lasted for thousands of years from the primitive society in China, creating the basic living environment and cultural foundation for the vast majority of the Chinese people, due to the lack of natural scientific knowledge, since ancient times, animal worship, reproductive worship, ancestor worship and traditional ethics and morality have occupied almost all the contents of folk culture. People combine various symbolic objects and create them on paper-cut, posted in every corner of the room, pray for happiness and well-being, children continue, or husband and wife harmony, exorcism disaster. In the Qing Dynasty, "Yanjing Sui Shi Ji", which recorded the old folk custom of Beijing mentioned: "It is used by people and households, but rarely used by large families. "paper-cut is apparently popular in people's lives, has become a popular, auspicious and festive symbol of folk culture.

### **III. THE CREATIVE TECHNIQUE OF PAPER-CUT ART**

#### *A. Exaggeration and distortion*

The traditional paper-cut art is highly subjective, and often uses exaggeration and distortion to express the main image in the process of depiction. As a prominent theme, it does not consider the objective scale of things, nor does it pay attention to the real color of things, more use of high-purity red, blue or black, very few use color matching, focus on the performance of the ideal reality, emphasize the moral and emotional appeal of the function.

#### *B. Abstract characteristic of paper-cut art*

Paper-cut art has a high degree of generality and selectivity, this characteristic does not refer to the paper-cut artist when cutting or not, but refers to their knowledge and choice of the object. The content of Folk paper-cut is almost equal to the entire spiritual and material life of paper-cut artists, the paper-cut artists' living environment, daily articles, animals and figures that can be touched, myths and legends, strange things, the pursuit of a better life and imagination are all embodied in their paper-cut works.

Because of the limitations of paper size and cutting skills, so much of the content is obviously not meticulously carved out, so the image of the refining and selection of art is particularly necessary. In the process of transforming what they see and hear in real life into artistic images, artists choose representative objects with auspicious meanings to mix and match, eliminate unnecessary "reasonable" parts and focus on the intended subject matter. Such as shear fish does not have to accompany the complex water pattern, only with Lotus leaf, both simple and beautiful to explain the living environment of the fish, but also has a good harvest implication.

This kind of artistic technique of abstraction and generalization is reflected in the paper-cut works in almost all areas of China, although most of the relevant literature holds that the artistic techniques of paper-cut are obviously different in the south and the north, for example, southern paper-cut pursuit of fine realism; northern paper-cut simple and lively. However, this feature is not limited to geographical factors, such as the paper-cut works in high density, Shandong Province, where there are often large areas of lines as fine as hair, such as water ripples, surface lines of huge stones, decorative lines inside words, etc. , even often the entire animal contour completely by the fine stripes filled, such as chicken feathers line, fish body scales line, etc. , very test the skills of artists. This is clearly a way for the local florist to show off his skills, and does not conflict with the highly refined nature of his artistic image. The southern unearthed some Fan paper-cut works, in addition to the surrounding and a small number of decorative patterns, white part of more than a third of the fan, very simple and generous.

Therefore, we cannot completely use the unrefined and fine to distinguish the north-south paper-cut techniques, and ignore the paper-cut works of the common features of extraction and generalization.

### **IV. THE ARTISTIC THEME OF PAPER-CUTTING**

#### *A. Exorcism and blessing*

Fu Xi, Nüwa, Yellow Emperor, Queen Mother of the West and others are the main figures in ancient China who changed from totem worship to ancestor worship, according to the ancient people's material and spiritual needs evolved into the god of agriculture, medicine, fertility God, etc. , used to pray for a healthy life, descendants continue, exorcising evil spirits. Among them, the Chignon Doll, as the unique artistic theme of the paper-cutting Image of the ancestor God, has gradually become the folk culture of the God of protection and reproduction, is a very comprehensive performance of this point. Children in the family are sick or crying at night, and sick dolls are pasted at the head of the bed. They are burned with paper and

knocked on bowls to pray for their stability and recovery. When Tourists Return Home, they burn the soul-summoning dolls to soothe the souls of those who are frightened during the journey, this is described in the southern dynasty poem "paper-cut Evocative My Soul" ; continuous rain, worried that the crops cannot shine on the sun, cut out Sweep Day Lady stick at the door, tell the god quickly sweep away dark clouds, sunny days without rain, then cut out call cloud Lady pray for rain; The couple Bridal Chamber dolls, blessing the prosperity of their children and grandchildren, living in harmony. Chignon Doll and a variety of animal totems, reproductive symbols, auspicious flowers and fruits collocation combination, forming a rich symbolic language, Create whatever protectors you fear, whatever you need. Intuitive expression of the lack of knowledge of the natural sciences in ancient times, people in the state of spiritual self-sufficiency.

#### *B. The etiquette education function*

Due to the strong attachment between paper-cut and daily articles, etiquette education is often posted on the walls and surfaces of articles in homes, and the paper materials are cheap, easy to get, the tools needed are simple and convenient, the effect is immediate, the adaptation is wide, the technique is difficult and easy, and the artists are numerous. With the continuous development of society and culture, various feudal moral thoughts and the imperial examination system took shape and became mature, the paper-cut enlightenment function also appeared. The content of paper-cut is no longer merely to use a single or combination of images to express symbols, nor is it limited to the beauty of life, but to begin to express people's outlook on life, values and spiritual guidance, to tell about feudal morality and etiquette, and to spread the unity of Heaven and man, integration of Buddhism and Taoism and other feudal enlightenment ideas.

The art of paper-cut began to be compatible with the traditional culture and had an impact on the moral spirit and behavior of people at that time. In addition to the conservative nature of farming culture and the characteristics of a continuous line, traditional paper-cut patterns, like the feudal social system with long-term stability and inheritance, has gradually become one of the typical artistic characteristics of China's traditional culture.

#### *C. The expectation of having more offspring*

The prosperity of the descendants is the eternal pursuit of life in the farming society. In ancient times, the birth of children is the core purpose of marriage, only continuous birth of the labor force to ensure the prosperity and continuity of the family, so the hope of having more offspring has become an important theme in the paper-cut art. Whether they are pomegranates,

cantaloupes, Pumpkins, fertile mice, frogs, Lotus flowers, yin and Yang symbols symbolizing the genitals of men and women, they frequently appear in paper-cut works, a wealth of paper-cut stories and bridal chamber "Happy Flowers" , such as the birth of children in the Lotus, fish playing with the Lotus, fish drilling lotus basin, snake and rabbit, mouse married daughter, mouse bride-snatching, etc. , express the pure reproductive desire and the happy expectation of the full house of the children and the happy life explicitly or implicitly.

### **V. THE FORMAL RULES OF PAPER-CUT CREATION**

The formal rules of paper-cut art, like all traditional art forms, are homophonic, Pun, image symbol, etc. These rules and formal features are spread all over China through various media, has Long been an established part of the national culture. Unlike other forms of art, paper-cutting, a folk culture, has a strong language function because of its wide popularity, wide application and close relationship with daily life: When we see a paper-cut work, regardless of one's age, environment and upbringing, the theme and message of the work can be understood almost immediately. For example, the image of the Law of Symbols in the pomegranate, whether in the south or the north, whether in literati paintings, court utensils or Folk Art, pomegranate because of its many seeds and means many children and many blessings ,the paper-cut works put the image of Young Women Together with the pomegranate with its mouth facing down. By means of exaggeration and distortion, the pomegranate is magnified to ten times its normal size and placed directly under the image of women For example, the Gourd in the homophonic method, the Gourd homophonic blessing and wealth, meaning family wealth, but also because of its many seeds and has the meaning of descendants, in the gourd-shaped picture depicting flowers and leaves and Pun "Yin" and the rich hang money pattern, emphasizing its affluence and auspiciousness; the crab has a shell, which in Chinese also passes "a" , signifying "a" in the imperial examination, and the crab is placed with the peony flower, signifying the life of wealth after the success of the imperial examination , is a very strong desire for a better life. These images also have the above-mentioned "good is beautiful, beautiful is good" aesthetic characteristics, practicality and artistry are highly unified, reflecting its conservative agricultural culture by the impact of thought, while, it is also the concentrated expression of the artistry of Social Life in the paper-cut art.

### **VI. CONCLUSION**

At present, the study of design aesthetics and methodology at home and abroad is different from the

traditional framework, and no longer obsesses over the relationship between function and form, but tends to use the relevance design thinking to solve the multi-disciplinary cross-disciplinary practical research, the combination of technology and contemporary art, social conditions under the influence of user needs and experience process. With the continuous progress of China's economy and culture, with the joint efforts of folk artists, scholars, relevant policies and the development of tourism, traditional art has gradually got out of the struggle for survival, participate in the development of modern design aesthetics. The paper-cut art comes from and develops in the folk, for thousands of years bearing people's awe of life and beautiful pursuit, providing people with the most simple aesthetic enjoyment and spiritual sustenance, as a traditional technology of beauty, its exuberant vitality will certainly continue to bloom in modern times.

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# Research on the Spatial Combination Form in the Interior Design of Office Space Taking the Phase IV of Alibaba Xixi Park as an Example

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## ABSTRACT

Since ancient times, space has been a formal element that has a direct connection with function. Different space combination forms must correspond to different functional requirements, and the space is divided into several types, such as office space, dining space, residential space and so on. This article will focus on how the combination forms in the office space meet the function while taking into account the beauty of the space form. The functional factors considered in space or architectural designs correspond to the conditions required for social development. People are not only pursuing functional forms, but also humanistic factors. For contemporary design, this comprehensive requirement is a challenge. This article will discuss the core and basic of contemporary design of office space combination forms from the overall concept of office space to the targeted analysis of the design of Phase IV of Alibaba Xixi Park and the cases involving the use methods.

*Keywords: spatial combination form, office space, Phase IV of Alibaba Xixi Park, functional form, humanities*

## I. INTRODUCTION

Office space, as the name implies, is a space where the office is located. Its design goal is to create an office space for employees that can improve efficiency and comfort, and reduce the fatigue of staff from color matching and light processing. This goal is the basis and primary goal of interior design of office space. Office space is usually divided into office area, meeting area and corridor. The design of all internal spaces involves streamline analysis and artificial efficiency, so as to facilitate the communication between staff and improve efficiency.

## II. CONCEPT OF OFFICE SPACE

Different types of space create different atmosphere and have different use requirements. Office space, as a form of space, also has a unique style to adapt to its unique functional requirements. The biggest feature of the office space is the publicity, which should take into account the use needs of the group. In the design process of office space, the designer will focus on the overall nature and needs of the company, namely, the staff group, as the basis of the design, rather than specifically considering the living experience of a resident in the residential design. Therefore, the communication and cooperation among groups should be considered, and the streamline element will be used.

Taking Google's office in Ireland as an example, the office is composed of four historic central buildings in the dock area, with 14 floors in total. Different floors have different themes. The working space is flexible and open, full of relaxed and pleasant atmosphere. Bold use of color makes the spark of youth. Although the colors are rich, it is orderly and not messy, and each color collision and collage has a certain design. Floors with different themes are marked with different colors and decorative materials, and they all echo the theme. [1] Google's work ethic is to let employees do challenging and enthusiastic things, full of positive emotions. This exactly corresponds to its energetic additional functions. In addition to the living space of restaurants and micro kitchens, there are game rooms, communication centers, fitness centers, technology stations, conference rooms and telephone booths, etc. All these functions are located in different floors and buildings, forming a balanced state. The most important area of each floor is the communication center, which is also one of the functional requirements expressed by an enterprise's emphasis on teamwork. The open space design maximizes the use of the whole office space. The informal meeting room configured by Google office in Ireland allows employees to have a place to chat after work. Whether its design results create greater productivity or not, its design is very popular and creates the happiest working environment for employees.

Taking Poly Voly's office space as an example, it is located in Poly International Plaza, Wuhan City, Hubei Province. The project was completed in September 2019, with a building area of 500m<sup>2</sup>. Conventional office space is easy to fall into the

deadlock of neglecting brand value in order to pursue cost (usually using cubicle-type station to pursue cost area). In the view of the design team of this project, it is difficult to break through the unsightly cage to seek comfort and brand value in this conventional design.



Fig. 1. Plane graph of Poly Voly Office

Poly Voly has an open office area. The corridor and the space are separated by transparent acrylic partition, which makes each space form an acrylic box. By dividing the appropriate space scale according to the

fine proportion, the balance between the office area and the rest area can be adjusted, so as to reduce the sense of distance and emit affinity.

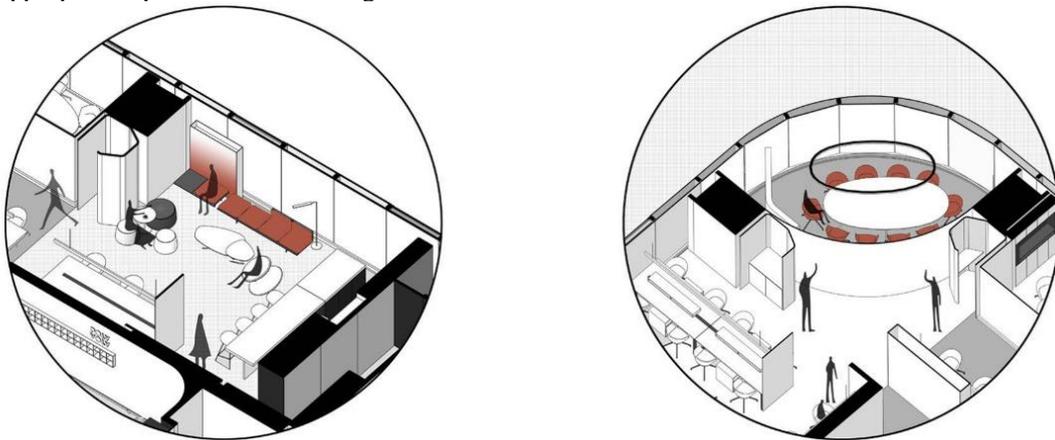


Fig. 2. Poly Voly node graph (left: bar / right: meeting room)

The wall of the meeting room is curved, corresponding to the curved chandelier in the ceiling. The meeting room is mainly composed of horizontal

and vertical lines. This simplicity also fulfills the basic demands of function.



Fig. 3. Poly Voly powder room (Left: part of the office area / right: powder room).

Adjacent to the office area is a powder room. Due to the early consideration of the age and state of the space users, the medium gray is used in the control of color to create a stylish and stable space environment. In terms of spatial combination form, considering that the office space can accommodate a variety of combination forms, the design team strives to find unity in the opposition for various functional requirements. Each combination corresponds to the different functional space relations it carries.

### III. ANALYSIS ON THE FUNCTIONS OF PHASE IV OF ALIBABA XIXI PARK

A good office space design should be based on human psychology as the starting point and object of developing and mining design functions. Scientific and

reasonable functional layout and space planning are the primary conditions for creating a comfortable office environment [6]. The design of the office space of the Phase IV of Alibaba Xixi Park takes into account both functionality and humanity, so that the distance between the employee's work station and the ecological space is controlled within a minute of walking, which is beneficial to release stress for employees with pressure. In addition, the park has leisure sports space, and also has some other functional partitions. All employee workstations located on each floor are arranged by the window overlooking the green ecological space. This detail can effectively reduce the impact of artificial lighting on employee pressure. Neurological studies have shown that people's cognitive performance improves when they look at natural environments, effectively reducing stress.



Fig. 4. Green Ecological Space.



Fig. 5. Natural light in office area.

The design of any modeling can't be separated from the proportion. The harmony of proportion is very important in aesthetic and functional aspects. The length, width and height of the room are determined by the aesthetic requirements of the space based on the reasonable function, and the proportion can also reflect the master-slave relationship of each space in the interior of a building. In architecture, there are always certain restrictive relations on the element itself, among the elements or among the elements as a whole. If these relations are just right, it means that there is a good proportion relationship, so as to achieve harmony and

produce beautiful effect. [2] Through the existing research, it is not difficult to find out the average duration of every daily activity in the office space, in which the inbound and outbound personnel flow activities last the shortest time, and the office, entertainment, leisure and other activities will last a relatively long time. It is precisely because of this long-lasting activity that the office life of employees is enriched and the communication and exchange opportunities are increased, many short activities are derived.

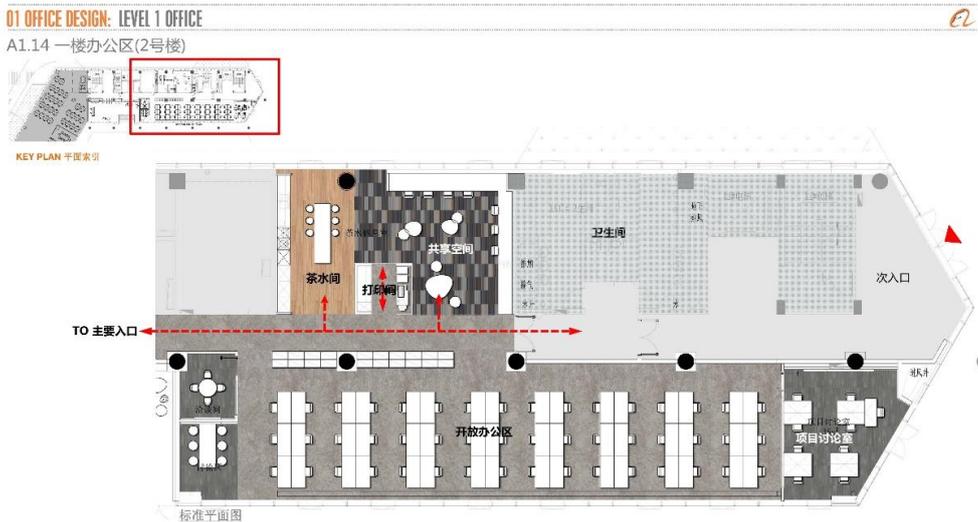


Fig. 6. Plan of office area on the first floor (Building 2).

From the floor plan, it can see the size relationship of each space directly. The space and color distribution ratio between the office area and the daily leisure area are very uniform. Viewing from the main entrance,

people will have a very comfortable sense of balance. Compared with the two regions, the level of daily leisure area is more abundant. Next, it will be analyzed from the perspective of spatial combination:

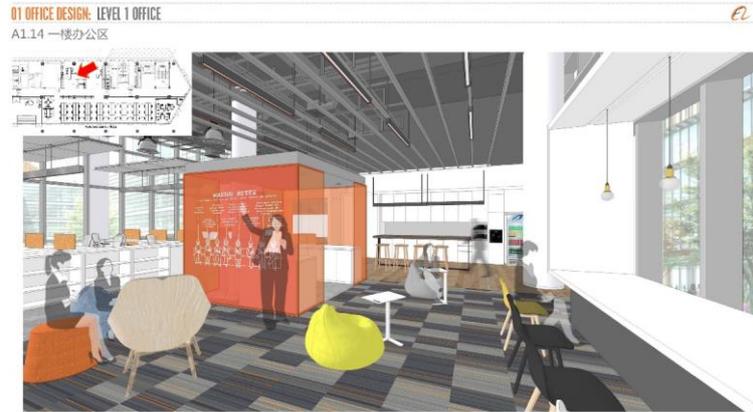


Fig. 7. Viewing from the shared space to the tea room.

The tea room and the shared space are in a common area. From the perspective of different pavements, the two spaces are effectively divided on the basis of keeping open. It is obvious that there is a strong contrast between the two spaces. If the volume of the two adjacent spaces is very different, when entering the

large space from the small space, the spirit of people can be inspired by the volume contrast. [2] Comparing the size of the shared space with the small size of the tea room, employees can be more relaxed and comfortable in this area.

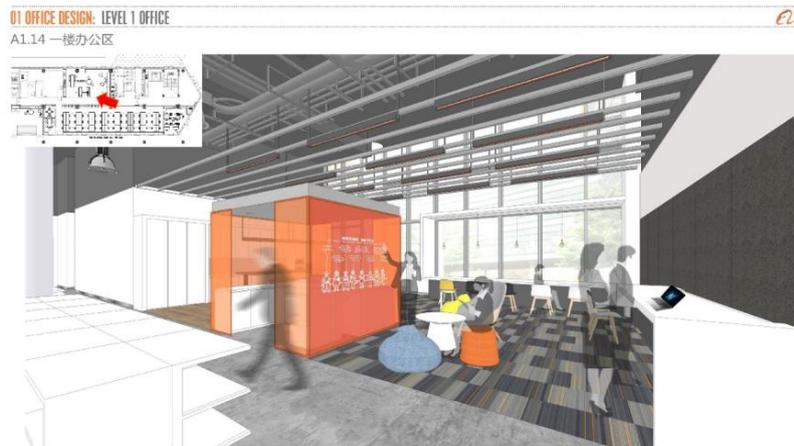


Fig. 8. Printing room.

The orange area in the shared space is a printing room, where the structure of a room in the room is used, and the "small" is also used to set off the "big". The jumping color and the gray stability of the shared area form a great contrast, which increases the sense of hierarchy and interest of the space. The wall on the right side of the printing room is a glass plate that can be used to write, which can be used to express employees' ideas here. This method effectively avoids the disadvantage that the structure of the room in the room may cause space waste. Although the overall distribution of toilet and elevator room is uniform, they also make different length contrast in the depth of entrance, which will not make the space of the second half look monotonous.

The connection and separation among spaces is also a very important factor in the design process. A complete interior space depends not only on the perfection of a single space, but also on the reasonable combination of each room. Taking the relationship between the tea room and the shared space as an example, these are two spaces with different functional requirements. However, they reflect the differences through different pavements. They are not divided by partitions or walls, but also connected. This kind of spatial relationship, which is not only different but also connected, is very common in modern design. It is not only beautiful, but also reduces the limitation of space vision narrowing.



Fig. 9. Design sketch of office area and shared area.

The same color is used in the office area and the shared area. From the perspective of different ceiling structures, there are great differences. The two spaces are also not separated by walls. In order to enlarge the "openness" of the open office space, when using the ground pavement of the same color, the material is

different, but it will not be abrupt. The two spaces are separated from with each other with low cabinet. This also has the effect of difference and connection, which makes different space areas of the whole floor follow the principle of unity of opposites.

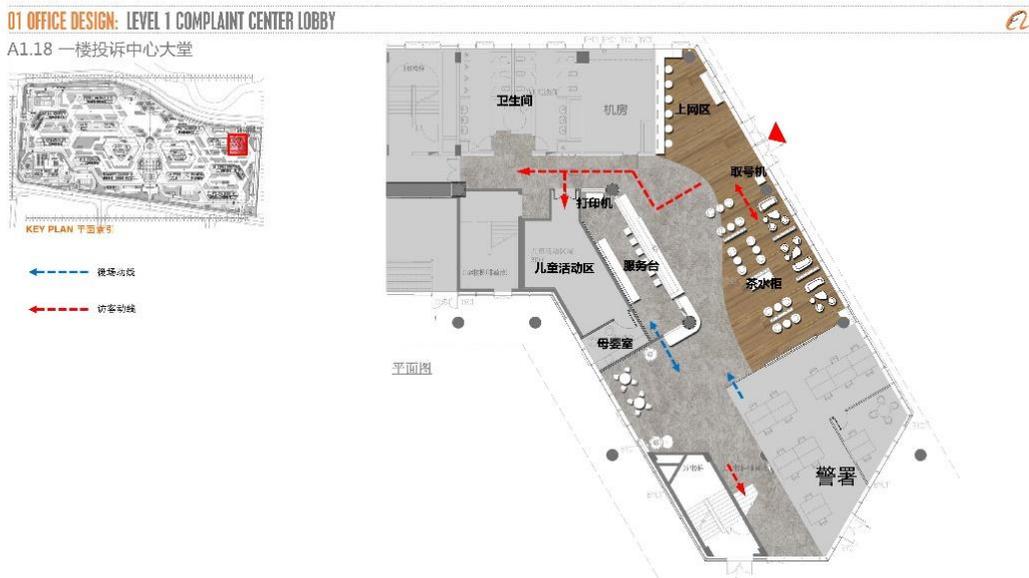


Fig. 10. Lobby plan of complaint centre.



Fig. 11. Design sketch of complaint centre.

The public space in the lobby of the complaint center is roughly divided into two areas: reception area and consultation area. The two large areas are also separated by no facade, and the different pavements reflect the different functional areas. In order to avoid the rigidity brought by the rash splicing between the two materials, the design team put the tables and chairs in the tea area on the boundary line, and blurring certain boundaries also reflected the fun of splicing.

In order to facilitate customers, special needs of customers are also considered in the design process, such as customers with children, relatives and friends accompanying customers, etc. Therefore, the designer has joined children's activity area, baby care room, Internet area and other leisure areas. This part mainly discusses the connection and separation among single family spaces. The area of children's activity area is 30 m<sup>2</sup>, and the baby care room is set in the children's activity area. The connection point between the two spaces is children and parents. Setting up a baby care

room in the children's activity area also takes into account certain common points. The opening children's activity area is embedded with a closed baby care room. From the difference of size comparison, it can make people have emotional mutations. When the door is closed, it is a safe and intimate baby care room. When the door is opened, people can see a lively and open children's paradise. This contrast also enriches the design level of the building and the feelings of customers. The walls of the children's activity area and the baby care room become the background walls of the reception desk. Such a design can make the functional areas of the whole interior space look different and unified. Although each functional area represents completely different requirements for use and seems to have no great relationship with each other, their mutual combination can create a complete interior space. And in a complete interior space, the form beauty and function requirements should exist on the unity of opposites.

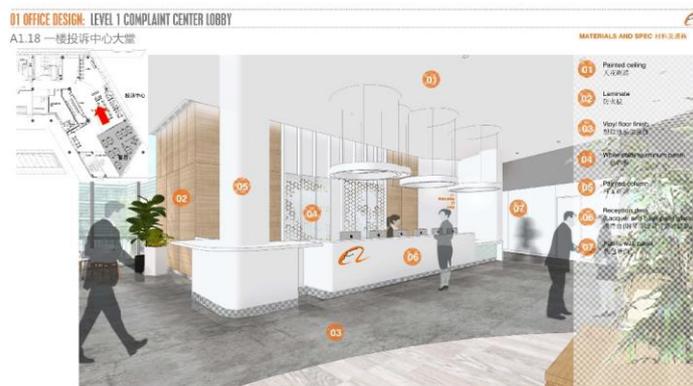


Fig. 12. The walls of children's activity area and baby care room, i.e. the background walls of reception area.

In the design of interior space, it is difficult to achieve a good spatial layout if the consideration of

indoor use function is ignored. [6] The so-called use demand is actually a functional demand set for space.

What users want it to do will have corresponding space forms presented in front of users. For the combination form of multiple spaces, different combination forms can be defined according to different functions.

Taking the space combination form of complaint center of Phase IV of Alibaba Xixi Park as an example, the complaint center is a non-open functional space, which receives customers from all walks of life and staff to solve problems for customers. Therefore, it is necessary to conduct a good diversion. The complaint center of Phase IV of Alibaba Xixi Park is a spatial combination form of connecting each independent space with the central lobby. Here, public hall is used as a distribution center to divert people to each independent area, or to gather different diversions to public hall. In general, if only one central hall is set up, it can even ensure that the use spaces are not traversed. People can enter any use space from the wide hall

without affecting other use spaces, which increases the flexibility of use and management. [2]

Taking the office area on the first floor of Building 2 in the Phase IV of Alibaba Xixi Park as an example, its combination form is nested and directly connected. This kind of form is very flexible, which can separate the space freely and flexibly in a large space. In this kind of combination form, there is no absolute dividing line between the spaces, so as to blur their independence and make each space connected. The reason why the office space uses this division and combination mode is that the most users are the employees and working teams who need to communicate frequently. This combination mode reduces the form of interleaving from the corridor or a central wide hall and forms an indirect face-to-face working mode.

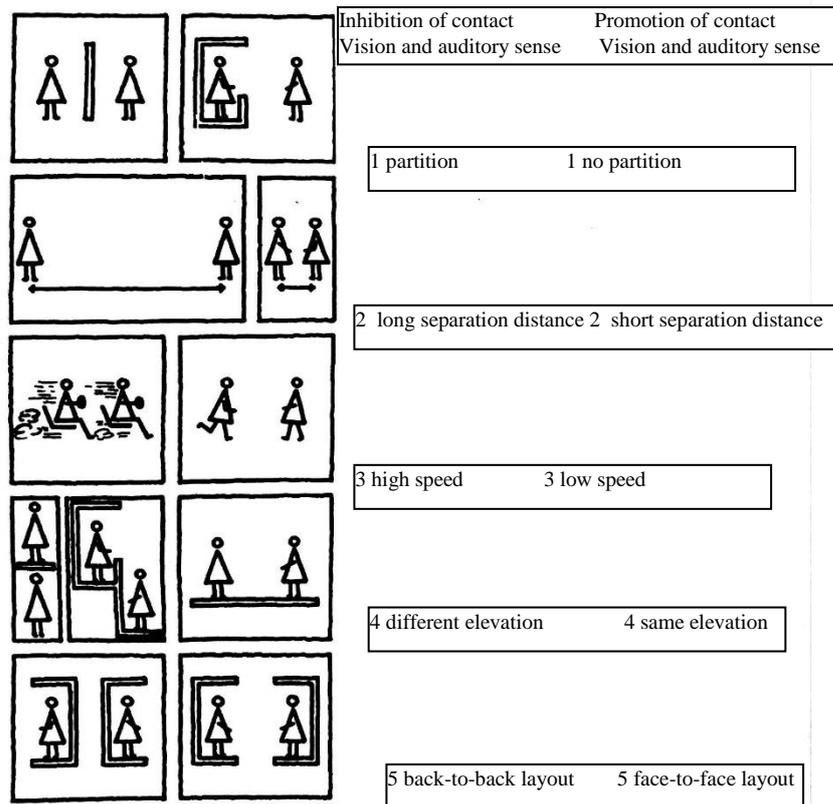


Fig. 13. Five ways of communication that can promote or hinder vision and voice (from communication and space).

Therefore, in order to promote communication and greatly improve work efficiency, what designers can do is to show the transitional charm from the combination form of independent space, which is shown as follows: the boundary among the spaces cannot be too rigid or even affect the connection among the spaces; it is necessary to maintain a good vision, that is, to be able

to observe the outside world in each independent space; the transition area is clear, but it makes people feel convenient and comfortable. [3] This design breaks the mechanism of old-style combinations and opens up the possibility of creating highly flexible and complex spatial combinations [2].

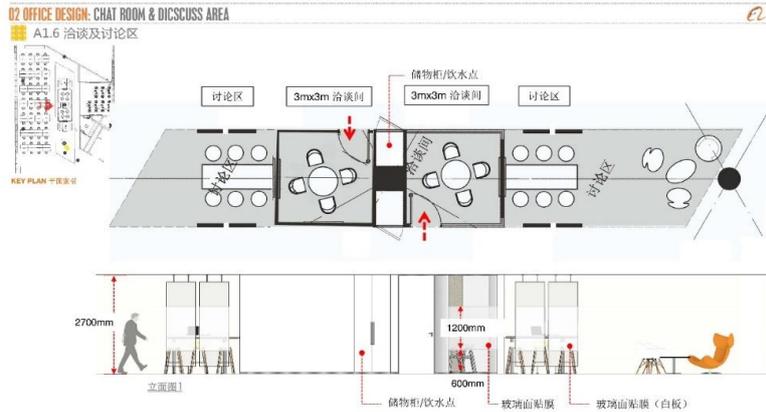


Fig. 14. Negotiation area in Phase IV of Alibaba Xixi Park (plan above, elevation below).

Space refers to human space, and human is the core of interior design. [6] When analyzing it from the perspective of human perception in space, the most intuitive thing is the height of space. Too low height will make people feel constrained and oppressed. Too high height will make people feel distance from space, and it is also easy to form too tight mentality. The negotiation area is a quiet and private area relative to the office space, which does not need to be done in very high height. Generally, 2600mm to 3000mm is very

suitable, which is similar to the residential space. The negotiation room belongs to a semi-private space, and the whole negotiation and exchange area belongs to a semi-public area. This clear structure strengthens the natural monitoring and helps to make a unanimous decision on issues of common concern [4]. This transition from the private to semi-private and then to public produces the hierarchical structure in the material space, which is easier to form a sense of security and a stronger sense of subordination.

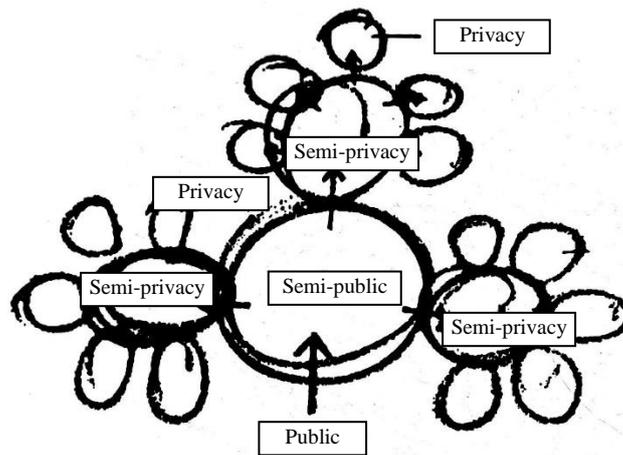


Fig. 15. From communication and space.

In all kinds of communication occasions, people's perception of proportion and scale is generated unconsciously. Distance can control or adjust the intensity of mutual relations, and also control the beginning and end of the conversation, which shows that the conversation needs a specific space. For the area of the negotiation room, it is a very necessary data to be considered. The 9m<sup>2</sup> square space is a suitable scale for meeting the requirement of being privacy.

Edward Twitchell Hall Jr. defined a social distance (1.3m-3.75m) as the daily conversation distance between friends, acquaintances, neighbors, colleagues, etc. in his book "The Hidden Dimension". The layout of the rest space composed of coffee table and armchair represents this social distance [5]. In daily life, people are good at feeling cordial and warm under the close measure. On the contrary, large space makes people feel cold and callous. Therefore, the combination and

scale of the negotiation area are considered in terms of human perception.

#### IV. THE FORM AND CHARACTERISTICS OF THE SPACE OF PHASE IV OF ALIBABA XIXI PARK

In modern interior design, the application of innovative materials is more and more extensive. The

types of materials are more and more diverse, and different materials can set off different atmosphere. Designers should fully show their own advantages of different materials in the design to create a better space effect. [7]

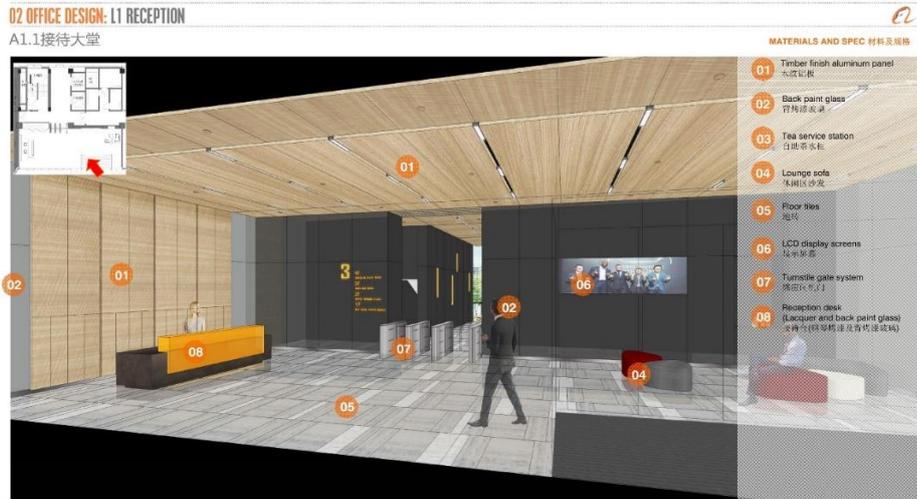


Fig. 16. Lobby of Phase IV of Alibaba Xixi Park.

The ceiling of the lobby and the background of the reception desk of Phase IV of Alibaba Xixi Park are made of wood grain aluminum plate. At present, in the design process, designers have widely used alloying metal. In terms of construction technology, most of them adopt lightweight and high-strength decorative materials such as cavity material or interlayer material, which show good decoration effect [7]. This material has the advantages of strong steel, good adhesion, high toughness, impact resistance, pollution resistance, etc. In addition, it has certain UV protection function, and color is also very durable and stable. At the same time, it has a long service life. It is a good choice for tooling design. And wood grain has a strong decorative effect naturally. Psychologically, it will make people feel comfortable and have a good sense of visual impact. The natural wood is easy to deform and shrink when encountering water, but the combination of wood grain form and aluminum plate perfectly solves this defect. In terms of installation process, most of them do not need to be cut on site and can be fixed directly on the keel, which is very convenient for maintenance.

Both sides of the background wall and the middle part of the reception desk are made of stoving varnish glass. Glass can expand people's visual effect in the interior space, and its transparent characteristics will increase the sense of space hierarchy. Because of its

high expressiveness, it is often used in image walls, countertops and reception desks of the company. It has the advantages of moisture-proof, non-discolouring and tasteless. Usually, the glass is toughened first and then painted. When the material is damaged by external force, the fragments will become small obtuse angle particles in honeycomb shape, which is not easy to cause harm to human body.

Floor tiles are used as the material of the floor. The floor tiles have the characteristics of wear resistance, pollution resistance and low water absorption, which is easy to clean. In addition to practical aspects, the use of ceramic tiles in the lobby can also make good use of the reflective characteristics of ceramic tiles in the wide visual space effect, increasing the sense of fluency.

In addition to the expression of materials, the characteristics of space form refers to the color. Color affects people's visual and psychological feelings. Different colors can lead people into different states. For example, fast food restaurants usually like to use orange. This color can arouse people's appetite and improve people's vitality. In the sense of color, orange is the warmest color. Kandinsky once said: "orange is red that approaches human through yellow." Red is passionate, and yellow is full of sunshine. As the neutralization, Orange is suitable to be put in a certain office space.



Fig. 17. Printing room.

The wall color (Orange) of the printing room can be used as the auxiliary color to wake up the fatigue and lead the vitality. Each enterprise has different corporate culture, and these cultures also have their corresponding main colors throughout the office space. As an e-commerce company, Alibaba's main color should be steady from the business point of view. Most of its employees use gray to show the serious working atmosphere. From the electronic point of view, the employees it recruits are young people full of vitality

and drive. Therefore, in this big unified facade of gray, it adds a small change of orange. The reason for the small change is that if too many colors with too high color lightness are used, it will lead to a clamor for the master and easily weaken the integrity of the space. The use of minor changes in auxiliary colors not only enriches the diversity and extensibility of space, but also serves as an important means of expression for the concept of spatial differentiation and softer functional zoning. [8]



Fig. 18. Viewing from the tea room to the office area.

In addition to the expression of color, it is also linked with light. Natural light is the most widely used light source in modern space. Modern office space advocates the design of open office space precisely because natural light can give office workers the most soft and comfortable feeling [8]. Because of the different angle, length and direction of illumination in a day, the orientation of lighting area is also a very important problem in the design process.

## V. CONCLUSION

With the rapid development of society, the design of office space is also increasingly diversified. Against this background, it is always necessary to design a more functional and formal space around a reasonable spatial combination form. To treat the interior design of different spaces, it should not only consider from the existing design methods, but also consider and research from the psychological and physical feelings of users

who develop with the society. In the process of design, it is required to see the relationship between function and society. The function factors answer the various requirements of social development, and their forms gradually conflict with each other, which leads to the negation of the old form of spatial combination, so as to promote the continuous progress and development of design.

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# The Phenomenon of Chinese Female Print Artists' Creative Activities in the 13th National Exhibition of Fine Arts

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## ABSTRACT

The research object in this paper is the selected female print artists of the 13th National Exhibition of Fine Arts. This paper analyzes the rules of their participation activities on the basis of data. The study found many characteristics, such as: there is a significant difference in the gender ratio of the selected artists; there are gender differences in creative activity cycle; social gender influences women's creative activities; the selection system of art exhibition has some restrictions on the participation of female artists. At the last, the article discusses the female print artists' creation activities through the description of selected female in the 13th National Exhibition of Fine Arts.

*Keywords: print, female artists, creation, National Exhibition of Fine Arts*

## I. INTRODUCTION

The Chinese female artist's creation activities have been drawing public's attention since social status and educational level of women risen. In fact, in this paper we found out there is still a long distance for female artists to conquer due to the phenomenon of Chinese female print artist's creative activities in the 13th National Exhibition of Fine Arts.

## II. THE APPEARANCE OF FEMALE ARTISTS IN THE 13TH NATIONAL ART EXHIBITION

Firstly, the proportion of female selected artists in the 13th national art exhibition is low, but the trend of the proportion is on the rise as a whole. Statistically speaking, the proportion of female applicants is lower than that of male applicants; But the percentage of women who are selected is increasing. Statistics show that among the selected artists in the 13th exhibition, the gender imbalance is significant. The gender of 308 artists was known in the sample[1], of which 227 were male artists, accounting for 73.70%. Female artists accounted for 81 of 26.30 percent. (data uses the trend analysis method and comparative analysis method, the selected artists and judges data classification, respectively according to: selected artists gender, average age, the age distribution (strong, weaken). From the classified statistics and comparison, the male and female data comparison, the men and women, respectively, compared with general again. Engraving area selected artists 379 (340 selected works, the author) total of 379 people, of whom 71 failed to

determine gender, 81 women, 227 men and women selected artists 26.30%. Compared with the previous data, the gender imbalance of some artists in the national art exhibition prints has always existed. In the 13th national art exhibition, the proportion of female candidates was the highest. Although the number of female artists in the national art exhibition is still in a lower position than before, the proportion is gradually increasing. Since the 6th national art exhibition in 1984, the number of female artists has changed significantly.

Moreover, there is a cycle difference with gender characteristics in female participation in artistic creation activities, which is described in this paper as "cycle difference in artistic creation activities". When it comes to artistic creation, men are generally better than women. According to the age of the selected persons in the 13th national art exhibition, the average age of the 236 age samples collected is 43.12 years old (mean  $r = 43.12334$ ). Among the 178 men, the age range was from 23 to 70, with an average age of 58.00. The sample of 58 women ranged from 22 years old to 58 years old. The average age of female artists is 35.36. Men are above average and women below average. Female creative activity is relatively stable at 29-49 years old, while male creative activity is relatively stable at 39-69 years old. In contrast, men's creative activity was more stable than women's for about 10 years. (female cycle occurs at different stages of 29-39 years old, 45-49 years old and 50-54 years old, and the number of female cycle remains at about 7, with the difference between  $\leq 2$  and  $\geq 1$ ). Before the age of 29, there was no significant difference in the cycle of creative activity, and there was a small difference in the level of creative

activity between men and women between the ages of 20 and 29. Differentiation began at age 29 (the number of males continued to rise after age 29, while the number of females began to decline), and the active degree of creative activities from age 29 to 39 showed obvious differentiation. From 25 to 29 years old, female creative activities are most vigorous. At the age of 45, there was an overall decreasing trend in female creative activities. At the age of 69, there was an overall decline in male creative activities. Different from women, the age of male artists varies from one session to another. According to statistics, the age of creation continues to be after 70 years old, while women are not selected after 59 years old.

### **III. THE PHENOMENON ANALYSIS SHOWS THAT THE FEMALE CANDIDATES OCCUPY A LOWER PROPORTION THAN THE MALE ONES**

There is a correlation between economic development and women's participation. Except for traditional areas such as Heilongjiang and Yunnan, as well as Sichuan, where some prints of this exhibition were held, the level of economic development is positively correlated with those selected. However, the correlation between the proportion of female candidates and the regional economic development level is not strong, while the increase of the number of female candidates is related to the overall economic development level. We make the following analysis: from the rising trend of women's economic independence level[2], related papers have discussed the relationship between women's economic independence level and the age of marriage and childbearing, which usually leads to the conclusion that economic independence will delay the age of marriage and childbearing for women. In this sense, the flourishing period of women's creative activities will be extended accordingly. From the perspective of research, we make a hypothesis: compared with the previous female creative activities in several national art exhibitions, we observe whether this age tends to increase gradually.

Secondly, the proportion of female judges is low. There were 17 judges in the woodcut section of the 13th national art exhibition, including 2 women and 15 men. The proportion of female judges was 11.76%; among the selected artists, female accounted for 26.30%, and the selection of female artists was similar to that of female judges. However, in the judging process, we cannot judge whether the selection of female artists' works will affect the selection factors, nor can we judge whether female judges can have a corresponding selection tendency under the circumstance of blind review in the selection process. But we can see a phenomenon, the female judges in the overall composition of the judges is really low.

Moreover, as far as the judging criteria are concerned, the judging criteria for the national art exhibition are not required by the size of ruler, but for the selected works, the size of the selected works is at least 30x60cm, and more than 85% of the selected works exceed 100x100cm<sup>2</sup>. Engraving creation emphasizes the property and production of tools, and the work with a large ruler will be difficult in the process of completion. In general, due to the physical conditions in the creation activities, women have some disadvantages compared with men in making large scale works. Comparing the International Exlibris and Mini-prints Biennial and illustration exhibition, it can be seen that the proportion of male and female in this type of exhibition is basically equal. Compared with the 26.30% proportion of female entrants in the national art exhibition, the phenomenon of seeking a larger scale of works seems to be a barrier to women's participation. Women show a better participation in the same type of art exhibition with a smaller scale. According to the 17th international Exlibris and Mini-prints in 2018 calling requirements, the works size requirements in the "images maximum size shall not exceed 15 cm length, small pieces of" frame length must be between 15 to 30 cm, images should be white space around the edge of 3-5 cm", in the these selection case, men and women entrants proportion were mainly equals. Therefore, the pursuit of the creation of a large ruler has an impact on the participation of women in national art exhibitions, or the selection of women's works in national art exhibitions. There is a similar phenomenon in the selection of the second illustrated art exhibition in China in 2019, and the selection of men and women is relatively balanced: 51.00% of men and 49.00% of women participate in the exhibition.

### **IV. THE CHANGE OF EDUCATIONAL CONDITIONS AND THE INCREASING PROPORTION OF FEMALE CANDIDATES HAVE A POSITIVE IMPACT**

According to the statistical results of the sixth session in 1984[3], the ninth session in 1999, the eleventh session in 2009, the twelfth session in 2014 and the thirteenth session in 2019, female artists began to participate in the exhibition in the printmaking area of the national art exhibition from the third session in 1960, and the number began to increase significantly in 1984.

The change of women's educational conditions: the proportion of women in higher education is increasing [4]. Since the founding of the People's Republic of China, with the rapid economic development, especially after the reform and opening up, women's educational level has been continuously improved, and their participation in printmaking has been correspondingly increased. From a macro point of view, since the

founding of the People's Republic of China, the proportion of female students in higher education has increased year by year. Taking the academy of fine arts as an example, women are more inclined to choose this major and the number is on the rise. "According to incomplete statistics, women accounted for 63 percent of the undergraduate and graduate enrollment in Chinese art universities in 2018, with the eight major art schools as the main body. Female students account for nearly 80% of the 2018 and 2019 undergraduate students of the China academy of fine arts. Female students account for 72% of the 2018 freshmen of Nanjing university of the arts. Female undergraduates of the 2017 central academy of fine arts accounted for 71 percent. Among the art majors in normal universities, taking Changsha normal university in Hunan province as an example, female students account for 80% of the total number of students. Among the selected female artists, 63.79% have a master's degree, and 48.65% of the artists with a master's degree graduated from professional art schools. Among them, 46.55% are currently studying or have just graduated (the selected works include works from the university), 27 female artists from 20 to 29 years old are currently studying or have just graduated with a master's degree, and 36.21% are engaged in teaching, most of whom are university teachers. There are 21 selected university teachers, and the students and teachers form the main part of the selected teachers. The prolonged teaching time every year means that women have more time and conditions for creation than in the past, so as to promote the sustainable development of their own print creation. The increasing number of women receiving higher art education can reflect the increasing number of people selected in the 13th national art exhibition from one side. We see a phenomenon in the statistics, 29, is usually a time of receiving higher education before, that is, before the age of 29, men and women can be a good economic environment support, completed the undergraduate or graduate studies, this one phase of the learning outcomes constitute the list also more concentrated in the age of reason, can see, there is considerable part of the selected works from during the period of school work, or graduation creation.

#### **V. THE CHARACTERISTICS OF GENDER DIFFERENCE REFLECTED IN "DIFFERENCE OF CREATIVE ACTIVITY CYCLE"**

There was no significant gender difference before age 29. From the perspective of gender sociology, there is no significant difference between women and men in artistic creation at this stage. As mentioned above, women are usually in undergraduate and graduate education before the age of 29, and before marriage and childbirth. In this stage, no matter women are not yet financially independent, they mainly depend on their parents or have a certain independent economic basis.

Therefore, the relatively undetermined financial resources can guarantee their study and artistic creation activities. After the age of 29, women gradually enter the society, although social work has diverted a part of female artists engaged in print creation; In addition, marriage, childbirth and child rearing are important factors that influence women to continue to engage in artistic creation. Interviews with individual female artists show that taking care of their families is the most common reason for them to put down their creation.

Women enter the prime marriage and child-bearing age after age 29. Under the influence of fertility, the differentiation of creative activity degree caused by gender difference ("difference in creative activity cycle") appeared after the age of 29, and the female activity degree showed a declining trend, while the female creative activity degree between the age of 25 and 30 experienced a great transition. The average marriage age for women in all provinces was between 26 and 35 in 2018. The role of women in society and families affected by society and traditional culture, make the most of the women in the face of marriage and family sacrifice part of or even give up in the family moved to career, when women enter the examination after 29 years old from a drop in the number for alternative at the age of 20 to 29 the rise trend, visible examination affect the female artists creation activity. In 1979, reform and opening up accelerated the economic growth, women became increasingly independent, and the age of marriage and childbearing was constantly postponed. At the same time, they have more employment options and the ability and conditions for further study. In the past, women's marriage and childbearing and the role of family after marriage were the main reasons for female artists to give up their creative activities in this age group. A good economic environment is a prerequisite for female artists to engage in printmaking. In a time of good economic and social development, the relevant culture, life and ethical concepts will have an impact on this. Generally speaking, with the gradual improvement of the economic level, women's pursuit of individual career will also be improved, and the time and energy invested in artistic creation will also be increased accordingly.

After 45 years of age is a turning point, when most of the physical is experiencing menopausal women artists, accompanied by the phenomenon of most appear menopause symptoms, falling body system function and hormone disorder may affect women's normal work and life, at this time the creation of the active level also showed a drop. According to "investigation on the influencing factors of the age of menopause in Chinese urban women" - menopausal women accounted for 82.45% of the 45-54 - year - olds.

## VI. CONCLUSION

In terms of universality, the national art exhibition is an important bridge between the Chinese art creation group and the people's aesthetic needs. The presentation of works should be able to reflect the general spiritual outlook and spiritual appeal of the people under the historical circumstances. Therefore, the difference in the gender of creators in the balanced degree of participation in the creation activities of national art exhibitions cannot well reflect this significance. Taking women's print creation activities as an example, through sorting out statistics, it is found that female artists show a weak participation in the edition exhibition areas of national art exhibitions. Further analysis reveals that women have many restrictions on the external conditions and influencing factors of their creative activities. However, in terms of its artistic noumenon, there is no gender difference in artistic creation activities. In other words, although women show different characteristics and characteristics from men in artistic creation, there should be no difference caused by gender constraints in the process of enjoying artistic creation and exploring aesthetic essence.

Furthermore, through the analysis, we try to find the reasons behind the differences and find that there are some hidden correlations between the economic, social and institutional factors related to the background of national art exhibitions and the "participation" of female artists. To be specific: firstly, economic development factors have an indirect impact on women's engagement in artistic creation. Simply put, the improvement of women's independent ability as a result of economic development is conducive to women's engagement in artistic creation, including the relevant education level; secondly, in the family relationship under the current social background in China, women's attitudes towards marriage and childbirth constitute an important factor for their participation in artistic creation activities, and the factors that influence their participation in artistic creation activities in national art exhibitions; thirdly, in the context of the evaluation system of the exhibition, although there is no clear in eligibility CheFu technique, and works in the limit, but see from selected works analysis, BanZhong trade-off is no significant gender differences, but BanZhong choose pluralism participation of women have a certain influence, such as: digital version may be used against female artists of physical constraints, but did not see a digital version of work in this exhibition was selected.(the controversy of the digital version itself is not the content of this article, but from my personal point of view, the level of art in the work is not only restricted by the means of creation, but the embodiment of the content of the work). In addition, the overall creation trend and review preference of works with a larger overall scale indirectly affect the participation of female engraving

artists. (as is the case with printmaking, due to the technical problems of this kind of painting, ruler usually restricts artists' creative activities, which is obvious among female artists.) We compared the exhibitions of book tickets, small prints and illustrations, and found that in these two categories which are easy to master, female participation has a significantly high proportion.

As for the research work of national art exhibition, I also suggest that the phenomenon of artistic creation should be studied, and the perspective of art research and art criticism should be introduced into a comprehensive analysis in the context of sociology, education, economics and other comprehensive disciplines rather than a single description. For example, when sorting out the data of this paper, the difficulties we encountered were reflected in the process of obtaining information about the participation in national art exhibitions, selected artists and judges, which was objectively not effective enough. I think, if the literature materials behind each national beauty exhibition can be sorted out in a better and more standardized way, it will be convenient for the majority of researchers to study this, which is also conducive to the development of domestic art creation.

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# The Feasibility of Applying Qiang Embroidery Pattern Art in Wenchuan to Cultural and Creative Products

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## ABSTRACT

Qiang embroidery is an important part of Qiang culture, and its embroidery pattern is not only a manifestation of the daily life of Qiang people, but also an expression of the spiritual culture of Qiang people, which is integrated with the life of Qiang people. Taking the Wenchuan region as an example, this paper studies the Qiang embroidery pattern art and discusses the feasibility of applying Qiang embroidery pattern art to cultural and creative products based on field investigations, which will play a certain role in the spread, protection, inheritance and development of Qiang traditional culture, and enhance national self-confidence and promote national culture. In this way, it seeks a more suitable communication method and development direction for the traditional national crafts represented by Qiang embroidery.

**Keywords:** *Qiang embroidery, pattern art, cultural and creative products*

## I. INTRODUCTION

Qiang embroidery is not only an excellent folk craft of Qiang nationality, but also the essence of Qiang culture. It is an important part of the folk art of the Chinese nation with strong Qiang customs and strong historical and cultural accumulation. There is no writing in Qiang nationality, and Qiang embroidery pattern has become an important carrier to record national life and folk feelings. Through the Qiang embroidery patterns, people can understand the history and culture of the Qiang nationality, understand its national psychological consciousness, thinking mode and cultural ideology, and trace its migration, character and aesthetic consciousness.

## II. THE ORIGIN OF QIANG EMBROIDERY PATTERNS

Qiang people do not have their own national characters, and there are few historical records of Qiang embroidery, which are basically simple summaries or introductions. At present, there is no clear conclusion about the history of Qiang embroidery, which is still in the exploration. The history of Qiang embroidery can be traced back to the primitive society. The patterns on the ancient painted pottery unearthed in Yingpanshan site of Maoxian County (6000 years ago) are similar to those on the Qiang people's girdle. The swirl patterns

on the bronze and pottery binaural pot unearthed in Maoxian County are similar to those on "Yunyun shoes". [1] However, against the background of commodity economy, the original national economy and culture have been impacted. Most of the young people flock to the city. They are unwilling to spend time and energy to inherit and carry forward the traditional culture of their own nation after feeling the prosperity of the city. The pursuit of economy by the young people has made the traditional culture lose the soil, and the development of Qiang embroidery is difficult.

Qiang embroidery pattern is a symbol with national characteristics that is refined / summarized / accumulated in the same way as the images heard and seen in nature and expresses the love for life and the reverence for nature in the production and life of Qiang women. There is no fixed style or fixed personnel engaged in pattern design. All of draft are made by themselves, and the shape is free and irregular. The culture of the Qiang nationality is displayed through the Qiang embroidery patterns. The Qiang embroidery patterns have strong local flavor and cultural heritage. [2] In the long years of evolution, they have become the most representative decorative patterns of the Qiang nationality. The unique national decoration and practicability are the crystallization of the wisdom of the Qiang people.

\*Fund: This article is the staged achievements of the innovation platform of the Qiang embroidery and paper-cutting arts and crafts skills in Sichuan Province.

### III. CHARACTERISTICS OF QIANG EMBROIDERY PATTERNS IN WENCHUAN

The development of Qiang embroidery depends on the oral teaching of Qiang women. Different patterns are designed with different needlework. Qiang embroidery patterns are colorful and various, implying wealth, auspiciousness and peace. Qiang embroidery patterns are primitive, regional, abstract and allegorical.

Wenchuan County, located next to the eastern edge of the Qinghai-Tibet Plateau and in the northwest of Sichuan Province, is the throat of Aba area. The profound traditional culture and rich material resources of Wenchuan County create distinctive Qiang embroidery, which is represented by Radish village and Qiangfeng village.

#### A. *Radish village*

Radish village, located next to the northwest edge of Sichuan Province, is the largest and oldest village of Huangni Qiang nationality in the world. It is a typical alpine village in Qiang area. The geographical location is relatively closed, and the productivity development is relatively slow. Therefore, the early Qiang embroidery materials are relatively limited, and they are mostly made of hemp rope and coarse cloth, mainly in black and white. [3] At present, the local traffic has been improved, and there are many kinds of embroidery threads, including cotton thread, cashmere, acrylic fiber, wool, silk thread, etc. The cloth is not limited to plain cotton and hemp, and the color bottom cloth is widely used, mainly red, blue and yellow. The patterns are mostly flowers, animals, plants and insects. The design of Qiang embroidery in Radish village is simple and clear, which reflects the original worship and religious belief of Qiang people. However, influenced by foreign culture, the traditional color and shape of Qiang embroidery have changed accordingly. From the perspective of development, it is inevitable that the material, style and shape of Qiang embroidery will change.

#### B. *Qiangfeng village*

Qiangfeng village, located on the edge of Minjiang River, is the oldest Qiang village and the first Qiang village encountered when entering the Qiang residential area from Chengdu, so it is called the first village of western Qiang nationality. In 1996, Qiangfeng village was awarded "the hometown of Chinese folk art" by the Ministry of Culture. Qiang embroidery doesn't draw patterns or draft. The embroidery is vivid and natural. The color is red and green, and the design is simple and unrestrained. [4] Most of the themes reflect the natural creatures in real life, such as flowers, fruits, animals and people.

### IV. ANALYSIS ON THE FEASIBILITY OF APPLYING QIANG EMBROIDERY PATTERN ART TO CULTURAL AND CREATIVE PRODUCTS

In the "Opinion on strengthening the protection of intangible cultural heritage" issued by the state in 2005, the guideline of intangible cultural heritage protection is "protection first, rescue first, reasonable utilization, inheritance and development", among which "reasonable utilization, inheritance and development" is to integrate intangible cultural heritage into modern life, inherit and protect historical and cultural heritage. There is no contradiction between cultural and creative industry and intangible cultural heritage protection. It is to combine the national culture and cultural and creative products contained in the Qiang embroidery pattern art. With multi-dimensional and all-round re-design, taking cultural and creative as the root and the Qiang embroidery pattern art as the soul, the national characteristics and culture of the Qiang nationality can be propagandized and promoted. On the basis of protecting the uniqueness of Qiang embroidery pattern art, it promotes cultural development and produces certain economic value.

#### A. *Cultural and creative products*

In "Attributes and characteristics of cultural and creative products", Wei Pengju believes that cultural and creative products refer to products from the field of cultural and creative industries, whose content and external carriers are interdependent and inseparable. In other words, cultural and creative products take creativity as the core, and integrate the spiritual and immaterial ideas from traditional culture into the products through re-design to convey the connotation of national culture itself. Cultural and creative products will be derived from concrete objects, become the object of consumer consumption, and promote the culture. [5]

Cultural and creative products meet the spiritual needs of consumers in the dissemination of culture, integrating practicability and decoration. In an ideal state, designers design cultural and creative products for feelings, and consumers consume cultural and creative products for feelings. Excellent cultural and creative products not only meet the material and spiritual cultural needs of consumers, but also guide consumers to have cultural appreciation, spread and promote national excellent culture. Most of the cultural and creative products are consumed with the audiences' memory after the field visit and play, through which the memory of their own play is preserved.

#### B. *Feasibility of applying Qiang embroidery pattern to cultural and creative products*

It is necessary to take the Qiang embroidery pattern as the source of design, grasp the national characteristic

culture contained in the embroidery pattern, use the carrier of cultural and creative products to better show the art behind the embroidery pattern, and integrate the Qiang national characteristic culture into the cultural and creative products. [6] Cultural and creative products have the function of transmitting cultural connotation and are endowed with cultural significance. Qiang embroidery pattern is the symbol of Qiang nationality and the symbol of national wisdom. By using the diversity of Qiang embroidery pattern, the pattern art is transformed and its implicit cultural connotation is taken to achieve better results. Cultural and creative products ensure the uniqueness and the dominant culture of embroidery patterns. Through the carrier of cultural and creative products, people can spread the unique culture of Qiang nationality and carry forward the traditional culture. Finally, it has a positive role in promoting the sustainable development and innovation of national culture, and also has a certain guarantee for the innovative cultural and creative products of Qiang embroidery pattern based on the market.

According to John Robert, director of cultural and creative development of British Museum, "the principle we follow is to avoid making derivatives have cheap consumption quality or loss cultural nature due to new fashion design". [7] This paper points out that in the process of cultural and creative design, it is required to keep the national culture and spiritual civilization, grasp the cultural elements on a scale and preserve the national uniqueness. In the process of product and pattern combination, attention should be paid to the relationship between pattern reorganization and product structure adaptation, that is, the combination of shape and modeling. In the process of development, Qiang embroidery patterns are combined with the characteristics of other ethnic patterns, conforming to the rules of formal beauty, and forming several forms of Tuanhua, Jiaohua and Bianhuadeng. The composition of Qiang embroidery patterns is flexible and changeable, which embodies the unique aesthetic and design ideas of Qiang people and provides better creative inspiration for the design of cultural and creative products.

#### *C. Feasibility of applying Qiang embroidery colors to cultural and creative products*

Color is one of the important attributes of patterns. Without color, patterns have no expressiveness. Different color combinations of the same patterns convey different emotions. Qiang embroidery often uses contrast and complementary colors, with black, blue and white as the base color and red, yellow, blue and green as the embroidery thread color. The color contrast is strong, bright and gorgeous, showing unique national characteristics and highlighting simple national personality. [8] Using this color matching principle in

the color matching of cultural and creative products can correctly reflect the national personality of Qiang nationality and resonate deeply in emotion. Plekhanov once said: "the art of any nation is determined by its psychology, which is caused by its situation." Color plays an important role in conveying product emotion. The application of Qiang embroidery pattern color in cultural and creative products not only reflects the unique opinions of Qiang people on color, but also makes cultural and creative products unique, adding aesthetic feeling. Qiang embroidery pattern color provides color basis for cultural and creative product design, and highlights the unique aesthetic and national charm of the Qiang people. The combination of Qiang embroidery pattern color and cultural and creative products can better express the designer's design intention, which plays a positive role in promoting national characteristics.

#### *D. Feasibility of applying Qiang embroidery pattern technology to cultural and creative products*

1) *Being customized*: Ancient Qiang embroidery is a kind of handicraft with various needling techniques. Different needling techniques express different emotions, with functions and aesthetics. Different from mechanized production products, each one has its own characteristics. Through each work, people can see the different feelings of the producer for life. [9] Exquisite techniques and patterns are applied to cultural and creative products. Traditional crafts are combined with cultural and creative products, and innovation is carried out on the premise of retaining some crafts. The aesthetics is improved. Each product is "customized".

2) *Inheritance and development*: Cultural and creative products give cultural creativity to products. Different from general products, they have economic value and cultural connotation at the same time. They have certain influence on the spread of culture. Qiang embroidery has rich patterns and techniques, which is conducive to the development of cultural and creative products. Cultural and creative products focus on the new design of Qiang embroidery patterns and techniques, absorb new elements, innovate and utilize the techniques in multiple dimensions, and create new works. At present, most of the cultural and creative products use the essence of national culture for reference, and extract the unique elements of the nation for application. The combination of tradition and modern is feasible, which is the combination of inheritance and development. Through the new techniques, people can inject fresh blood into the traditional techniques, find new clothes for the traditional techniques, which are integrated with each other. The inheritance needs to be promoted by the

development, and the development needs the support of the inheritance. With the perfect combination of the two, it must be developed in the right direction, that is to say, the development of Qiang embroidery pattern techniques needs to be promoted by the innovation, while the innovation of cultural and creative products needs to be consolidated by the inheritance.

## V. CONCLUSION

The natural disaster in Wenchuan in 2008 caused a certain degree of damage to the natural environment and national culture of the Qiang people. In the post-disaster reconstruction, national culture is one of the rescue projects. Some enterprises and artists start with the Qiang culture, take the Qiang embroidery pattern as the source, combine the traditional pattern art with modern industrial products, and spread the Qiang culture.

Pattern art and products form a symbiotic and mutually beneficial relationship. It is feasible to combine Qiang embroidery pattern art with cultural and creative products. However, it cannot simply copy the pattern. In the design process, the pattern is refined to show the national culture under the pattern. It plays an inspiring role in the spread of a national characteristic culture, endows cultural and creative products with profound historical and cultural connotation, and improves the style and taste of products.

The pattern art of Qiang embroidery is extracted by the Qiang people through their own wisdom after hundreds of years. It is the national identification symbol and symbol. Cultural and creative products are the carrier of cultural communication. The combination of the two is the embodiment of inheritance and innovation. It is also the inheritance and development of traditional pattern art through modern technology and techniques. Through the feasibility study on the application of Qiang embroidery pattern art to cultural and creative products, it is conducive to the sustainable development of Qiang embroidery and the protection of the endangered intangible cultural heritage culture. Cultural and creative products are the tools to promote the development of traditional culture and play a positive role in the promotion of national culture. Combining the spiritual culture of cultural and creative products with new technology is conducive to the spread and promotion of national culture.

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# Study on the Inheritance of Traditional Ceramic Culture in the Ceramic Art of Contemporary Life

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## ABSTRACT

**As a branch of contemporary ceramics, life ceramics is distinguished from purely expressive, purely artistic expression of ceramic works. It has a certain aesthetic function and expresses the creator's thoughts, but also has certain practical functions; it is created by ceramic creators by hand, which is different from the large-scale production of ceramic products. In this article, the researcher believes that only on the basis of understanding the connotation of traditional culture can people create their own, world, and excellent modern Chinese life ceramics.**

*Keywords: life ceramics, traditional ceramic art, inheritance and innovation*

## I. INTRODUCTION

The purpose of pottery creators to create life ceramics is for people eventually, specifically for the good life of people. Although people begin to live from the day of birth, the quality of life is constantly improving. From the pottery in the Neolithic period as a symbol of agriculture and settled life at that time to the combination of human pursuit of spirit and material in the contemporary life, ceramic art has brought endless material and spiritual wealth to mankind. What people see and what their hearts feel is almost full of glory.

If the ancient ceramic art is pursuing the "practical + aesthetic" quality; then, the author believes that the contemporary life ceramics is pursuing the "aesthetic + practical" quality. The definition of contemporary life ceramics is not as important as the definition of ancient life ceramics. Its creators more integrate personal aesthetic concepts and emotions, and their creation is more free and relaxing. If the ancient pottery marks the beginning of human mind and the prelude of human civilization, today the ceramics created by potters is to let people taste life and enjoy life. While they are pursuing material life, they are more inclined to pursue a spiritual life under a modern concept, so as to harmonize people's concepts with modern lifestyles. From the point of spirituality of art, the ceramics of contemporary life can be said to have a higher level of sublimation than ancient ceramics.

In order to make life ceramics popular among people and make it more widely accepted, potters must face up to traditional ceramics and conduct comprehensive analysis, thinking, absorption and re-creation of traditional ceramics. The reason to start with traditional ceramics is that traditional ceramics is

presented by the life people have experienced and the preservation of history, and it has a profound national character. Traditional ceramic culture is not only famous, but also has the possibility of continuation and development. These all require people to rediscover, and reinterpret, as well as cherish and expand. Of course, people's attitude towards tradition should be being respected and not superstitious. Going to life is the first, and tradition is the second. Whether tradition (including traditional techniques) is correct, it is also a must go to life to test the merits and absorb its essence.

The development of modern ceramics in China has just been over a few decades. Life ceramics, as a newborn among them, is just like a baby just learning babbling. It requires the traditional wise man to lead it and point it to find a way out in real life and find a place in daily life to present its final value.

## II. PASSING THROUGH ANCIENT TIMES TO MODERN TIMES — THE CONJUNCTION OF TRADITION AND MODERNITY

Chinese traditional ceramics have been developing for thousands of years and come to modern society. How will it continue to develop in current society? Chinese traditional ceramic art has experienced its own ups and downs. In this process, people meditate and think on how to sow seeds in the newly opened desert and wilderness of Chinese modern ceramics to reap the glory of the past. With the development of traditional ceramics to this day, after satisfying people's basic needs for life, it is inevitable to pursue more artistic concepts. For life ceramics, as an extension of traditional ceramics, how to integrate tradition into the contemporary? Standing on the cornerstone of tradition,

how can people make new creations? The author will explore this issue from three aspects.

A. *The inheritance and development of traditional ceramics in modern life ceramics: the reinterpretation of Chinese traditional ceramic style*

Chinese traditional ceramics have various styles. It can be divided by times. Before the Yuan Dynasty, the aesthetics of ceramic art basically advocated nature and "based on jade". For example, the natural effect of "borrowing jade to describe porcelain" pursued by the five famous kilns. The emphasis is on naturalization, and the pursuit of the natural art realm of imagination. After the Yuan Dynasty, their aesthetic appeal seemed to be more influenced by the West Asian culture, pursuing an artistic style with strong colors and rich patterns. According to the distinction between official and folk kilns; the porcelain of official kilns is delicate and exquisite, and the porcelain of folk kilns is vivid and free. Both of the above art styles can be fully utilized in the ceramics.

It uses traditional symbols and modern language to create works. It also uses the reinterpretation of traditional ceramic style to produce different forms: either simple, trendy, simple, or luxurious. The Chinese taste is more or less, either explicit or metaphorical. In general, using traditional culture and modern techniques to produce it, if used properly, it should be a pretty good ceramic work of life. Because Chinese culture, especially Chinese traditional ceramic culture, is a very unique "personality" culture, which not only has its own unique language, but also its own set of unique values and outlook on life. It is a pity that there are not too many works of this type of life ceramics at present, but too few, and even there is someone doing the opposite. Some people always think that "Chinese" is backward, and the "archaic" is bad, especially some young people are disgusted to hear "tradition". They think that "tradition" is synonymous with "old-fashioned" and "antiquated".

Perhaps this confusion of "traditional" equals "old-fashioned" is because too many so-called "traditional" modern ceramic works have no content of the times and cannot produce contemporary aesthetic appeal. As a result of this misunderstanding, it often creates a culture of "abandoning tradition" and "pushing it and then making it back". If this situation continues, there would be fewer and fewer works with Chinese characteristics in the ceramics industry in the future. This is not inadvisable.

B. *The inheritance and development of traditional ceramics in modern life ceramics: the inheritance and innovation of traditional craftsmanship*

The ancient thinker Zhuangzi of China once discussed the relationship between "technique" and

"Tao", and believed that art contains the elements of "technique". It can also be said that "technique" is the foundation and premise of art. Skilled techniques can be "advanced into the Tao". He used "dismembering an ox as skillfully as a butcher" "without seeing the ox" to demonstrate the depth of skill in "spirit instead of the eyesight", and elaborate the viewpoint of "Tao". In other words, "technique" as a "tool", when it reaches the state of being enchanted, it is the day of "Tao". From this, people can understand that the ancients attached great importance to skill.

Of course, the inheritance of craftsmanship referred to here is not to completely copy traditional craftsmanship, but to extract and update new craftsmanship from traditional ceramics craftsmanship on the basis of retaining some excellent traditional craftsmanship. As mentioned above, the main difference between life ceramics and mass-produced daily-use ceramics is that they are handicrafts rather than industrially produced mechanical products. Since it is a handicraft, its craftsmanship and technology are essential. This is what requires people to conduct in-depth research and study of traditional process technology. A series of excellent traditional craft cultures such as throwing, sharpening, printing, engraving, painting, and glazing are all ceramics craftsmen in ancient times who accumulated experience and skills in long-term creation experiments which have been passing on by generations and have been continuously enriched and developed to form a complete, effective, and unique traditional ceramic-making process. These should be inherited and carried forward in the creation of modern potters. Traditional ceramic craft has its own unique system and development path. As a classical human activity, it has expansibility and accumulation. Some people may think that these traditional craftsmanship techniques should be cancelled, which is wrong. People must see that the more modern industrial production develops, the more valuable traditional handicrafts are. It is also a must to see that traditional handicrafts have a high cultural content, distinctive national cultural characteristics, human touch, and more artistic quality. It is the crystallization of the wisdom of hundreds of millions of people since the beginning of culture. Contemporary potters must not only be extremely skilled in traditional skills, but also transform their styles afterwards, sum up the experience of previous generations, accept it, and make it become their own. This is the expression of "sublimation" in the artistic practice of the creator's inner cultivation. Even the real art that people think is inseparable from the concept of manual skills at the earliest.

Compared with the more unpredictable creative meanings in artistic creation, although manual skills have a strong acquired nature, in the final analysis, artistic creation is ultimately related to certain skills.

The craftsmanship of traditional Chinese ceramics is not derived from inspiration. It has experienced continuous thinking, diligence and practice of generations. The study of traditional Chinese ceramics skills is an indispensable part in creating handcrafted life ceramics. People must master this proficient technology before they can control them and carry on the innovation and transformation. This coincides with the requirements of the ancients when creating literary works. It is called as "ancient essence of the hundreds of family for a long time, and the person who anoints his pen". Of course, while attaching importance to traditional manual techniques, it is also necessary to pay attention to development and innovation, and look for personal style, rather than just mechanically imitating and repeating. In the traditional ceramic art, what people should inherit is the reasonable craftsmanship and technology, not the invariable style of the work. It must also be emphasized that ceramic art has strong craftsmanship requirements, especially the application of life ceramic art to actual life requires even more craftsmanship. But after all, artists and craftsmen are different. The former is the creator, and the latter is the producer. The former shows talent, and the latter shows skills. Therefore, the mastery of traditional craft forms is a factor, and the unique artist's creative language and personality are also indispensable in the life ceramics. Japanese life ceramics is a good example of the inheritance of traditional crafts. They attach great importance to the training of traditional craftsmanship at the student stage. The students' learning is completed in day-to-day practice, including from the selection and processing of soil to the firing into the kiln. The process is complete and orderly. The entire set of traditional craftsmanship has become a compulsory content for every Japanese potter. At the same time, they also attach importance to the cultivation of students' innovative ability. Teachers encourage students to look for personal style from the beginning, and to modify and improve their own style through the market. The integration of ceramics works with life enables its value to be realized, so that the creators know what works are needed by people, and adjusts the orientation of future creation. At this point, it is very worthy of reference and learning for Chinese ceramics colleges.

*C. The inheritance and development of traditional ceramics in modern life ceramics: the application and reflection of the spiritual connotation in traditional ceramics in life ceramics*

Chinese traditional ceramics contains thick content of traditional Chinese ancient thought. The development of traditional Chinese ceramics is based on the oriental aesthetic ideals unique to the ancient Chinese. Confucianism and Taoism are representative of the basic characteristics of Han culture that are

different from other famous cultures in the world. The Confucian aesthetic ideal is the unity of sentiment and reason, and the Taoist aesthetic ideal is the unity of mind and things. Together with Chu Style and Buddhism Zen, they constitute the overall structure of Chinese classical aesthetic ideals. Advocating the harmonious unification of nature and people is a prominent feature of Chinese culture on the spiritual level and ideological concept. If people compare with foreign ceramic works and observe and examine Chinese traditional ceramic works calmly, it will be found that there is a subtle difference between the two. Many foreign ancient and modern ceramic models give people a direct feeling of simplicity and rational expression. The impression of traditional Chinese ceramic models appealing to people is subtle, rich, and more emotional. If the former shows actual determination, then the latter shows poetic charm.

The contour lines of traditional ceramic modeling, such as the lines of Chinese painting, are meandering and twist, free and vivid, rigid and soft, and rich in changes. Emphasizing the expression of natural charm, while rejecting the texture features of modeling, this is inseparable from the ancient Chinese aesthetic thought. The pursuit of natural beauty above emotion, not accustomed to any form of pure rationality, is actually the pursuit of harmony between man and nature, showing a sense of humanity, emphasizing emotions rather than rational values. In the ceramic modeling, the emphasis is on the embodiment of the aesthetic ideology that is full of living charm and nature. The traditional Chinese ceramics are based on static beauty, and the overall shape gives a quiet and stable impression. All kinds of shapes exist in a symmetrical and balanced manner, not emphasizing the momentum, but focusing on the static, blending the implicit and timeless natural charm to make it more artistic.

Compared with traditional ceramic art, contemporary life ceramics is in the background of a great era where Eastern and Western cultures blend. The values and cultural connotations of this era are very similar to those of ancient times. In the current information age, on the one hand, the globalized value of material and culture has led to the convergence of human civilization tendencies, and is forming an unprecedented common platform for the human world. On the other hand, the anti-globalization concept that respects history, region, and human nature keeps the diverse world culture constantly rich and diverse. As a developing country, China must face the violent impact of strong science and technology and culture and irresistible value identify. Formally in this context, artists are inevitably influenced by cultures from creation to application, and the times have made them inescapable. The issue of culture and cross-culture is inevitable in the world. This trend is unstoppable and there is no need to stop it. However, it will be necessary

to promote one thing, namely the coexistence and pluralism of culture. The same is true in the art field. As a cutting-edge art, life ceramics is certainly being concluded in. This requires the use of the spiritual connotation of Chinese traditional ceramic culture to enrich the ceramic art of contemporary life, so that it is influenced by Western culture while retaining the spiritual cultural connotation of local ceramics. When people are more and more fascinated by the variety of fashion objects, it is even more necessary to pursue an object that is close to the soul, to pursue a simple and beautiful oriental literati style with a return to the original, a quiet and introspective state of mind, and to merge the excessively exaggerated, luxurious and impetuous Western style.

Although in modern times, the trend of creating and life ceramics cannot be separated from the world trend, but it is not necessarily subject to the trend. Different countries have different humanities, and the Chinese have a Chinese path. It is also necessary to have enough confidence to accommodate the advanced design concepts and design systems of other countries. On the basis of maintaining the spiritual connotation of traditional Chinese ceramic culture, through learning and borrowing advanced Western technology, while carrying the fresh elements of the West, it is the modern life ceramics that truly shows its unique aspect in style and has become portion of world's diversified art culture.

### **III. LIFE CERAMICS — AN ASPECT OF REALIZING ARTISTIC LIFE**

Artistic life is the ideal of mankind, a kind of free, artistic, and more humanistic life that humans yearn for. Artistic life can also be said to be a beautiful life, an idealized lifestyle. This kind of life is a combination of material beauty and spiritual beauty.

As a material product, life ceramic is a design and creation that ceramic artists have gone through, and it is artistic. It gives people a beautiful infection and enjoyment. It realizes the combination of material and spiritual beauty. Therefore, life ceramics can become an aspect of realizing artistic life.

In this century, for people in the city, life has become more and more refined. Everyone is designing their own life. Indeed, life needs to be designed. People are no longer busy with simple needs and no longer pursue the metaphysical style of speech. When buying and consuming, people begin to pursue quality. This transformation also heralds the broad prospects for the creation and development of life ceramics. The widespread development of life ceramics in developed countries proves the future of life ceramics in China. Although life ceramics is not yet popular in China, it

has great potential and market. Its development will be continuously excavated as the times progress.

In contrast to the production of large machines, the life ceramics that exists to beautify people's lives is not necessary to produce quantity and practical value as the main existence value like daily ceramics, but to display and promote traditional handicrafts and reflect the creator's personal emotions. Therefore, modern life ceramics can raise artistic value and cultural value as the main value while still having practical value. People can choose life ceramics instead of just buying a useful thing like they used to buy porcelain, but can consider more the corresponding relationship between the living ceramic art and people's cultural temperament and aesthetic psychology, and the coordinated relationship with home decoration. At present, people's attention to interior decoration just brings new thinking, new vitality and expressiveness to the development of life ceramics. If the interior design of the family shows the personal cultural heritage and taste cultivation, then in the family, the life ceramics as a detail is the display of the owner's personality. It also embodies a culture, and a self-life concept. It fine-tunes the style of people's lives, and makes every bit of life stun everyone.

### **IV. CONCLUSION**

As the saying goes: "Only the big hero can be the true character", the so-called artistic life is the true life. Art is also a fun activity. Therefore, an artistic life is also a fun-filled life. A large part of the creative concept of life ceramics is also for people's fun life, expressing the author's perception of life and pursuing a design close to the soul. Most works of life ceramics are opposed to excessive exaggeration, luxury and impetuosity, trying to create works that are suitable for this era and express the specific characteristics of life in this era.

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# Research on the Inheritance and Development of Tianjin Traditional Folk Custom Pattern Yangliuqing New Year Paintings in Urban Landscape Design

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## ABSTRACT

The urban landscape of each city should serve as the carrier of local culture, publicize and better the essence of local culture, and promote the progress and development of local culture. Only the culture rooted in the local soil can highlight the essential attributes of the city in a region and enable the city to develop culturally in a healthy and orderly manner. If the regional culture of a city is not respected or even artificially dispersed, then the connection between modernity and history will be abandoned. Such urban development, even if it seems economically prosperous, brings forth cities without soul. Starting from the elements and images of Yangliuqing New Year paintings, this paper analyzes the extraction, reconstruction and application of pattern elements to realize the integration between traditional culture and modern materials. Such method promotes the inheritance of traditional culture, enhances people's sensory experience of the paintings, and makes landscape design a new way of cultural communication, so as to foster cultural confidence. The relationship between Yangliuqing New Year paintings and Tianjin urban landscape design has also been expounded in this paper, providing insight for urban landscape design in the new era.

*Keywords: folklore patterns, inheritance and development, modernization*

## I. INTRODUCTION

Yangliuqing New Year paintings are very rich, and many elements are involved in their traditional patterns. Different ways can be used to express the same content, and diversified means of expression can provide space for urban landscape architects to play and present. It's presumed to convey both connotation and interest. However, designers value profit over understanding. They pursue speed and make simple substitutions, resulting in repetitive expressions and excessive similarity. For example, after the sculpture was adopted, other designers followed suit and all engaged in sculpture for a while. As a result, all creation will be overshadowed by the lack of creativity, and the public will be aesthetically tired, while the inheritance of traditional culture will be hindered.

Art originates from life. Derived from the life of ordinary people in Tianjin, Yangliuqing New Year paintings first serve the real existence and permeate into every aspect of life. However, modern urban landscape architects have artificially built a spiritual "fence"

between people and art in the early stage of design, so that the two can only see each other from a distance, let alone interact. Some designs even adopted "guardrails," elevating them to "works of art," which is contrary to the original intent. Through in-depth and careful research, the designer effectively combines the original functions with the decorations. Not only the decorations are reflected, but also the participants can understand the original roles and functions from the interaction. Then the design makes the memory and impression more profound.

By exploring the design method of "inheritance and innovation", this paper creates modern landscape design that is compatible with national culture and regional culture and integrated with the surrounding environment, to promote the national culture and improve the public aesthetic. The design and construction of modern urban landscape should shoulder the function and responsibility of improving urban and public cultural environment to continuously better the quality of public life. In doing so, the function of urban landscape is further expanded based on regular functions to cultivate public's aesthetic view. In urban construction projects, unique cultural connotations are created, and practical functions are organically integrated to display the urban style. New techniques

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and expressions are adopted to reinterpret the pattern of Yangliuqing New Year paintings and carry them forward. Tradition is no equal to antique. It should boast its own vitality in the new era. However, the full play of its vitality requires creators to continue to innovate in practice, which is also the direct meaning of this paper's attempt to realize the innovation practice of traditional art.

## **II. OVERVIEW AND RESEARCH ON YANGLIUQING NEW YEAR PAINTINGS IN TIANJIN**

### *A. Pattern characteristics of Yangliuqing New Year paintings*

1) *Modeling*: The Woodcut New Year pictures are quaint, simple, and concise, which not only capture the main objective characteristics of the images, but also make bold deductions, exaggerations, and deformations. It is rich in artistic style, simple in expression technique, bold, and vivid. This is mainly reflected in the randomness of the image, complete and perfect shape, in abstraction and inclusiveness.

2) *Color*: The color of Yangliuqing New Year paintings is warm, auspicious with strong contrast, which helps the viewer to comprehend the color of the original appearance, and the paintings combine exaggeration and random thinking. The use of color is very standard, reflecting a simple, sincere, warm feeling, a thorough reflection of the creator's feelings.

### *B. Pattern classification of Yangliuqing New Year paintings*

The themes of Yangliuqing New Year paintings fall in three camps:

1) *The picture or statue of a god or the Buddha*: The material of the theme mainly comes from Zen, Taoism, Confucianism, god in folklore and the founder of the lineage.

2) *Children and beauties*: Children and beauties embody people's desire for a perfect family, full of children and grandchildren, healthy body, and a happy life. The combination of its color patterns is usually ideal and perfect.

3) *Drama story*: The theme of the drama story occupies a relatively high proportion in the New Year's patterns, which has been recognized by the public. Most of these New Year's pictures are based on historical stories, folklore, romantic novels, and operas from other places.

## **III. APPLICATION OF TIANJIN YANGLIUQING NEW YEAR PAINTINGS IN LANDSCAPE DESIGN**

### *A. Landscape design principles*

1) *The combination of inheritance and innovation*: The aesthetic and cultural value of Yangliuqing New Year paintings will gain new vitality through the form of modern urban landscape, so certain design principles are required. The combination of inheritance and timeliness is more than bringing Yangliuqing New Year paintings into modern design, but to combine two key elements, which requires higher understanding of cultural and artistic characteristics and local characteristics. The first is to extract and integrate the modeling elements of the paintings. The design methods such as simplification, decomposition, exaggeration, addition and subtraction and abstraction are employed to extract and innovate the shape according to the original shape, while the most traditional part and innovation should be preserved. The second is the inheritance and continuation of artistic concepts. The traditional Chinese aesthetics advocating "image" can only deeply explore the cultural connotation of patterns of Yangliuqing New Year painting. The inheritance and renewal of modern design concept can extend its "image" into landscape design, creating modern landscape art with "form and spirit". The third is modern composition. Thanks to modern composition methods such as composition displacement, proportion composition, balanced composition and appropriate composition, New Year painting patterns are incorporated into modern landscape design in a new composition form to achieve the unity of locality and timeliness.

2) *The combination of art and technology*: Artists in each period face different living conditions, express varied feelings, values, and visual forms, and use diverse art materials, techniques, and tools to reproduce new art forms. The perfect art form requires technology as the foundation and combines the two. Artistic value is at the core of everything. As to whether the production is exquisite, technology is the guarantee of perfect presentation.

3) *The combination of regionality and timeliness*: The design and creation of modern urban landscapes should rely on modern art and craftsmanship to reflect unique regional culture. It indicates social needs while keeping pace with the times. In pursuing internationalization, the finding of a way that ensures the continuous development of one's own unique culture and the harmonious development of surrounding environment is a common problem faced by all social strata. The designer should take an objective and

comprehensive view of the landscape of the area he is dealing with guarantee the harmony between its natural appearance and history and culture.

### B. Evolution in landscape design

The evolutionary design of Yangliuqing patterns in the complicated urban landscape mainly aims to study the essence of traditional culture, inherit the outstanding cultural connotation, and create sparks between contemporary art and traditional culture. It's a must to seize the opportunity of the design of Yangliuqing New Year paintings to express the unique image of the city and to translate the regional cultural symbols into the design language. This is a long process of development and improvement. And it will ultimately embody the resonance between tradition and modernity. Designers who choose repetitive manufacturing and copy instead of pursuing the connotation and form, will bring about repeated "construction" and waste of large amounts of resources, which seriously deviates from the law of art development.

The authors take that urban landscape designers should fully study and understand the true meaning of the Yangliuqing New Year painting patterns, and express it with contemporary artistic techniques. The level and ability of modern technology combine the two to achieve a high spiritual connotation and a perfect cultural external form.

1) *Direct reference*: Traditionally, both the planar and the three-dimensional model contain deep cultural connotation and have strong aesthetic significance in form. The appearance of these symbols will form a strong visual impact and constantly attract people's attention. However, because of its repeated appearance and use, an inherent image has been formed in people's cognition, which has become a mark. The direct reference here is not to copy the original style and expression, but to select some traditional styles with typical characteristics and meaning. The specific environment around the landscape, design orientation and functional orientation should be taken into account. The direct reference to the pattern of Yangliuqing New Year paintings requires a close combination of practicality and decoration. This can inspire people to integrate into specific environments and participate in the artistic conception of landscape design. In turn, it resonates with the audience and is recognized by all. In urban landscape design, direct reference is a convenient and effective method, but attention should be paid to avoid excessive and no consideration of reference. Direct references shorten the sense of distance between traditional culture and the masses, and make it easier for the public to accept. In this way, the masses can

intuitively feel the charm and value of traditional art. (See "Fig. 1")



Fig. 1. Direct application of Yangliuqing New Year painting patterns.

2) *Reorganization and reconstruction of graphics*: Any pattern or symbol is a combination of points, lines, and faces. When deconstructing the pattern of Yangliuqing New Year painting, the original geometric figures are transformed and exaggerated through deformation and exaggeration, the delicate parts are retained, the characteristic parts are enhanced, and new elements are added to make the design look novel and new meanings are given. The application of redesigned and created graphics in landscape design can create a new cultural atmosphere with both traditional and new era characteristics. The reorganization and reconstruction of shapes is a new trend in urban landscape design in recent years, which promotes the personalized and diversified development of art forms.

3) *Spatial switching*: The traditional planar image is combined with three-dimensional sense through sculpture modeling. The plane and elevations are interspersed with each other organically, which not only has the aesthetic feeling of plane image, but also has three-dimensional contour. Tradition and modernity blend perfectly. The process of spatial switching reflects the flow and transformation of space. The change of spatial orientation can cause sharp contrast between reality and reality on the color, shape, pattern, and texture of the landscape's materials. The scenery and the surrounding environment form a visual space of sharp contrast, and there are rich changes, forming a mysterious beauty.

*C. Expression in landscape design*

1) *Color*: The importance of color in urban landscape design is self-evident. Only by properly dealing with the color relationship between the environment and the landscape, can people better express the "emotion" conveyed by the landscape, rationally use the urban space, and make the landscape both influential and coordinated with the urban environment. The tones of traditional patterns are usually primitive. Well used and matched, they retain a strong and intuitive visual effect, thus enabling the landscape environment to display local characteristics and reflect the traditional original style. For example, in public entertainment venues, bright yellow is usually employed, which is warm and vibrant. Red is festive and enthusiastic; while purple is elegant and mysterious. In the environment as communities and parks, fresh green is adopted to indicate the peace of ecology, environmental protection, and tranquility. In short, the bold and harmonious color configuration will give the original ecological colors of traditional patterns a new look.

2) *Modeling*: The "modeling" is the interpretation of verbs, which refers to the process by which humans create physical images. It is also an interpretation of terms, which refers to the images of physical images created by humans in production and living practices. From the perspective of pattern design, modeling can refer to the graphics created by a combination of points, lines, and faces, while from that of landscape design, modeling, the external form of landscape design, is the most intuitive element. For traditional decorative patterns or landscape designs, whether they are flat patterns or physical objects with spatial shapes, certain modeling rules must be followed in the design. The style of most modelling is natural, simple, lively, easy, and have distinctive region characteristic, which shows people's desire for a better life.

In modern landscape design, modeling elements of folk graphics are often used, such as paper-cut, New Year painting, woodcut picture, drama, seal, calligraphy, Chinese knot, etc. These traditional graphic elements have strong national characteristics. Designers use these modeling elements to perfect, process, combine, reshape, and other artistic techniques to create works with national and contemporary characteristics that convey auspicious meanings, such as completeness, happiness, good luck, and longevity.

3) *Texture*: When a designer creates a work, if the physical properties and symbolic meanings of the materials used are consistent with the deep connotation of the work, it will be more suitable for the theme and content, endowing the work a vivid and stronger artistic

charm. The textures of materials have their own attributes and temperament, which will bring people different aesthetic feelings and emotional needs. Although only a medium, it plays an extremely important role in landscape design and creation. Reasonable selection and combination of materials make the urban landscape present a variety of styles and often determine its quality. Designers are required to consider different themes and shapes, both culturally and historically, both functionally and aesthetically. Therefore, the design of urban landscape involves various factors, which requires designers to study history and culture. In investigating the needs of the audience, they also need to understand the characteristics of various materials extensively and pinpoint whether they can accurately convey the intention of the audience. Any kind of material is naturally or artificially endowed with a certain sense of beauty and function, which is unique and attractive by itself. Proper collocation can not only enrich language expression, but also better reflect aesthetic value and social function. As a result, the exploration of the charm and characteristics of the material itself is conducive to the discovery of materials with expressive functions, so that they can coexist harmoniously with the surrounding environment and interact with each other, thus showing the charm of the environment and landscape, which is an interactive relationship. The patterns of New Year paintings are various and can be expressed in various forms. Different styles can adapt to different scenes. Therefore, in landscape design, the proper selection and combination of materials can maximize landscape and environment. (See "Table I")

TABLE I. MATERIALS AND PROPERTIES

Material	Implication	External features
Wood	Oriental, soft, flexible	Environmental protection, nature
Bamboo	Longevity, happiness, spiritual truth	Nature, green
Metal	Technology	Extensibility
Glass	Light, meticulous	Transparent, light
Ceramic tile	Traditional, delicate	Shiny, crisp
Plastic	Modern, generous	Flexible
Stone	Eternity, commitment	Hard, varied in shape
Brick and tile	Standing still, the sense of age, since time immemorial	Strong eye-catching effect
...	...	...

*D. Design carriers in landscape design*

The patterns of Yangliuqing New Year paintings are colorful and varied. These artistic elements embody the wisdom of the working people and reflect the higher aesthetic level accumulated in people's life, which is enough to endow the landscape with profound connotation. The full use of traditional patterns in Tianjin's urban landscape should not only emphasize the appreciation of the regional image it represents, but also consider the interaction between people and the city, human and nature, practical and artistic functions.

1) *Public guidance system:* The public guidance system refers to the use of designed text or graphics in public areas to indicate directions and area identification. It is characterized by accuracy, easy identification, and memory. It exists in the urban environment and is therefore greatly influenced by the space and environment in which it is located. It is also affected by many factors, such as the appearance, location, and materials of the building. It not only has the elements of visual communication art, but also influences architectural design, environmental design, and other aspects. As independent disciplines, they interact and overlap. The correct, comprehensive, and systematic application of the New Year picture design requires the painstaking efforts of designers. (See "Fig. 2")



Fig. 2. Street lamp, street sign and attraction sign designed with the elements of Yangliuqing New Year paintings.

2) *Pavement:* The pavement in the urban landscape enjoys a large proportion, high frequency of use, and desirable effect. It is the most common form of urban landscape. Good pavement brings convenience and a clean environment for everyone. The use of patterns on the ground began during the Ming and Qing dynasties, when various patterns that reflected the ingenuity of ancient craftsmen for the pavement of the gardens are created. In the long process of practice, they found different permutations and combinations. These patterns, both interesting and artistic, have been passed down from generation to generation, evolving, passing

on, innovating, and improving. Different materials and patterns can be applied to pavements and recreational trails. The patterned shapes and different colors can be employed to decorate roads according to regional characteristics and main functions. In the design, the shape of traditional auspicious patterns can be directly referred to, or local patterns can be used. The gap in the ground or conventional decoration will greatly increase the characteristics of the local landscape, while the trail landscape will greatly enhance the cultural connotation. (See "Fig. 3" and "Fig. 4")



Fig. 3. Pavement of Yangliuqing-style street.



Fig. 4. Pavement of Qiaojiageda alley.

*E. Landscape sketch*

1) *Landscape wall:* The landscape wall is a combination of partitions in landscape design. Not only can it effectively distinguish functions, it also plays a good decorative role in the landscape. Excellent landscape walls can make dull spaces mysterious or ordinary settings lively and interesting. The walls allow the space to be freely hidden, exposed, illuminated, darkened, partitioned, combined and returned, reflecting the essence of the vast Chinese culture. If the landscape design can be carefully and rationally arranged, the effect of the landscape will be more effective and educational.

2) *Sculpture:* Sculpture is sometimes a landmark in the city. Although it is a decoration to the urban environment, it is highly decorative and easily becomes the focus of vision. The sculptural images in the urban

landscape can not only reflect the aesthetic orientation and taste of different regions, but also disclose the historical and cultural carrier of the region, and give people beautiful hope. Therefore, the design and construction of the sculpture should meet the aesthetics of most people, and its style should be easy for people to understand. The performances of sculptures are usually metaphorical and symbolic, or sublime or approachable, conveying social themes and positive energy.

3) *Seat*: In the urban landscape, the seats are not only for people to have a rest, but also the decoration in the garden art, playing the role of the finishing point. Therefore, street design combined seat with Yangliuqing New Year paintings, change the shapes of auspicious patterns. According to the traditional local characteristics of Yangliuqing New Year paintings, the materials used are designed into seats, every part and detail of which are dispersed with painting patterns, so that people can enjoy patterns during the break.

4) *Lamps and lanterns*: In Tianjin's urban landscape design, lamps are used both for lighting and for decoration. Especially when the Chinese lanterns first appeared, the beautiful lights could present the charming scenery in another manner. The making of lamps is a simple process with low cost. Therefore, the designer is responsible for the effective use of lamps and lanterns. However, it seems that most lamps do not have their own characteristics. If the circular lamp is designed with the traditional pattern elements with regional characteristics, its details, decoration, and other aspects will show rich regional cultural characteristics, which can not only show the traditional emotional appeal of local culture and traditional ethnic patterns, but also play an important role in promoting the image of urban landscape.

#### *F. Plant*

Ancient trees, vines and other plants are important factors in landscape design and are called soft landscapes. In Tianjin, most of the vegetation was later planted artificially. Few of them retain their original features, let alone original ecology. Artificially grown plants falls into only categories: ornamental plants and functional plants. When designing, designers should not only consider their functions, but also fully value the ecological characteristics of the plants themselves, and try to achieve local design, so as to improve the survival rate of the plants. At the same time, seasonal changes must also be considered to ensure all-year scenery, which can also contribute to protection.

#### *G. Water*

Stream water and artificially designed streams play a role in regulating air and expanding space to enhance views. Where there is water, various colorful scenes can be presented, combining the sense of movement and stillness to display the real scene and reflection effect, thus showing the beauty of agility. The water here includes natural water, such as rivers, lakes, and streams, which are products of natural changes. In addition, there are also artificial water, such as fountains, springs, and dry land fountains. The water landscape is both magnificent and exquisite. The design and application of water landscape can better create a dynamic sense of space, and combine it with the surrounding landscape, thus realizing the association of activity and inertia.

### **IV. CONCLUSION**

The patterns, images, text symbols and deep cultural charm of Yangliuqing New Year paintings can all be the constituent elements of urban landscape design in Tianjin. Designers must find the right language, form, technique, etc., and put them in the right "place", and the cultural tension they exhibit is strong enough. From the perspective of historical development, many vivid and fascinating New Year painting patterns have been handed down to today, which fully proves their tenacity and prosperity.

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# Research on the Influence of Industrial Images on Painting

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## ABSTRACT

Contemporary art trends of thought and the pluralistic development of expression have blurred the boundary of art. Painting art is no exception. In terms of presentation mode and evolution process, there are many relations between painting art and industrial image. From the development process of industrial images and the influence of industrial images on painting art, this paper expounds the relationship between painting art and industrial images, and proposes that the independence of painting art should be maintained at present.

*Keywords: industrial image, painting art, influence, relationship*

## I. INTRODUCTION

The progress of society, the development of science and technology and the change of people's aesthetic concept have posed new opportunities and challenges to the development of traditional art. Gombrich, a famous English art theorist, once said that the whole history of art is not the history of technical proficiency, but the history of the change of ideas and requirements. In the long history of art creation, industrial images and painting art interact and influence each other. Combining years of research on easel painting, Chen Danqing pointed out that the history of Western modern art is the history of the conflict between painting and image painting. [1]

## II. INDUSTRIAL IMAGE

What is an image? It can be considered a man-made visual product. The image itself does not include three-dimensional products, and the image is mainly flat. It ranges widely. In addition to the familiar traditional images such as oil painting, ink painting and printmaking, photography, television, digital images and commercial advertisements in contemporary society are all included in the category of images. Their production is inseparable from the scientific and technological achievements of modern industrial civilization, so they are called industrial images. Before the 19th century, the production and manufacture of images were still in a very primitive stage. Such as church murals, book illustrations, hotel signs and so on. Such image appears in the form of hand with limited transmission ability. The most effective way of dissemination then was printmaking, which could be copied in batches. This played an extremely important

role in the spread of culture, indoctrination and beautification of life. With the realization of various social functions, the art of painting has also developed rapidly. In this process, the artist has made great progress in the exploration of reproducing nature in such aspects as modeling ability, composition ability and the ability to understand nature. The progress that man has made in the face of nature has not stopped him from longing for the lifelike reproduction of nature. Man has an instinctive desire to reproduce nature realistically. Thanks to the efforts of generations of visual workers and the development of science and technology, the invention of photography technology in the middle of the 19th century can be said to realize the dream of mass production of realistic images, which opened the prelude to the development of industrial images. Industrial images have led to a revolution in the way image information is transmitted. It is far superior to traditional manual images in authenticity, accuracy, reproducibility and transmissibility.

The development of photographic technology, the invention of portable cameras and rapid lithography allowed the proliferation of portraits and landscape photographs. This function, originally carried by painting, has been increasingly replaced by photography. People no longer record and depict human feelings and styles only through painting. Photography technology is popular with the public for its convenience. Some people who do not care the art of painting join the camp of photography. With the rise of mass culture, industrial images began to interfere in people's lives, squeezing traditional painting out of the mainstream of visual art. The development of industry and the rise of cities prompted some farmers to move into cities. In the urban environment, their cultural knowledge has been improved and their amateur

cultural needs have increased, and a mass culture has emerged for this large group. Then came colorful popular paintings, commercial literature and art, magazine covers, illustrations, advertisements, films and television. Many are related to industrial images and are presented to the public in the form of industrial images. At the same time, painting returned to its own form after various changes. Some painters show people the unique expressiveness of color, shape and form of their works through their own artistic practices. All elements of visual art, such as lines, colors and forms, have an expression independent of the world, and their vitality is rooted in the self-restraint psychology of human nature. These elements are not chosen by convention for utilitarian or other reasons, as is the case with language and form. They are just abstract symbols that remind human that they are a rich world in their own right. [2] Van Gogh expressed his subjective feelings with strong colors and twisted brushstrokes. Cezanne, in order to obtain the stable picture structure and the solid sense of the substance in nature, constructed the image in nature by "sphere, cylinder and cone". This idea was borrowed by later cubists. Abstractism and minimalism are also unique forms and features that emerge after painting returns to its own form. Image is no longer the leading role of painting art, and painting works are more regarded as creations rather than imitations, thus creating a distance between painting images and industrial images.

### III. PAINTING

The form of painting art has become more pure, but in fact the exploration and evolution of painting art has not been recognized and approved by the public. To some extent, the distance between the public and the art of painting has been widened. In modern society, industrial images occupy people's visual space. Color photos, TV, movies and advertisements, with their bright colors, simple images, clear symbols and single image repetition, change people's visual space and appear before people's eyes at any moment. At the same time, paintings are displayed in art galleries, while the general public rarely makes the trip for appreciation. The development of painting art, to some extent, makes painting art an elegant art that requires education and training to be appreciated. Painting art has become a kind of circle culture, and artists' creation has become an individual labor aimed at a certain part of the audience. This makes the modern painting art become the upper class culture, elite culture and art that does not have to be accepted and appreciated by the public. It maintains its development in the art market with its upper class and elite status. In this process, painting art is increasingly marginalized in visual images. The impact of media art and photography art aggravates the tendency of rigidity of realistic painting. Lyricism has never been more important. The borrowing and copying

of photos also make contemporary realistic oil painting in deep trouble: convenience and material fixation as well as simple reading of an image. After all, there are many differences between the human eye and the camera, and it is absurd that many people ignore this point. What you see on the spot is definitely different from what you see on the camera. Lyricism seems to be the most important factor that distinguishes painting from photography. Lyricism can directly express the visual feelings of the painter, and also enable the painter to realize the change from simply depicting the reality to freely reading the reality. The reprocessing of natural scenes in Chinese painting can depend on the special language expression of ink painting, and the expressiveness must be strengthened. Detailed feature painting is not only dependent, but should be a kind of consciousness endowed by people subjectively. Thick lines, thin lines, deep lines, shallow lines, and long lines can all express subjective interpretations of reality. The processing of the material in oil painting, the selection of painting style from photos to paintings is bound to be expressive. The photos themselves are limited in size, and the details are blurred. When zoomed in on the canvas, there are no specific details to support the modeling, and the painting process must be accompanied by a certain amount of personal imagination.

Since the 1990s, the rapid development of computers, video cameras, CDS, digital technology and Internet networks has made it inevitable for everyone to be surrounded by industrial images. People, including artists, were deeply influenced by it and the obvious distinction between industrial and painting images disappeared in the middle and late 20th century. The state of mutual interweaving and mutual learning is presented. With the help of painting, photographers sometimes make use of people's cultural identification with traditional and classic paintings to form their own works. The composition, the setting, the movement posture design borrows the traditional painting art. The Japanese photographer Taichang Morimura tampered with the famous 19th-century French painter Miller's "Evening Bell" to intervene in the Western tradition as an Oriental, forcing people to experience the classic works from a new perspective. [3]

### IV. THE USE OF IMAGES IN PAINTING

More commonly, artists use photographs to complete their paintings. After the appearance of industrial images in the form of photographs, many artists began to use photographs to study movements and shapes from particular angles. Delacroix compiled a book of photographs of the human body, while Degas used continuous snapshots of galloping horses taken by Aimee Moro to make himself more accurate in grasping objects. In the process of using industrial images for creation, artists do not simply copy industrial images,

but use and modify photos, which is not directly related to traditional realistic painting. He uses industrial images, which are realistic and reflect real life. A view of reality expressed through recognizable images. The American painters Andy Warhol's *Elvis* and *Marilyn Monroe* superficially only used industrial images, but in fact they profoundly showed the contemporary reality of the United States, the control of the media over people and the influence of mass culture.

Both artists and the public share the same visual experience, which must be reflected in their artistic creation. The conditions they present in their works are closely related to the environment and personal experience of the times in which they lived. Painters in the 1960s experienced a drastic change in society, resulting in their psychologically complexity. This includes the lofty idealism complex, the loss of faith, the desire for instant enjoyment, and the value of the two ages, as well as their hypocrisy and lack. This mindset often puts them in a critical position to use industrial imagery. Wang Guangyi put together the consumption and political elements in industrial images to eliminate political idealism. Zhang Xiaogang used brushstrokes and copied "old photos" to express a nostalgic emotion without passion. Shi Chong adopted images as the carrier of ideas and the representation of intention patterns to bridge the transition between spiritual entities and visible images, so as to complete the preliminary work of creation. [4] The cultural psychological contradiction of people born around the 1970s is not too obvious, and there is no strong ideological critical consciousness. They resorted a more "gamification" attitude towards the world and life, which is neither exciting nor dull, nor exclusive nor cheering. They connect the ready-made industrial images with their vivid sense of personal life, and use the images to imply a certain psychology so as to express the most sensitive part of the inner world. Therefore, some young painters went into the interior of industrial images and were interested in the production methods of industrial images. Their imitation of the image processing effect of electronic technology was a case in point, aiming at the imitation of current image technologies. The work reminds people of the images seen on other mass media (Internet, film and television, street advertising). Yin Zhaoyang's works hide the texture and interest of oil painting materials by means of "technicalization", and show a kind of cruelty, coolness and indifference by using industrial printing colors. Jiang Heng and Zhong Biao improved the popular images, assembled the simple and bright colors of the advertisement screens, and borrowed the technique of "copying" to directly present the psychological state of "fashionable beauties" in popular culture. Fu Hong's work embodies the "technical" narrative characteristics of the camera by depicting night scene photos. These artists combine their own

ideas to process and create different forms of industrial images.

## V. CONCLUSION

The role of industrial images in art and life is becoming more and more powerful. Nowadays, when industrial images are widely used in art, it is difficult to distinguish images of art from images of life and society. The former tends to be overwhelmed by the latter, and gradually loses the transcendental qualities given by the classics. Industrial images have become the public discourse of modern society, and have increasingly become the language form of modern art. [5] However, it should be seen that the most important thing in the creation of a work of art is not the tools or materials but the artist's thoughts and ideas. The expression of such ideas and artistic concepts can be carried out through a variety of tools or materials. Thus it can be seen that the problem faced by the contemporary development of painting art is not technology or materials, but the lack of artistic concepts and the superficial understanding of contemporary culture. The art of painting advances with various new things in the course of history. Where it is headed remains to be seen. One thing to remember is that the art of painting is always an indispensable part of human life and culture.

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# Classic Craft: Fuzhou Bodiless Lacquer Ware

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## ABSTRACT

Fuzhou lacquer art occupies important position in the field in China. The most representative one is Fuzhou bodiless lacquer ware, which is one of the three treasures of Fuzhou arts and crafts with delicate shape, solid quality, rich color, and long lifetime. The time-honored craft of bodiless lacquer ware is similar to that of fabric core lacquer of Han Dynasty. Based on the traditional craft of "fabric core", Shen Shaoan has come up with new ideas to elevate the craft to a new height. The author summarizes the development of Fuzhou bodiless lacquer ware, and clearly expounds its technological characteristics.

*Keywords: bodiless, lacquering, craft, foundation*

## I. INTRODUCTION

With long history and superb craftsmanship, Fuzhou arts and crafts have long enjoyed the reputation of "three mountains of fine arts, unique in the world". It's no exaggeration to say that Fuzhou craftsmen have played an important role in the development and innovation of almost all the iconic crafts in the history of Chinese civilization. Bodiless lacquer ware, Shoushan stone sculpture and cork picture are the most distinctive one with brilliant achievements.

Fuzhou is an important industrial town of modern lacquer art in China with profound lacquer culture. Song Dynasty witnessed the uprising of Fuzhou lacquer art, making Fuzhou an important area of China's folk carved lacquer ware. During the Song, Yuan, Ming and Qing dynasties, Fuzhou lacquer art has been exported overseas as major export commodity, which accordingly prompts the dissemination of lacquer culture. In the mid-Qing Dynasty, Fuzhou's brand of lacquer art — "bodiless lacquer ware" rose to fame, reinforcing Fuzhou's historical status of "the center of Renaissance" of Chinese lacquer art.

## II. THE TILES BODY OF BODILESS LACQUER WARE

The representative of Fuzhou lacquer ware is "bodiless lacquer ware", which is named after the tiles bodies of lacquer ware. To understand lacquer well, one must understand the manufacturing technique for tiles bodies. The reason why the emphasis on the concept of "body" is because the paint cannot be formed alone, must adhere to a medium, body. The most familiar body is made of wood, employed by most lacquer ware. There exists also leather, bamboo, metal, ceramic

bodies and so on. The pottery lacquer ware is especially heavy because of the weight of the body inside.

Then what is "bodiless"? The professional expression is "take off the mud body and remain cloth body". The simple operation process is as follows: first, clay modeling (clay body); second, pasting linen (cloth body); third, scraping and painting (repairing cloth body); fourth, removing mud body (remaining cloth body). There are many ways to remove the mud body, the most traditional of which is to soak it in water, the mud body dissolved from the shell, leaving cloth body made of paint gray and linen cloth. Therefore, "bodiless" refers to the conversion of two media through detachment (desilting) method, to transform the mud body into cloth one. This is a bodiless techniques with highest technical content in Chinese traditional lacquer.

The greatest advantage of "bodiless" lies in its lightness. It is light and easy to move. It has been used to create giant Buddha statues since Southern and Northern Dynasties. According to historical records, the largest "bodiless lacquer statues" in Northern Wei was as high as several zhang, a unit of length (31/3 meters), which could hold dozens of flag bearers. It became more popular in Tang Dynasty, with large-scale monasteries boasting "bodiless lacquer statues". During Buddhist celebrations, believers welcome the Buddha out of temple and carry him around the streets. The stone-made one is too heavy to lift, let alone parade in the streets. However, "bodiless lacquer statues" looks heavy and powerful but is light and easy to move, especially suitable for such occasions. Then why is it now so rare? Given its lightness, most of China's "bodiless lacquer statues" was shipped overseas after the Opium War. So far, the most well-preserved "bodiless lacquer statues" of the Tang Dynasty is the

main Buddha of Toshodai Temple in Nara, Japan — the Statue of Vairochana Buddha created by Tan Jing, a monk of ChaoGong Temple in Quanzhou, Fujian, who traveled to Japan with Jianzhen, which indicates that the "bodiless" technology then and there has reached maturity.

The craft of "bodiless" was first used in lacquer of the Warring States Period. What people then called it is not clear. In the Western Han Dynasty, it was called "fabric core", which is different from other dynasties. Different in name, "fabric core" and "bodiless" share technique. It was not until after the Qing Dynasty that the latter appeared. Emperor Qianlong wrote a poem praising the antique lacquer ware made by Suzhou craftsmen in the Qing dynasty, in which the word "bodiless" was first recorded. Based on the traditional craft of "fabric core", Shen Shaoan, a lacquer artist from Fuzhou in the Qing Dynasty, has made continuous attempts and bold innovations to push the traditional craft of lacquer to a new height. As a result, he is respected by later generations as the ancestor of Fuzhou "bodiless lacquer", and the lacquer made him as "bodiless lacquer".

### III. THE LACQUER OF BODILESS LACQUER

The professional term for lacquer is "Xiu Qi Zhi Qi (utensils made of lacquer)". The interpretation of "Xiu" is "paint". So the common definition of lacquer ware is "painted lacquer ware". The predecessor of lacquer ware was wood ware, which was also called "Mu Qi Xiu Zhe" in the Western Han Dynasty. Painting on wood is the earliest form of ancient Chinese lacquer ware, which is also the most basic structure of lacquer ware in China and other countries.

Lacquer in lacquer ware mainly refers to the natural raw lacquer, which is the lacquer cut on lacquer tree, commonly known as big lacquer. "漆 (Qi)" in the ancient oracle means "漆 (lacquer)". Although the radical is omitted, the structural pattern of "木 (wood) on the top, 人 (people) in the middle and 水 (water) under" has remained. The "木" stands for lacquer tree. Adult lacquer tree can be up to 30 meters tall. Immature trees can't be cut, so it makes sense to stand on top. "人" stands for lacquer farmer. This is the best part of the character. If you pick the paint at the lower end, it will hurt the tree. If you pick the paint at the upper end, the lacquer will be of poor quality. Only lacquer farmers will climb to the middle of the lacquer tree. "水" stands for lacquer. Lacquer containers are only suitable for placing under trees. It makes sense to put 水 under. The word "漆" accurately and vividly depicts the working scene of picking and cutting lacquer, indicating the relationship among people, lacquer tree and lacquer.

Lacquer itself is a natural coating. Thanks to its moisture resistance and corrosion-proof, it is employed to avoid the decay and deformation of wooden objects, thus extending their service life. On this basis, the lacquer can also be used to decorate, beautify utensils.

Lacquer is the first procedure of lacquer decoration. The rest of decoration is based on the paint. What is its original color? The natural lacquer is tan after oxidation in contact with air. It turns black after a few more strokes. Hence the word "pitch-black". Black became the main color. Therefore, if there is no special mention of color when talking about ancient lacquer ware, it is black.

When lacquer is added to vermilion (mercury sulfide), red paint came into being. Since ancient times, red paint and black paint are the best partners. Most early lacquer ware in China was black and red. Han Fei stated in *Shi Guo Pian* that "Yu made sacrificial vessel with black paint on the outside and red paint on the inside".

Light paint is a unique innovation of Shen Shaoan family with special color effect. Western scholars praised that: "If gold and silver dust with best quality are mixed in paint, the finish enjoys pleasant gloss and strong artistic appeal." What is light paint? As a decoration material: it is mixed with gold and silver clay (finely grinded with gold and silver foil). Due to the gold and silver material, it's very expensive, it glows beautifully with metal. As for genre, it is painted with thumb rackets (the traditional method of heavily painting colors with brushes is a waste of gold and silver), so the paint is extremely thin and the surface is extremely delicate. The recipe and operation of the light paint have long been regarded as a unique skill by the Shen family. The high-end products are almost always decorated with light lacquer ware, such as the Bamboo Root Bottle, Lotus Leaf Bottle and Basket Fairy (preserved in the Fujian Museum), all of which are known as the three treasures of bodiless lacquer ware. Thanks to light lacquer, the color of traditional lacquer also covers a series of gorgeous and elegant bright color besides commonly-seen red, gold, and black. In this way, a whole set of unique representation system has been formed from painting technique to decoration technique.

### IV. THE HISTORY OF BODILESS LACQUER WARE

Fuzhou is home to bodiless lacquer ware, which has profound lacquer culture. The history of Fuzhou lacquer art can be traced back to the Warring States Period more than two thousand years ago. Archaeological data show that "lacquer remains and skin" were found in the two excavations of Chu Tomb in Minhou Village, Fuzhou.

In the Five Dynasties, Fuzhou established a "Hundred Handicraft Academy", which brought together skilled artisans (including painters) from all walks of life and specialized in producing all kinds of high-grade handicrafts for the ruling class. Historical records show that in the first year of Tongguang (923), there was a painting box made in Fuzhou, which was supposed to be made by the academy due to its mass production.

The Song Dynasty laid the foundation for the revival of Fuzhou lacquer art. With the support of the government and the development of overseas trade, Fuzhou has become an important producing area for lacquer production in China. Literature shows that Fuzhou mother-of-pearl (lacquer ware inlaid with shells) has exquisite workmanship and diversified forms. The unearthed objects show that Fuzhou carved lacquer ware (lacquer ware carved with concave and convex patterns) is numerous in number, skilled and distinct.

In the Ming and early Qing dynasties, "Wo lacquer" (Japanese lacquer) was introduced into Fuzhou, which was called "foreign lacquer" (Oriental lacquer). In Ming Dynasty, Fuzhou lacquer artist Yang Xun was excel at making "Wo lacquer" and made bold innovations to form his own unique style, known as "Yang Wo". During the Reign of Emperor Yongzheng and Qianlong, Fuzhou imitated foreign lacquer, which was recorded in the Qing archives. *List of Tributes to Imperial Palace* even details the specific batch and quantity. Chinese carved lacquer was introduced to Japan in the early Ming Dynasty and was favored by the upper nobility, which led to the imitation of Japanese craftsmen. The "Yuntai carving", with the style of Fujian carving, was popular for a time. Historical records indicate that Fujian carving, represented by Wei Ruanlan and Wang Mengming, enjoyed good reputation in Fuzho in the late Ming and early Qing dynasties.

During the Reign of Qianlong in the Qing Dynasty, the appearance of Shen Shaoan family changed the quality of Fuzhou lacquer art. Shen Shaoan and his descendants have restored the lost "bodiless lacquer" and developed the technique of patting light lacquer. They have also borrowed the advantages of Japanese "Wo lacquer" and created unique "bodiless lacquer", which is one of the most brilliant pieces of Fuzhou lacquer art. Fuzhou is also one of the cradles of higher education of Chinese lacquer craft. In 1907 Fuzhou Arts and Crafts Institute was established, lacquer department (east lacquer and Chinese lacquer) was set up with Japanese Harata and Lin Hongzeng, royal worker of Qing Dynasty, as teachers. A large number of lacquer artists were trained, including the pioneer of modern Chinese lacquer art, Li Zhiqing. At the end of Qing Dynasty and the beginning of The Republic of

China, Shen's lacquer ware shops were scattered in Fuzhou, covering Shen Zhenghao's "Zheng Ji" (also called "Hao Ji"), Shen Zheng Xun's "Xun Ji", Shen Youlan's "Lan Ji", Shen Zhengkai's "Kai Ji", Shen Zhengyu's "Yu Ji" and Shen Zhengxi's "Xi Ji". Shen Zhenghao, Shen Zhengxun and Shen Youlan (Zhengyi) attended several international exhibitions and won various honors, which made Fuzhou's "bodiless lacquer" well known.

## V. CONCLUSION

Fuzhou's bodiless lacquer ware is the symbol of Fuzhou regional culture, which highlights the profound cultural deposits of Rong City. Thanks to the unremitting efforts of hundreds of skilled artisans, Fuzhou bodiless lacquer ware has formed its own unique craft, whose unique skills and exquisite workmanship are marveled by experts in the field of Chinese lacquer art. Considering its high artistic research value, it is the due responsibility to inherit and carry forward such classic technique.

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# Time and Body in New Media Art

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## ABSTRACT

**This article focuses on the issue of time in new media art. Taking video art as an example, it provides various technical means to break the linear structure of time, thereby generating an internal view of time. This view of time is closely related to the presence of the body. The similarity between new media art and traditional art is that it continues the media's pursuit and love of the body theme, and still plays the role of body redemption narrative. But in contrast, new media art is a kind of "time-based art". Time strengthens the philosophical inquiry and artistic expression of the body. Therefore, time and body are topics that new media art needs to pay more attention to outside the media.**

*Keywords: body, time, video art, time-based media art*

## I. INTRODUCTION

The concept of time varies from culture to culture, and its concept is influenced by art history; it is hidden in the Hindu, Buddhist philosophy of reincarnation of time and the linear time concept conveyed by Christianity, as well as in the synchronic and diachronic concepts of modern digital technology. When we say that a work of art has time, it means that it presents a symbolic process and completes a subject reference beyond itself. The time theme in visual art works is usually related to recording and narrating events. Time is like a monument, which metaphors events or praises by means of concrete or abstract sculpture. Time in the hands of artists is a state that can be pinched, deconstructed or reorganized. Time assisted art provides a variety of narrative possibilities and expressions, which are often used in film or video art.

## II. CONTINUATION OF TIME THEME IN NEW MEDIA ART

The static media such as painting or sculpture have some limitations in expressing the passage of time, but they also provide some special display ways. For example, in ancient Egyptian relief murals and traditional Chinese painting manuscripts, there is a similar use of multi-screen, emphasizing the presence of two or more scenes in the same story at the same time. The multi act forms of Christian art are presented from the double side painting, the triple fold painting to the multiple independent panels displayed under the religious altar decoration painting. The display of triptych, which is still used in painting, sculpture or new media image installation art today, is often regarded as the indication of religious or nostalgic narrative. Video artist bill viola is good at using triptych

or multi-screen video devices and has obvious religious metaphorical features on display.

As an important theme of contemporary art, time involves all kinds of media, methods and concepts. Time is often paradoxical, linear, synchronous, or nonlinear, which seems predictable but unpredictable. No matter what form time is embodied in, the pace of time moving in its structure is always subtle and dramatic. The usual structural elements of time include length, speed, rhythm and direction. An important means for artists to manipulate time is to break the order of time. Media artists are good at capturing and recording time fragments in a state of conflict or confusion. Behind the fragmented time refers to a set of narrative words, that is, time, events and subjects are all presented in the form of fragmentation, the linear structure of time is disintegrated, numerous micro narratives replace the grand narratives under logos centralism, and the meaning flashes and disappears in an instant.

The new media artists create the dislocation of time by breaking the internal logical relationship to experiment and create. The creation of video art has inherent advantages in changing the time structure. It can realize non-linear editing by flashback, jumping clip, fading in and out, speeding up or slowing down the lens. On this basis, video art is called "time-based art". This is a kind of art form that combines the interpretation of time and space to enhance the perception of the audience to a four-dimensional space. To some extent, it can be seen as the blessing of body presence on the expression of time. New media art includes the part of time expression into the composition of the work, and emphasizes the perception of the body (from the subject or object). Time and body conspire to explain the connotation of

"time-based art". The multidimensional space created by time and body is convenient for the audience to feel the passage, reorganization and Deconstruction of time.

### III. TIME IN THE HISTORY OF MEDIA ART: BODY AS A METAPHOR OF TIME

Artist Nam June Paik published an article on "input time" and "out time" in the "video art" anthology, aiming at the situation that artists tamper with or re edit behavioral performance art and occasional art through video editing. He emphasized the editing techniques in video art, just like the relationship between human consciousness and memory, which are stored in the brain at the same time, but can be processed arbitrarily. He believes that "the free compilation processing in artistic creation is a simulation of the brain's processing information function," and Nam June Paik believes that video art has opened a unique artistic grammar and generated an internal flexible mode, that is, the time structure can be real or deliberately fabricated. Like the human brain, video art has absolute control over the stored content, "in a sense, as long as a person records the video, he will achieve immortality." He used this theory to create a video in memory of John Milton cage Jr. he used the rewind form of cage Jr's life video with pocket watch and other elements to complete the reproduction of a silent concert.

Hans belting, a German art historian, also agrees that video art has its own time form, similar to the time grammar in movies. In the process of screening, it presents a sense of "performing" time. Not only that, if the video itself is not properly kept, it will become a kind of perishable material and become a victim of time. Belting believes that the time of media art is not the same as the time in media art. Taking video art as an example, video media is an "electronic mirror". Inside and outside the mirror, there is a view of "internal time" caused by media. Video art, for example, as a new medium, on the one hand, can dispose of time arbitrarily in terms of technical techniques; on the other hand, the time after being technically reset is full of the subjective intention of the creator, so it is understood as the artist's own internal view of time. This subjective fabrication and technological creation of time is the artist's experience reconstruction in the media, which belongs to the artist's personal view of time. Nam June Paik, a new media artist mentioned above, has repeatedly emphasized that media reshapes the experience of human (body) presence. Artists take advantage of the internal time concept to provide a new concept or ideology, and put time, people, body and media into the same dimension for re consideration. Here, the body becomes the evidence of re understanding the representation of time.

How does video art relate to the body? In the 1960s, the beginning of video art was closely related to the action art and media performance induced by the ideas of concept art, Dadaism and wave school. At that time, on the one hand, the body, as a symbol of pioneer and revolution, was often adopted by radical artists for the expression of political position and avant-garde art. On the other hand, the body is also regarded as the object of expression, which is included in the micro narrative of daily life. David Antin, a theorist, believes that the most significant difference between artists' videos and television is their relationship to time. The former (because of the close relationship between content and reality) can be described as "boring or lengthy" even if it is very short. The latter can easily control the time through entertainment consumption and providing the public with life information (advertising and other behaviors). The possession of time by video art has the nature of criticizing mass culture. The popularity of video art has brought about "an artistic grammar, similar to literary style, which will stop only when its weak narrative energy is exhausted." Therefore, in the video art, time can be an explicit expression as well as an invisible narrative depends on the artist's self-examination and self-consciousness of "internal time".

The artist who is keen to express "the view of inner time" is Bill viola. In his image works, the body is a living medium. For example, in 1992 "Nantes triptych" was composed of images of three screens. Synchronicity presented the process of life from birth to decay. Time is fixed in two images of the baby and the old woman to complete the self-body reference under the theme of life and death. The video installation work created by South African female artist Candice breitz "he and her: 1968-2008" ("Fig. 1"), in which the actress is Meryl street and the actor is Jack Nicholson. The device is respectively played in two connected rooms, and each part is composed of seven small screens. The artist tries to test "human nature" with the lens. In the simple background, the actors are cut out from different movie segments, and the changes of people's spiritual outlook and living conditions in the past 40 years are interpreted by different personality traits. The two actors form a kind of tension on the play, which realizes the synchronic presence in the diachronic space.



Fig. 1. Candice Breitz, "He and her 1968-2008".

#### IV. ETERNITY IN MEDIA: IMMORTAL BODY

Nam June Paik gives two explanations on the temporality of video art, one is the artistry of time, that is, the time in video art is not the real time, it is the edited time freely chosen according to the art theme; the other is the eternity of time storage, he thinks that "as long as a person is sampled into the video, he will not die." The passage of time and the disappearance of the body are irresistible to human beings. The possibility of immortality lies in being left as an image. From this point of view, media can provide a relatively eternal storage mode. In the digital age, art can be reproduced mechanically or again without time and space constraints. From the perspective of new media, new media art is a process of re media art production. The combination of body and time in new media art often has deep philosophical thinking.

In new media art, there are also grotesque bodies or injured bodies, which are often characterized by time and life events. The grotesque body makes people feel embarrassed, unhappy and even offensive, but it affirms the materiality of the body and the irresistibility of death. Julia Christian, a French philosopher and psychoanalyst, first put forward the concept of the sense of physical despicability. When people face up to the physical nature of the body and the fragility of life, they are irresistible, that is, "the impure nature of the body (fragmentary, dirty, fragile, etc.) makes people panic, which means danger, instability and uncertainty of life. Even a small wound will force people to return to the original relationship of their original understanding of the body. The imperfection of the body will make people humble and humiliated." This sense of vileness provides a violent aesthetic, either soft, or rough, or disturbing, or thought-provoking. In any case, it is the artist's praise for experiencing life with his inner time view. Hu Weiyi, the new media artist's image installation work "I quietly wait for the light to pass through the body" reflects the tiny narration of the body and the violent aesthetic characteristics of tenderness. The artist plays an other's viewing position, and puts forward a hypothesis, when all the beautiful elements are combined together, how to express the hurt, and present the pain point in a delicate and soft way. Hu creates a soft sensory experience, and the sadness he reveals creates the pain when he looks at the beauty. ("Fig. 2")

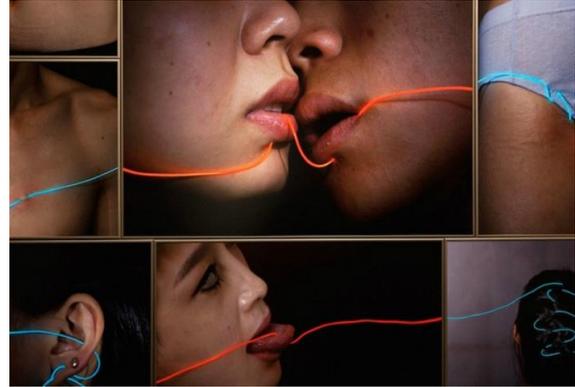


Fig. 2. Hu "quietly wait for the light to pass through the body", 2014.

The ultimate expression of life's fragility and unbearable is to face death. Some artists think about how the body is eternal by playing corpse. When photography is the mainstream medium, it is a sign of time passing. Photography sets time. When Roland Barthes talks about the image of the portrait, "the person in the portrait is not only the subject and not the object, but also a ghost constantly changing between the object and the subject." In a sense, a photographic portrait is a death mask, a coffin, a lifeless screen that suppresses breathing and feeling. Artists often look at their portraits as objects of creation. Hannah Wilke created a group of life size image works named "Intra Venus" series (1991-1992) when she was dying of lymphoid cancer. Similarly, Bob Flannagan, an artist with cystic fibrosis, created "three steps of death warning", including "video coffin", "dust to dust" and "the viewing".

#### V. CONCLUSION

Portrait can't prove the immortality of body and subject, but its transcendence exaggerates the urgency of delaying or preventing death. All attempts to find immortality in the art media have realized the continuous presence of the body subject to the greatest extent through the retention of the body image. Media (Photography) is endowed with the function of recording "reality" (the past truth), becoming the link to reappear the connection between life and death, while self-portrait becomes history or memory which is stored forever. The similarity between new media art and traditional art lies in the continuation of the media's pursuit and love for the body theme, and still plays the function of body redemption narrative. But different from it, new media art is a kind of "time-based art". Time strengthens the philosophical inquiry and artistic expression of the body. In the long river of time, people's physical body has never stopped because of the change of media.

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# Study of Nanfeng Nuo Dance in Jiangxi Province Under the Influence of Farming Culture

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## ABSTRACT

Nanfeng Nuo dance in Jiangxi Province is a historical relic of traditional culture, which embodies the living customs, national characteristics and cultural connotation accumulated through long-term farming. And it is the wisdom crystallization left to Chinese descendants by farming civilization for thousands of years. The development of farming economy and social progress directly affect the development of Nanfeng Nuo dance. Therefore, against the background of farming culture, the study of Nanfeng Nuo dance has theoretical reference value and practical significance. This paper first makes a brief analysis of the historical and cultural origins of Nanfeng Nuo dance to show its cultural roots. And then, it introduces several representative Nuo dances one by one, so that people can have a general understanding of Nanfeng Nuo dance. Finally, it focuses on the analysis of the farming cultural characteristics of Nanfeng Nuo dance. In order to study the cultural characteristics of Nanfeng Nuo dance, the relationship between the sacrificial custom, religious belief and reproduction worship and farming culture is summarized.

**Keywords:** farming culture, Nanfeng Nuo dance, characteristic analysis

## I. INTRODUCTION

China is an ancient country with thousands of years of civilization history. The developed traditional agriculture constitutes the basic color of Chinese civilization history. Farming culture is a kind of cultural form related to agriculture created by farmers in the process of long-term agricultural production and life practice in a certain region. It is a part of agricultural culture, which is manifested in the material and spiritual aspects<sup>1</sup>. Nuo is an ancient ritual of exorcism in the process of early social development, and dance is an important part of it. Nuo dance is the farmer's dance and the product of farming culture, which has a deep brand in the development of Nuo dance. Jiangxi Nuo dance is an important form of Chinese folk dance, a "living fossil" in the history of dance, and one of the important intangible cultural heritages of mankind. In recent ten years, with the "exorcism research craze" in China and foreign countries, Jiangxi Nuo dance has attracted more and more attention from dance researchers all over the world, especially in East Asia.

Nanfeng County of Jiangxi Province is located in the east of Jiangxi Province and adjacent to Fujian Province in the East. It is a county-level administrative

district under the jurisdiction of Fuzhou City. It is located between 116°09'-116°45' East longitude and 26° 26'51'-27°21' Northern latitude. The traffic in the county is developed, which is the main road from east Jiangxi to southern Jiangxi. The topography of Nanfeng County is characterized by "low in the middle, separated from southeast and northwest", and Xujiang River (Fuhe River) passes through the county. Except for the plain areas along the river, most are hilly areas. The complex geographical environment preserves the ancient and simple Nuo culture.

Nanfeng Nuo dance is a typical representative of Jiangxi Nuo dance. It has rich data, rich cultural accumulation, complete Nuo dance ceremony, simple dance form and rich original style, which have important research value. This paper takes Nanfeng Nuo dance in Jiangxi Province of China as the research object. Through literature induction and field investigation, this paper analyzes the influence of farming culture on Nanfeng Nuo dance from the aspects of folk custom, religion, drama and reproductive worship, so as to investigate the cultural and artistic value of Nanfeng Nuo dance.

## II. THE HISTORICAL ORIGIN OF NANFENG NUO DANCE IN JIANGXI PROVINCE

Nanfeng Nuo dance is a kind of dance performed in front of the stage, ancestral hall, memorial tablet or Nuo

<sup>1</sup> Sun Dandan. Research on Landscape Design of Agricultural Expo Park Based on Farming Culture [D]. Xi'an University of Architecture and Technology, 2017: 9.

God wearing wooden mask during the Spring Festival, as well as Nuo dance, Zhuma dance, hehe dance and eight immortals dance.<sup>2</sup> Nanfeng Nuo dance has experienced brilliant and declining history, but it has never been broken. It has a history of more than 2000 years since the Han Dynasty, because of the record of Nuo handed down Nanfeng in "Jinshayushi Nuoshenbianji". In "the collection of Chinese folk dance · Jiangxi volume" and "Chinese dance · Jiangxi volume", there is also a saying that Nanfeng Ganfang Nuo began in the Tang Dynasty. The poem "Guannuo" written by Liu Tang, a hermit in Nanfeng of the Southern Song Dynasty, also had a detailed record of the early Nuo opera. Nanfeng Nuo dance experienced a short period of depression in Yuan Dynasty, and then became prosperous again in Ming and Qing Dynasties (Nuo dance of Shanggan village and Shiyou village in Nanfeng County began in Ming Dynasty). After the founding of the people's Republic of China, the fate of Nuo dance in Nanfeng has been fluctuating with the influence of social thoughts such as "feudal superstition" and "exorcism upsurge", but it has finally moved from a low ebb to another climax. In 1992, Nanfeng County was named "the land of Nuo dance" by the Department of Culture of Jiangxi Province. In 1996 and 2008, the Ministry of Culture named Nanfeng as "the hometown of Chinese folk art (Nuo dance art)". Nanfeng Nuo dance was listed in the first batch of national intangible cultural heritage projects in 2006. The continuous strengthening of protection consciousness of contemporary intangible cultural heritage has created new conditions for the further development of Nanfeng Nuo dance. In recent years, Nanfeng Nuo dance has been performed in China and foreign countries for many times (as shown in "Fig. 1"), which has caused great repercussions in China and foreign countries.



Fig. 1. Leaflet of Nanfeng Nuo dance performance in Tokyo, Japan.

<sup>2</sup> Nanfeng County Annals Compilation Committee. Nanfeng County Annals [M]. Tsinghua Tongfang Electronic CD Press, 2006. 12: 359.

### III. INTRODUCTION OF NANFENG NUO DANCE CATEGORIES IN JIANGXI PROVINCE

Nanfeng Nuo dance has rich categories and various forms, among which Shiyou Nuo dance, Shanggan Nuo dance, Gengxi Zhuma dance and Shuibei hehe are the most typical and important representatives.

#### A. Shiyou Nuo dance

Shiyou village is located in the north of Sanxi Township, Nanfeng County, Jiangxi Province. Township Nuo in Shiyou village is one of the oldest Nuo troupes in Nanfeng County. It not only continues the ancient Nuo exorcism ceremony, but also remains a lot of Nuo cultural information, which is one of the typical materials to study Chinese Nuo culture. The village is dominated by the Wu family, and still maintains the hereditary system of the headman, who has the dignity of the family and is in charge of the main affairs of Nuo troupe. There is a famous Nuo temple in the village. The half-month Nuo performance starts from here. Shiyou Nuo dance (shown in "Fig. 2") has a strong flavor of life. The dancing is simple and mysterious, crude and grotesque. The performance is meticulous and the ritual is relatively complete. From the lunar new year to the 20th day of the first month, its structure and program can be divided into six parts: stepping on the stage, having the exorcise, performing Nuo, searching Nuo, yuan Nuo and the sitting. Among them, "performing Nuo" is mainly dance performance. At present, there are eight programs, "Kaishan", "Zhiqian", "Leigong", "Zhongkui Zuijiu", "Tiaodeng", "Shuangbolang", "Nuo Gong and Nuo Po", and "Ji Dao". They are accompanied by a drum and a gong. They are intended to hope that the new year will be a good one, with no disasters, a bumper harvest and a peaceful world. Nuo performance has lasted for more than 600 years in Shiyou village.



Fig. 2. Shiyou Nuo dance.

#### B. Shanggan Nuo dance

From the first day of the first month to the 19th day of the first month, Shanggan Nuo activity has a four-stage ritual structure and procedures: having Nuo,

performing Nuo, relieving Nuo, and setting up a seat. Ganfang Nuo troupe is one of the Nuo troupes with the longest duration in Nanfeng. It is called Shennuo because of the legend that Nuo God is effective. It is said that there was Nuo in Tang Dynasty, and three Nuo temples were built. Now Nuo temple was relocated from Yongle period to Xuande period (1403-1435), located in Shangganfang. The central altar of Nuo Temple worships a wooden statue of Qingyuan Miaodao Zhenjun, with Qianliyan and Shunfenger. In the East, the land was molded, and the tablet of "master of performing exorcism" is erected in the West. During the Spring Festival, dozens of Nuo masks are worshipped at the altar. There is a small attic on the altar to store the holy box and props for Nuo mask. Shangan Nuo dance is one of the typical Nuo representatives in Nanfeng, which integrates Confucianism, Taoism and Buddhism, and remains ancient Nuo culture factors (see "Fig.3").



Fig. 3. Shangan Nuo dance.

### C. Gengxi Zhuma

Nanfeng Zhuma dance is an important variety of Nuo dance in Nanfeng. However, there are no historical records or legends about when it was handed down. Although it is simple to perform the dance of Guan Gong v.s. Zhou Cang, Hua Guansuo and Bao Sanniang, the story involved is mysterious and embodies its rich cultural heritage.

There are five stages in the structure of Gengxi Zhuma (see "Fig. 4"): starting Zhuma (Qiyong), jumping Zhuma (jumping), yuan Zhuma (driving epidemic disease), round bamboo horse (Yuanying) and saying Mass for the departed souls. The performance of Zhuma dance is unique. Taking the duet dance as an example, actors stand on tiptoe when they appear. It seems that they are imitating horse riding, rotating from left to right, leaning forward slightly. They use one hand to wave dance props, and the other thumbs up. According to local villagers, it means toasting to Xiang Yu. According to the other three fingers, they bend to

their palms and hold them under the chin of the mask, just like galloping across a horse. The costume design of Zhuma dance is also very special. Each actor has a wooden horse head on his abdomen and a horseshoe-shaped strip tied to his back. The two ends of the strip are connected with the horse's neck. He wears a long skirt and long red and green robes. The front of a garment is opened and the horse's head is extended. The back of the garment is longer than the front, and the lower hem is draped from the strip. The back shape of the horse is naturally formed. A long shawl is tied on the head and the inscription "being in front of Junshan Dadi" is written. In addition, he wears a painted mask, holds a military flag or a magic weapon in his hand, and dresses up as a martial arts man. According to the implication of Gengxi Zhuma, it is time to "put the sword and gun into storage, and let the horse go to the South Mountain". The world is peaceful and people can live and work in peace and contentment.



Fig. 4. Gengxi Zhuma.

### D. Shuibe Hehe

Hehe dance, shown in "Fig. 5", is a kind of Nuo dance in Nanfeng, and Shuibe Hehe dance is the most famous. The ceremony of "Hehe dance" in Shuibe village is relatively simple, and the procedure can be divided into three stages: qi and he (starting and welcoming), Hehe, and yuan. The two immortals of Shuibe Hehe name Fu, Xi and Bao, holding pen, ink and abacus. The two masks are also carved. They both have golden face and black hair, with red curls on their ears, and they are smiling and exuberant. Wen Xiang, with no bun, is called Laifu, also known as Laixi. He takes wooden brush and ink, expressing the desire for fame and being on the gold list as early as possible. Wu Xiang's hair is in two buns and called Laibao. He takes five abacus, wishing the business smooth and life auspicious.

"Hehe" culture is one of the quintessence of Chinese culture, and is also the common name of "He Xian" (和仙) and "He Xian" (含仙) in China. Since Ming Dynasty, local farmers have danced in the first month of each year to pray for social harmony, peace, agricultural harvest and abundant crops. A variety of philosophy

and cultural concepts, such as harmony, harmonious coexistence, a harmonious union lasting a hundred years, harmony and reunion, harmony bringing wealth, and yin and yang, all permeate into the "Hehe dance" of Nanfeng Nuo dance. This is Shuibei Hehe dance, and it also expresses the wish of all Hehe dance in Nanfeng.



Fig. 5. Hehe dance.

#### IV. ANALYSIS ON THE FARMING CULTURAL CHARACTERISTICS OF NANFENG NUO DANCE IN JIANGXI PROVINCE

There are two cultural themes of "exorcism" and "praying for harvest". In the historical development, the cultural theme content of Nuo dance has been expanded. Generally speaking, there are three basic types of Nuo dance, which are mainly on "exorcism", "praying for harvest" and "praying for good luck". Under the influence of farming culture, the purpose of Nanfeng Nuo dance is to entertaini gods and people. The performance contents of these dances are closely related to people's labor production and daily life.

##### A. Sacrifice custom

Liu Zhao annotated the "Book of the later Han Dynasty": "Nuo can help Yang and suppresses Yin." However, the purpose of Nuo dance in spring is to "help pray for the beginning of agriculture". It can be seen that the content of rural Nuo dance in Han Dynasty has the content of praying for New Year, reflecting the close relationship between rural Nuo dance and farming culture<sup>3</sup>. The combination of exorcism and praying for good weather and peace has evolved into colorful ritual folk activities.

<sup>3</sup> Liu Yonghong, Zhu Jiang. The farming culture characteristics of Nanfeng Nuo dance in Jiangxi [J]. Agricultural Archaeology, 2012. 01: 141.



Fig. 6. Shiyou Nuo dance.

From the performance season, the performance of Nanfeng Nuo dance is generally carried out during the Spring Festival. Spring Festival is commonly known as "the new year", and the original meaning of "new year" is related to farming rituals. In the traditional sense, the "year" itself has the meaning of farming rituals. The grain is ripe once a year. "Shuowen" explained: "year represents the ripe grain."<sup>4</sup> It is necessary to worship the God of grain with a year's crops harvest. "Nian" and "Sui" are the same time units in "Erya". In oracle bone inscriptions, "Sui" is like cutting off people's feet with an axe, which is used to sacrifice to the God of valley. It can be seen that the ancient custom of New Year's festival is to sacrifice people to hold sacrifices. The original meaning of "New Year Festival" is to celebrate the bumper year and pray for a bumper harvest in the coming year.

From the performance content, the Nanfeng Nuo dance includes starting Nuo, performing Nuo, searching Nuo and yuan Nuo. The content of each part caters to the Spring Festival cultural theme of good weather a harvest, and fully reflects the relationship between the Nuo program and farming rituals. For example, in the ceremony of "searching the Nuo" in Shiyou village, the disciples cast chopsticks to predict the situation of grains and six Chinese animals in that year. Another example is Gengxi Zhuma. Zhuma is the symbol of dragon horse and Kui dragon. The Dragon God is the God of rain. Zhuma contains the meaning of Shangyang dancing for rain. Zhuma prays for rain to welcome spring, and Nuo drives away nagy, harmonize Yin and Yang, and lion dance wards off evil spirits to greet spring, which are the purposes of entertainment activities in Nanfeng.

In addition, the social organization form of Nuo dance is a clan organization based on blood relationship attached to one of the characteristics of farming culture. Nuo dance is not only a personal hobby, but also a common hobby of villages or regions, so it can be called the spiritual culture of the community of life. It

<sup>4</sup> Wang Jiahua. Time node and coordinate reconstruction of traditional festivals — An investigation based on social time perspective [J]. Cultural Heritage, 2016(01): 23-31.

has the characteristics of national farming culture. At the same time, the closeness and seasonality of farming culture are also the important factors influencing Nanfeng Nuo dance.

In the first month of every year, Nuo troupes come to every house to dance, praying for happiness (see “Fig. 6”). In the auspicious first month, people can always see the figure of Nuo troupe in the Nuo temple of the village, praying for the villagers to have a good weather and luck in the coming year. This has become a local ritual.

### B. Religious belief

Nuo is the product of primitive religion. It is also a spiritual sustenance of primitive people based on the actual environment at that time under certain historical conditions. It shows the ideal of the people to pray for disaster avoidance and exorcism. It is also a process of people's continuous adaptation to nature. It is not only a ritual, but also a special religious belief.



Fig. 7. Nuo mask worshipped in Nuo Temple.

In Nanfeng area, there is a widespread belief in Nuo God, and this belief also has obvious characteristics of farming culture. People think that Nuo God can drive away evil and bring good luck. Every Nuo mask (see “Fig. 7”) also represents a kind of Nuo God. Therefore, Nuo worship ceremony is held every year to welcome Nuo God. In many villages in Nanfeng, Nuo temples or other public places of worship are built, such as the Nuo temple in Shiyou village and the Fuzhutang in Chibo village of Baishe Town, where Nuo God is worshipped. In the Nuo Temple of Nanfeng, the Nuo God in the middle of the temple can be different. However, the God of land must be on the left side of the altar, which is commonly known as the father-in-law of land. The God of land was a belief based on the farming economy in ancient times. It was once famous for a time. The emperor, the princes and the people worshipped it as the God of society. Nanfeng Nuo Temple had the God of land, which reflected the ancient consciousness of the local Nuo to thank the land for its nurturing and pray for a bumper harvest.

In addition, it is worth mentioning that Nuo Gong and Nuo Po are called Tian Gong and Tian Mu in

Shiyou's "Nuotaizi Mingci". Nuo Gong and Nuo Po were originally the God of Nuo creation and the belief of reproduction worship. They were called Tian Gong and Tian Mu, which combined the reproduction of Nuo sacrifice with the praying for agriculture and high yield of wax sacrifice. This is the natural relationship between the two in the process of agricultural production.

In the long-term life and production practice, the people of Nanfeng have formed their unique multi religious beliefs, such as Taoism, Buddhism, and local gods, among which Confucianism, as a kind of social morality, also plays an important role in people's belief system. These are reflected in the worship ceremony of different Nuo gods. For example, the gods, ghosts, immortals believed in Taoism have corresponding identities in Nuo gods. Nanfeng Nuo also includes the content of praying for rain, curing diseases and prolonging life and other Taoist magics. Therefore, Taoism was popularized with the help of Nuo folk custom. The Nanfeng Nuo also has the worship of Maitreya Buddha. People believe in the causal relationship of "good will being rewarded". They agree with the Buddhist concept of reincarnation of life and death. Nanfeng Nuo dance also teaches people to do good. Nanfeng Nuo dance embodies the essence of Confucian "harmony", and "hehe" dance is a typical representative.

Nuo God belief is not only a special religious belief, maintaining the spiritual dependence of the people, but also a special cultural carrier to eliminate people's psychological fear and express their expectations for a better life through rituals. For the current Nanfeng Nuo dance, Nuo belief is also the basis of its cultural heritage, and this spiritual core is still dependent on the public.

### C. Reproduction worship

In Tang Lizhuo's "Qin Zhong Sui Shi Ji": "in New Year's Eve, all of them are ghosts and gods, and the two are named Nuo Gong and Nuo Po."<sup>5</sup> This is the earliest record and the oldest two Nuo gods. Nuo Gong and Nuo Po are the creation gods of Nuo and the embodiment of reproduction worship. In the agricultural society, especially after the patriarchal society, it needs a lot of manpower whether to resist foreign enemies and natural disasters, or to work hard, so the prosperity of the population has become the common appeal of human reproduction and development.

<sup>5</sup> Sun Zhongliang. Inheritance and Innovation of Folk Nuo Dance Sports Culture in Jiangxi under the Protection of Intangible Cultural Heritage [D]. Nanchang University, 2019: 38.



Fig. 8. "Nuo Gong and Nuo Po".

"Nuo Gong and Nuo Po", shown in "Fig. 8", is a necessary program for Nanfeng Nuo Troupe (except for some troupes). Each Nuo troupe has its own characteristics. The Nuo Gong of Shiyou village wears an official hat, his eyebrows are sparse, his eyes are smiling, his white-collar is bright, his mouth is crooked to the right, and he is gentle and elegant. Nuo Po's head is covered with panjiang, her lips are red, her face is white, her eyebrows are curved and her eyes are beautiful, and her mouth is tilted to the left. Nuo Gong is on the stage with his staff and folding fan. Nuo Po holds Nuo son and follows up with handkerchief. Nuo Gong hugs Nuo son for fun, and Nuo Po takes longevity stick to help. Nuo Gong puts a hairpin in Nuo Po's hair, and the couple kisses each other. Nuo Gong and Nuo Po wipes nose, urinate and fan for Nuo son. The husband and wife take care of each other. The dance is warm and lively, full of peace and happiness. However, Nuo Gong in shangganfang is an old man with red rope and white hair, and he does not have the happiness and elegance of Nuo Gong in Shiyou. Nuo Po is a middle-aged woman, and she does not laugh or crook her mouth. She holds Nuo son in her arms and takes a cattail leaf fan, a bamboo basket and a folding chair to sit down. Nuo Po first teaches Nuo Gong to weave, but Nuo Gong is too clumsy. Then Nuo Gong holds Nuo son, but Nuo Gong is unwilling and afraid of his wife. When Nuo Po is tired and sleepy, Nuo Gong wakes Nuo son intentionally, and refuses to let Nuo mother feed her. Nuo Po gets angry and asks Nuo Gong to kneel down. Nuo Gong admits his mistake and the couple make up. The whole dance is humorous and full of strong life atmosphere.

Nuo son is the descendant of Nuo Gong and Nuo Po. They are made of puppets and used as performance props when dancing Nuo. They have different performances in different occasions, implying having children and with the color of primitive sympathetic witchcraft.

"Nuo Gong and Nuo Po" is the object of reproduction worship of Nanfeng villagers. It can be used as a ritual dance performance, an entertainment

dance performance and a praying dance performance. For example, after "Jienuo" in Shangganfang dancing "Er Lang Fa Gong" to pray for children, "Nuo Gong and Nuo Po" is performed to show that Nuo Gong and Nuo Po give birth to children. Shanggan village, Zhufang village and other large Nuo troupes dance "Nuo Gong and Nuo Po" to celebrate the marriage and pray for the early birth of a noble son. For example, when villagers dance Nuo, troupe disciples will dance in the room of new daughter-in-law and obtain a reward. In a word, "Nuo Gong and Nuo Po" in Nanfeng is not only the object of reproduction worship, but also the role of eliminating evils and disasters.

## V. CONCLUSION

Nanfeng Nuo dance has the production and development imprint of farming culture. It is people's good hope for prosperous population, abundant grain and disaster relief. With the development of the society and the changes of the times, Nanfeng Nuo dance has gradually moved from the remote area to the public's vision. From the local people's self-entertainment and piety, it has become the symbol of local culture. As a traditional form of dance in Nanfeng folk activities, Nanfeng Nuo dance is only a drop in the ocean in the Grand View of Chinese culture. Today, rural culture and urban culture blend and coexist, and the changes of material culture and institutional culture have changed the original ecological environment of Nanfeng Nuo dance. Its traditional inheritance mode has gradually constructed a new form with the requirements of the contemporary environment. Especially, with the participation of foreign personnel, it has broken the original pattern of Nanfeng Nuo dance culture in the past. In today's era of cultural consciousness, the function of Nanfeng Nuo dance is constantly expanding. The activities of Nanfeng Nuo dance are no longer limited to worshipping gods and ancestors or people's leisure and self-entertainment. The government, scholars and commercial organizations will gradually infiltrate or participate in it. This has to be said to be the development opportunity of Nanfeng Nuo dance. However, it is necessary to be aware that the original ecological Nuo dance ceremony of people's self-entertainment is in an endangered state. Therefore, how to better protect and inherit the folk dance culture represented by Nanfeng Nuo dance deserves further consideration and research.

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# A Study on the "Entertainment Carnival" Phenomenon From the Perspective of Critical Theory of Cultural Industry

## Taking Chinese Variety Show as the Research Object

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### ABSTRACT

The phenomenon of "entertainment carnival" was proposed based on the fact that the contemporary cultural industry has become a social reality, and now it has become one of the most important cultural phenomena in the modern age. The criticism of the cultural industry is an important theoretical part of Adorno's philosophical aesthetics, and the cultural phenomenon of "entertainment carnival" is regarded as one of the important contents in the development of cultural industry globalization. This article will take Chinese variety shows as the analysis object, combined with the critical theory of cultural industry proposed by members of Frankfurt School Adorno and Horkheimer to analyze and study the complicated and complex "entertainment carnival" phenomenon in China, and it's also a probe into the theoretical significance of the critical theory of cultural industry in contemporary Chinese culture.

**Keywords:** *criticism of cultural industry, entertainment carnival, Chinese variety show*

### I. INTRODUCTION

"Entertainment carnival" is not only an organic part of popular culture but also an important feature of contemporary popular culture. From the perspective of the development of Chinese variety shows, since the mid-1990s, with the continuous deepening of the industrialization of media and media technology, the content of variety shows has become increasingly close to the market and ratings, both in form and content, It develops in the direction of entertainment and carnivalization. It can be seen that the proposition of the "entertainment carnival" phenomenon has a profound cultural context. Influenced by the growing development of cultural industry, consumerism, and media technology, it has gradually developed into the result of the continuous alienation of people's desires in today's society. Adorno and Horkheimer once sharply criticized the current phenomenon of cultural industry in *The Dialectics of Enlightenment*, pointing out that the cultural industry is created for commercial purposes and seems to be integrated with sophisticated art, which has an important theoretical value for the analysis of the phenomenon of "entertainment carnival" in the Chinese variety shows and can bring some more speculative meaning to the present "eyeless viewing", so as to achieve the enlightening significance of the

negative dialectics of Frankfurt School, at the same time, it also responds to the practical significance of Adorno's critical theory of cultural industry in contemporary Chinese society.

### II. "ENTERTAINMENT CARNIVAL": THE BASIC CHARACTERISTICS AND MANIFESTATIONS OF CHINESE VARIETY SHOWS

The carnival theory was first proposed by the famous Soviet literary theorist Bakhtin based on cultural reflections on social life in the Middle Ages and the Renaissance. Carnival, carnival, and carnivalization are the core concepts of his theory. He once expounded on the nationality of the carnival: "In the carnival, people do not stand idly by but live in it, and all people live in it because, from its concept, it is universal. In the process of carnival, there is no other life except itself. People can't avoid it because the carnival has no space boundary. During the carnival, people can only follow its rules, that is, carnival Free and regular life. The carnival has the nature of the universe. This is a special state of the entire world. This is the regeneration and renewal of the world where everyone participates" [1]. From the perspective of universality, the Chinese variety show is for The grand carnival tailor-made by the masses, it seems that people

exist as viewers, in fact, we are also in it, and carnival according to the rules set by it. From the perspective of the carnival's cosmic nature, "entertainment carnival" has a strong ability to tolerate and expand itself. It makes the whole society deeply in the situation it involves. No country can pull away from the state of the carnival. Various contents and forms appear in social life and affect people's lifestyles at the same time. Everyone has entered the prosperous age of carnival. "eyeless viewing" has become a common way of viewing in "entertainment carnival".

Along with the development of communication industrialization and technology, scholars Hu Zhifeng and Zhou Jianxin proposed "Chinese TV has entered a stage where 'products' are the leading factor, and program innovation also revolves around 'products'" [2]. At the moment when the technological level of the communication media has developed by leaps and bounds, the way of disseminating programs is no longer limited to TV, but more borrowed from the Internet. The industrialization and scientific development of communication will inevitably lead to the "productized" survival state of variety shows. Judging from the purpose of "productized" variety shows, all types of variety shows are aimed at entertaining the public, thereby improving the ratings of the show. The means of entertainment is not simply to satisfy the viewer's viewing pleasure but to mobilize the viewer's emotions by this means. Judging from the recent reality TV show *Longing for Life*, the guests who appear to bring joy to the audience by showing the anecdotes of the star's life, there is no lack of sensational and moving plot design; then the star talk show that has emerged in the past two years *Roast* as an example, when the guests expressed their deliberately teasing or even bitter "teasing" on the current hot topic or characters, it brought joy to some audiences and also disgust to others; secondly, in terms of content, the purpose of variety shows is not educational functions but entertainment. The content of the programs does not have any substantive significance, and the reason is that in the wave of consumer society and the picture of the national "entertainment carnival", the entertainment industry has become a leading industry with much faster profits and higher returns, and educational variety shows no longer commercial value in this picture so that the ultimate purpose of China's variety shows now lies in comprehensive entertainment and industrialization. Moreover, from the viewpoint of production, similar phenomena of various variety shows are very common, from the naming of the title of the program to the setting of the content of the program, all the products with commercial attributes are produced from the assembly line factories of the cultural industry. What's more, from the perspective of its operation model, any variety show has commercial cooperation with advertisements and enterprises and uses the popularity

and high ratings of stars to promote commercial products and entice consumers to pay for it. Obtaining commercial benefits nakedly embodies the true purpose of "productized" variety shows, in addition, variety shows not only involve commercial cooperation such as advertising and promotion completed with enterprises but also rely on powerful communication methods and public relations teams. Many variety shows in China are not hesitating to create events and use the Internet era of information explosion to increase the popularity and ratings of the show, constantly building focus in the Internet space.

### **III. BUSINESS COLLUSION: DEHUMANIZED SPIRITUAL GOODS**

The social criticism theory proposed by the Frankfurt School has important research significance for the current social analysis. "The school takes social philosophy as the main research direction and proposes a 'social critical theory' as a weapon for analyzing contemporary capitalist society, criticizing its alienation and anti-human nature" [3]. Culture becomes a technology in the continuous development of media communication. The development of the trend of commercialization and commodification was eventually controlled by capitalism, and it continued to become a tool for the bourgeoisie to profit. As a member of the Frankfurt School, Adorno's thoughts have strongly distinctive characteristics of the times. Under the background of cultural industry production under high-strength control of capitalism, he was a philosophy with a fierce critical position on the cultural industry Home and esthetician. In his article *Rethinking Cultural Industry*, he put forward: "The cultural industry melts ancient and familiar things into a new quality. In all branches, those specifically produced for mass consumption and to a large extent determines the type of consumer products, more or less prepared according to plan. The branches of the cultural industry are structurally similar or at least adapt to each other, they combine themselves into one seamless system. The reason why this situation is possible is because of the power of contemporary technology and the concentration of economy and administration." [4]

Behind the cultural industry, there is a set of seamless business rules for the production of commodities. By fully exploring and using public needs, relevant products are concocted according to the plan. The contemporary Internet communication technology and the operation mode of the consumer society make the cultural industry The situation becomes reality. Variety shows in the context of mass media are mainly produced in the form of mass culture and practice. It is undoubtedly one of the products of the cultural industry. Reality shows, drafts, talk shows, debates, interviews, speed dating, outdoor competitions,

etc. The purpose of all variety shows is to achieve a collusive relationship with business through the production and communication mechanism of the cultural industry, thereby inducing the public to blindly follow and recognize it. The cultural values of the society consume the public's attention and precious time with meaningless and non-social value content, so as to realize the entertainment of the program effect and so that increase the ratings. The fundamental purpose of variety shows is to pursue interests. Behind the appearance of the entertainment, the carnival is all kinds of calculations that collude with business. Viewing rate is one of their calculations of profit. A high rate means high traffic, and also means high business value. In addition, the advertising of variety shows is also a manifestation of great commercial value. As one of the products of the cultural industry, variety shows are produced in accordance with standards that achieve a high degree of commercial value. These so-called variety shows aimed at bringing joy to the public are behind a set of pipelines developed in cooperation with business. Produced by the production mechanism, and the combination of contemporary communication technology, business, and politics, consumers are integrated to create products with consumer nature in exchange for the exchange value of their commodities. "Dehumanization" is thus formed in the seamless structure of the cultural industry. Consumers are no longer the so-called gods. In the cultural industry colluding with business, they have shifted from the subject position to the object position. The various entertainment and carnival effects presented by variety shows are illusions, and the truth behind them is the face of collusion between variety shows and businesses. They control and dominate the ideology of the public and guide the generation of commodity fetishism. Variety shows operate in the same way as Adorno mentioned in his article *How to View TV?* — "The strict institutionalization makes modern popular culture a medium that can control people's psychology. The repetitiveness, identity, and universality of popular culture make it easy for people to react automatically, thus weakening their resistance ability"[5]. People have lost their individuality and self-awareness in the variety show of "Entertainment Carnival", and their resistance to the dehumanized spiritual goods even enjoyed it. They are willing to share the commercial with time and money. The important feature of "eyeless viewing" in "entertainment carnival", people's critical consciousness and negativity have gradually become numb in pleasure-filled variety shows, and hedonism also breeds on this basis. Variety shows, as a dehumanized spiritual commodities, have become the spiritual provision of many "one-sided people".

#### **IV. DAMAGING OUTCOME: THE FORCIBLE CONVERGENCE OF SOPHISTICATED ART AND POPULAR ART**

The various types of variety shows, regardless of their expression form or content level, are integrated with the cultural phenomena that appear in society, also include a lot of art categories, so the phenomenon of "entertainment carnival" is not just a cultural category but also belongs to the artistic category. When Adorno criticized the cultural industry, he also mentioned the relationship between the cultural industry and modern art. He wrote in *Aesthetic Theory*: "In terms of the degree to which art meets the existing needs of society, it has largely become a profit-seeking business. As a business, as long as art can be profitable, as long as its elegant and peaceful functions can deceive people into believing that art still exists, it will continue to exist. The seemingly prosperous types of art and art reproduction are like traditional opera. In the same way, in fact, it has long since decayed and lost meaning, but the official cultural view ignores this fact"[6]. In the vortex of the consumer society, human needs and desires are also continuously constructed in an exponential function. The realization of the satisfaction of social needs means profit, and modern art also cannot escape the erosion of the cultural industry in such a situation. While catering to the needs of society, it has absorbed the streamlined production model of the cultural industry to attract more audiences and meet more needs, it can deceive the public through false means and make it believe that modern art still exists. In fact, this kind of art has already become a product of mechanical reproduction, and the spirit has long ceased to exist. Take the recently popular talent variety show *Super-Vocal* as an example, it gathers 36 high-caliber students from major music universities as contestants and invites famous domestic singer Liao Changyong and other celebrities to serve as judges, through competitive singing. The competition is conducted in a way that the selected songs are mainly classical music or opera fragments. The program *Super-Vocal* has been widely praised by the public for its purpose of promoting the improvement of the status of classic music in contemporary art. Such a slogan of "art for art" was naturally born among the public, but when the public in order to pursue the high-quality effects and preemptive viewing of the show and competing for the pseudo-Dolby effect and the membership system to pay, it sacrifices its connotation under the banner of "art for art". The show deceives the audience into believing that the commercial imprint of sophisticated art still exists. Through this repetition, the similarity phenomenon of variety shows in the pursuit of interests has occurred frequently in the commercialization process. For example, with the appearance of the show variety show *Happy Girl*, *Super Girl* and *Happy Boy* have been produced one after another, once a variety

show becomes the focus of attention in the public domain, similar products will be produced in batches on the assembly line of the cultural industry to obtain commercial benefits. Such equalized variety shows which explained the repeated imitation caused by the popular culture of cultural industry production and industrialized mechanical means obliterated the creative personality of the producers, and fundamentally suppressed the creative freedom and personality.

In addition, Adorno also mentioned that "the cultural industry has ulterior motives to integrate its consumers from above. It has forcibly brought together the fields of sophisticated art and popular art that have been separated for thousands of years and so that cause damaging outcome for both sides. The seriousness of sophisticated art is destroyed by the speculative pursuit of its effect; the seriousness of popular art disappears due to the civilized control imposed on its inherent rebelliousness"[7]. Under the influence of the cultural industry, Chinese variety shows have the phenomenon of forcibly converging elegant art and popular art. In fact, it is a practice of losing both sides. It directly leads to the blurring of the boundary between the self-discipline of sophisticated art and the heteronomy of popular art. To further expand the consumer audience, the two are forcibly aggregated to attract more viewers. The influence of commodification is no longer self-discipline, and the otherness of popular art triggers the conflict with the seriousness of sophisticated art. Take the single-phase program that forcibly aggregates classical music and popular music in Super-vocal as an example. Pop music and traditional opera music are forcibly patched and aggregated. Such a combination for traditional opera has undoubtedly castrated the function of rebelling against society and even redeeming society, even turning to the collusion with business; for pop music, its own heteronomy is affected by the seriousness of opera music, and no longer has its own rebelliousness. It is not difficult to see that art has fallen into a dilemma of antinomy. Adorno believes that art gradually loses its salvation significance in the erosion of the cultural industry and actively leans on the cultural industry, but art must act as its negation, criticism, and the mission of salvation. Under such a development trend, sophisticated art will inevitably lose its own unique self-discipline and salvation significance, and the real art survival crisis is highlighted here.

## V. CONCLUSION

The phenomenon of "entertainment carnival" prevailed in the wave of Chinese consumer society and communication society, which is one of the products under the critical theory of the cultural industry proposed by Adorno and Horkheimer. Under the phenomenon of "entertainment and revelry" led by variety shows, the fusion of elegant art and popular art

has caused serious damage to the redemptive function of art and has even become a tool for the manipulation of commercial interests, which has further led to the gradual loss of people's critical awareness and the ability to deny under the operation of the cultural industry. The viewer must always maintain a vigilant attitude towards the cultural industry and must face the turbulent cultural industry with a "sighted look" so that the spirit of denial and criticism by the public can be reawakened in order to have redemption in the true sense. The art of function brings the dawn of hope. But I have to say that the criticism of the cultural industry proposed by Adorno is a bit over negative. In the continuous development of contemporary Chinese society, the accompanying pressure among human beings has also invisibly promoted the development of "entertainment carnival". The solace and adjustment effect brought by it is also increasing day by day. The form and meaning of literature and art are also fragmented in the postmodern context. Variety shows are no longer the object of intense criticism by Adorno's cultural industry, but medicine to compensate for social-psychological pressure. Even so, as an observer, we must remain vigilant and avoid falling into the business trap of the cultural industry, which can lead to the loss of your subjectivity.

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# Exploration and Thoughts on the Status Quo of Chinese Opera Stage Art

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## ABSTRACT

**From 2005 to 2020, Chinese opera stage art, based on inheritance and innovation, adopts all kinds of advanced technologies, uses Chinese and foreign aesthetic concepts for reference, attracts audiences in more professional and diverse forms, and brings them excellent visual enjoyment. This article takes the stage art creation of opera from 2005 to 2020 as the research object. Through 15 years of case analysis of modern stage art to grasp the development status of modern stage art, this article explores the dilemma of modern stage art creation, further studies the development prospects of stage art, and starts thinking about the development trend of stage art in Chinese opera.**

*Keywords: Chinese opera, stage art, development trend, innovative development, analysis of new works*

## I. INTRODUCTION

In recent years, based on inheritance and innovation, the stage art of Chinese opera has adopted various advanced technologies and borrowed from Chinese and foreign aesthetic concepts, attracting audiences in more professional and diverse forms, and bringing them excellent visual enjoyment. The prospect of Chinese opera is great. Not only has the government attached great importance to it, it has also received a large number of special fiscal expenditures and policy support. President Xi Jinping has also advocated the innovative development of traditional culture on many occasions. In 2017, the state promulgated the "Opinions of the Central Government on Implementing the Inheritance and Development Project of Chinese Excellent Traditional Culture" and other policies, which have achieved a good reputation and momentum in the society. The stage art of Chinese opera has also made great strides. Especially in the rehearsal of old operas, its stage design has been newly improved in line with the trend of the times, bringing the audience a visual enjoyment of keeping up with the times. At present, the stage design of opera shows a state of "inheritance" and "innovation", and it has been reformed with modern new trends and Western aesthetic methods on the basis of inheriting traditional Chinese aesthetics. As an indispensable part of opera, stage art enables the audience to understand the origin of opera stories and the important visual language of emotion, which is an intuitive factor that can attract audiences. Through the case analysis of modern opera stage art and the mastery of the development status, this article explores the difficulties in the creation of modern stage art, further

studies the development prospects of stage art, and develops thinking about the development characteristics of Chinese opera stage art and the future trend, so as to better promote the overall development of Chinese opera.

## II. THE TRANSFORMATION CHARACTERISTICS OF MODERN OPERA STAGE

Due to the lack of materials in traditional operas, most of them focus on "freehand brushwork", with only "one table and two chairs" or various fabrics such as tents as simple decorations, which is unavoidably monotonous. But nowadays, the stage art has undergone earth-shaking changes. Various elements are ingeniously integrated, and the level of coordination between stage scenery and plot and theme development is also increasing, creating a perfect professional visual image. Just like in the Chinese opera stage art design that Chinese accomplished stage artist Mr. Liu Xinglin has participated in over the years, whether it is the Kun Opera version of "Confucius's Into the Wei" (2016) or "Lu You and Tang Wan" (2019), He always insisted on the integration of "material" and "freehand brushwork". On the basis of "one table and two chairs", he combined garden elements and at the same time cooperated with lighting to further develop the freehand brushwork and hypothetical nature of the opera stage art. With incorporating things of diverse nature and drawing upon the strengths of others, he makes the Chinese opera stage embark on an international perspective, giving Chinese opera a place in the world stage art design. Chinese opera is well-known in the world. After comprehensively analyzing the major operas in recent

years, it can be concluded that: on the basis of new concepts, new technologies and the use of new materials, on the premise of inheriting the model of "one table and two chairs", the stage art setting has produced a completely personalized reform, and the stage design also shows more modern aesthetics.

#### *A. A variety of setting methods*

After the continuous innovation of opera stage art, the stage is no longer limited to a single element, but begins to adapt to the overall stage setting, becoming a converged, unified and coordinated stage. It pays more attention to creating scenery based on emotions, highlighting the integrity of the opera stage. For example, in Peking Opera "Red Cliff" (2008), whether it is the canopy on the stage or the patterns on the curtain, they are all based on the characteristics and expression of the era of the Three Kingdoms Period. In the Yue Opera "Early Spring in February" (2018), simple props are used, for example, a few bamboos with white banners represent the cemetery, and reed cloth and chairs represent the dilapidated home. It uses simple but typical features to express the environment, so as to cooperate with the actors, form an organic whole with the plot and the characters' situation, and increase the integrity of the opera on stage.

On this basis, modern stage art has added new technologies such as sound, light, electricity and other forms of expression to highlight the environment and increase the degree of integration and visual effects. For example: "The New Madam White Snake" (2009) also used the projection screen technology to bring the scenery of West Lake to the stage, which greatly increased the real sense of the scene, and the weather changes in the projection even highlighted the complex emotional changes of the white snake. In Bai Xianyong's version of "The Story of the Jade Hairpin" (2014), advanced screen casting technology is also used to complete the scene transformation to express the inner ups and downs of the characters. In the Kun Opera youth version "Peony Pavilion" (2019), a large number of projections are used, and in the first backdrop, Chinese calligraphy is used to create a large background of scholarly family. In the plot "Sweet Dream in the Garden", dreamlike colors are projected on the backdrop, creating a colorful garden scene in the dream.

In addition to projection, an important innovation in modern stage art is the use of film visual effects as the setting. The peculiarities of opera performances make all the performances of the actors must be done in one go without any mistakes. However, with the continuous development of opera stage art and the emergence of various new media, many operas have also begun to add film elements to stage art to increase the appreciation and sense of hierarchy of stage art. For

example, the Peking Opera "Red Cliff" (2008) uses the "montage" commonly used in movies, that is, a site with multiple scenes. However, it is not only performing synchronously on the same stage, but also using lighting or other means to produce an intuitive experience of scene visual switching. In the second act of "Red Cliff", when Sun Quan discussed the strategy with the ministers, while Sun Quan was furious, the characters on the stage fell into a standstill. At this time, the stage lights illuminated the veil curtain of paintings in Han Dynasty, and the scene of another high platform (that is, the Bronze Peacock Terrace) began to appear, and Cao Cao intoned on it. After the singing, the lights dimmed, and the scene setting was switched back to the Sun Quan scene again. At this time, a scene transition was completed. It cleverly uses the lighting and the scene in scene to create a transition effect like a movie screen, giving the audience a feeling of spatial transformation. In addition to "montage", in terms of expression techniques, the film effect combining virtual and real is also widely used in the opera stage. For example, the pre-recorded video of Peking Opera "The New Madam White Snake" is shown on the screen, creating a dreamlike sense of flying from the sky to the man's world, achieving the intersection of virtual and reality.

There is also a trend of using new materials to make settings, such as creating fairyland scenes through dry ice, and using special effects to create natural scenes. In Kun Opera "1699·Peach Blossom Fan" (2006), new mirror reflective materials were used to create the feeling of the Qinhuai River water surface. It seemed that the whole scene was on the river, making the whole stage more open and magnificent, showing the lively cities along the Qinhuai River to the fullest.

In addition, there is a newest popular display mode, namely the interactive mode of opera and video. In 2018, "Inner Awareness" created by Feng Qianhui used a new model to interpret the scene of "Sweet Dream in the Garden" in "Peony Pavilion". It uses modern new technology such as projection, kinect body recognition, computer human-computer interaction, etc., so that the audience can walk freely in the veil curtain, observe the real-time performance from all angles, and have an immersive and wonderful experience. It reinterprets the definition among audience, actors and drama stage, giving opera stage art a new development form and direction.

#### *B. It is compatible, open and constantly deepening*

Compared with traditional stage art expression, modern stage art is more open and flexible. It has a little less restraint and restriction, and a more compatible attitude of advancing with the times. Stage art is considered and improved based on understanding and following the spiritual needs and aesthetic level of

modern audiences. After integrating the strengths of many schools of thought, the stage of opera has greater tension in artistic performance, and its appeal is better transmitted. For example, the youth version of Kun Opera "Peony Pavilion" (2019), adapted by Bai Xianyong and performed abroad, made its debut in the Netherlands with an amazing innovation. Based on the aesthetic needs of modern audiences, this play is shortened to 80% of the original play on the basis of the original version, which further highlights the aesthetic characteristics of Kun Opera by simplifying it by cutting out the superfluous, and at the same time it is more in line with the pace of life and needs of young audiences. In the "Peony Pavilion" in the Netherlands, in order to allow the Dutch to understand the meaning of the plot more and appreciate the charm of lyrics, in this stage art of "Peony Pavilion", it cooperated with the Dutch modern dance regiment for the first time to use a pair of local male and female dancers for creative performance. In "Peony Pavilion", with the development of the hero's love, the lingering feelings of emotion are expressed through the body dance with full of tension, which makes the audience be infected by the delicacy and elegance of Kun Opera. The cello was also added for the first time in the composition to increase the penetrating power and appeal of the melody. And with the use of projection digital equipment, it makes the stage integrated with the fresh and freehand elegant colors of Chinese ink painting, and the traditional calligraphy and traditional Chinese painting are designed on the stage. The whole stage still retains Chinese characteristics after adding modern dance elements.

The combination of foreign dance and the combination of Chinese and Western performances has greatly shortened the distance between the Dutch audience and the traditional Chinese Kun Opera, and has formed a connection between the audience and the opera stage performances, which not only reduces the audiences' aesthetic fatigue, but also gives audiences an unprecedented sensory experience. The association of activity and inertia and the combination of rigidity and softness gave Western audiences a different spiritual feeling for the artistic conception of Kun Opera. Obviously, this kind of performance finally achieved great success.

### *C. Independent and professional stage art team*

Mr. Gong Hede mentioned in the requirements of the opera stage in "Speaking of Peking Opera" (2016) that: "Make the stage performance a distinct artistic whole that can arouse appreciation from the audience". And an important way to meet this requirement is to build a well-organized, efficient and professional stage art team in the opera team.

For a long time, the stage performance of Chinese opera was very simple and crude. However, with the continuous improvement of stage art technology, the scope of stage aesthetics continues to increase, and the contradictions between various stages and components have begun to intensify. What follows is the need for a professional team to be fully responsible for the stage art presentation of each play, propose complete design ideas and master all aspects of the stage. In 2018, the Grand National Theatre "Taihu Stage Art Center", which integrates stage art design and production, technical exchange, prop manufacturing and art education, was officially put into use. This is also a large-scale and fully-functional formal stage art institution second to none in China and foreign countries, which means that stage art will enter a new stage of development.

Therefore, there are more and more professionals in modern opera stage art, and the number of institutions and teams specializing in stage art research is also increasing. Under the direction of the director's overall artistic conception, each performs its own duties, and through mutual cooperation and coordination, jointly creates and arouses the audience's appreciation of the opera stage art.

### **III. REASONS FOR THE TRANSFORMATION OF MODERN OPERA STAGE**

The stage art of Chinese opera is constantly changing in an era, changing in tradition, and has an extremely distinctive contemporary character. And the modern opera stage has become more various, diversified and open in the continuous development of realistic writing and freehand brushwork, and has taken a path of its own.

#### *A. The development and changes of opera itself*

Chinese opera itself has become somewhat dull and boring to modern audiences as the era has changed. It is even said that certain values and concepts are different from modern values to a certain extent, and these differences have also led to the continuous reform of opera. At the same time, along with the continuous integration of foreign cultures from the West, the opera gradually began to transform from within itself. The importance of stage art, as an existence that accompanies opera, has gradually been seen by more and more people. Therefore, the development of opera will inevitably lead to changes in stage art. For example, "True Man" (2010) performed on the capital stage is an obvious play with spoof elements, which has been accepted and widely praised by young people, which also represents the spread of the mashup style of opera. In its stage art design, whether it is atmosphere or music, designer Sun Daqing chose a design full of Beijing flavor, and specially built a carriage that can

move on the stage, thereby increasing the overall sense of the stage. On the basis of not losing authenticity, the advantages of many drama stages are integrated into the opera stage design, and the scene and drama are perfectly integrated.

The new version of Peking Opera "Tang Concubines" (2019) also conforms to the propositions in the current large-scale drama discussion, transforming "modernization" into "dramatization". Adhering to the insistence of "seeing the new in the old and having roots in the new", "Tang Concubines" was re-arranged, and after removing the pattern elements, it returned to the opera itself. What followed was the stage art design that closely followed the changes of this Peking Opera. The new version of the design paid more attention to details in the costumes, props, and makeup of each character, focusing on highlighting the style of Tang Dynasty. Decorated tables and chairs with richer texture and contemporary flavor were adopted, which made the whole stage more exquisite and has the beauty of the prosperity of the Tang Dynasty.

#### *B. Variety of audience aesthetic forms*

Due to the overall improvement of the aesthetic level of modern audiences, the immutable old skills are no longer able to satisfy the audience's requirements, and the traditional and simple stage can't attract the audience's attention. Various emerging art forms continue to impact people's lives. Different forms of communication media and dizzying sound and light have also stimulated the improvement of people's aesthetic standards and broadened their horizons. The aesthetic needs have gradually begun to develop to a higher level. In the traditional sense, "one table and two chairs" will naturally appear monotonous, dull and boring. Therefore, it is an inevitable trend for stage art designers to use various methods to enrich stage scenes.

#### *C. Renewal and iteration of technological means*

The modern opera stage has a rich and diverse update of technological means. Today's opera stage has a more accurate grasp of the "degree" of stage technology, so that stage technology and opera have reached a complete harmony, and the audience's overall viewing experience is improved. For example, in "The New Madam White Snake" (2009) of the Peking Opera, in the scene of the white snake's "descending", the use of splendid lighting colors creates a virtual reality method, the use of lighting creates mountains and clouds, and the use of constantly changing lighting simulates the weather with dense clouds and lightning and thunder to achieve excellent visual effects. The stage in the "Chinese New Year Opera Gala" in 2012 added a sense of space to the stage through the design of three steps of ladder. An LED main screen was designed between the two columns to increase the sense of virtuality and reality. Such combination makes the

stage level richer, and the design of the large-screen stage can be seen almost every year in the Chinese New Year Opera Gala.

In the 2016 G20 Summit, it was based on "The Butterfly Lovers", one of the four ancient Chinese folk love stories. The play was the world's largest holographic AR Theater performance project at the time. It used the spectra vision technology in the Fanta-View Magic Vision system and used the principle of optical illusion to combine the images (people and objects) shot by Musk's camera technology in the movie with the main model landscape in the setting box. It demonstrates the development process of the story according to the script, which is vivid and unpredictable, with special effects such as sound, light and electricity, which are novel and intuitive. The advantage of spectra vision is that it is not restricted by factors such as venues, can better display a certain three-dimensional sense and sense of the scene, and can also be adjusted according to the size of the venue, so that the audience can directly feel the sense of hierarchy and strong depth of the picture sense. Similarly, the huge long curtain in 2017 made the scenery of the Tibetan area in the Zang Opera "Songtsen Gambo" completely natural. In addition, in the new version of "Tang Concubines" (2019), the stage art team used the multimedia equipment of the Shanghai Grand Theater to coordinate the LED screen and the projection to replace the physical building in the original version, making the scene more magnificent and grand. In the scenes of "Huaqing Hot Spring" and "Maweipo", the stage art team used LED screens to show the tranquility and emptiness of Huaqing Hot Spring and the deep affliction in Maweipo to the right level, which is not overly rendering and can make people empathize.

#### **IV. CONCLUSION**

Although the current stage art development is in good condition, it's also needed to take a rational view of the unevenness of stage art in various regions. Due to the economic level of various regions and the living conditions of theater companies, the development of stage art varies greatly. Regarding the development characteristics of stage art mentioned in the content of this paper, each region should rationally treat the gap in stage art development, cultivate its own strong professional qualities, and take a new look at the characteristics of local type of drama. After combining the living habits and national culture of the local people, it's necessary to carry out the corresponding stage art creation, thereby creating stage art suitable for the development of the region, injecting new vitality into stage art, and gaining the support and favor of the masses. In addition, modernity and tradition should also be taken into consideration, and the degree of integration should be grasped.

The current stage art is developing in a colorful direction with the times. While making breakthroughs, it's also important to preserve traditions, strike a balance between innovation and tradition, adhere to traditional opera stage art concepts such as "conservation", "traditional stage", and "one table and two chairs", boldly give feedback to modern society, go deep into life for observation and experience, learn from the excellent essence of Chinese and foreign stage forms, cleverly use the combination of high-tech rationality and then create stage art, giving the stage art an endless vitality. Modern stage art presents a new and personalized look on the principle of inheriting traditional opera stage art, thus reaching a mature stage. Regardless of the form of expression, content of expression or means of use, it has reached a new height, and many outstanding stage art works have appeared. However, in terms of the grasp of "degree" and the balance of development, further exploration and research are still needed to make stage art to a higher level in terms of persistence and innovation. Chinese opera has a glorious past and should also have a brilliant future. And the Chinese opera stage should also have a splendid and colorful development prospect. The transformation of the development of opera stage reflects the focus of exploring the balance between inheritance and innovation of traditional culture in modern society. Opera goes with the times. Only by coordinating the advancement of various local operas can people create a new situation in which Chinese operas flourish. Chinese opera stage art still has a lot of room for development, waiting for people to dig and explore.

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# Study on the Aesthetic Crisis of Chinese Antique Fantasy Movies Since the New Century

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## ABSTRACT

Since the new century, Chinese antique fantasy movies have gradually risen and occupied a prominent position in the film market, relying on myths, legends, mythical stories, etc., taking overhead history or fictional space-time as narrative strategy, to show the strange feelings, wonderful view, and strange affairs in the super-real time and space. It greatly satisfied the curiosity of the audience. However, its simple, low, empty, and disordered narrative plot under its gorgeous coat has some shortcomings in the pursuit of modeling and digital special effects. It shows obvious cultural anxiety and value imbalance. If Chinese ancient fantasy films want to maintain their long-term vitality, they should constantly excavate Chinese elements and Chinese stories to create high quality film works.

*Keywords: Chinese movie, antique fantasy movies, aesthetic crisis*

## I. INTRODUCTION

Since the new century, starting from the "Hero" directed by Zhang Yimou (2002, the time here is release time of the film, similarly hereinafter), the commercial film of our country has been developed by leaps and bounds. The whole film market is showing a prosperous development. Antique fantasy film as an important part, because of its strong audiovisual spectacle, it satisfies the audience's curiosity and creates a box office miracle one after another, greatly activating the Chinese film market. There are THE PROMISE(2005), House of Flying Daggers(2004), Painted Skin series(2008,2012), Legend Of The Demon Cat (2017), Di Renjie (a total of six, 2010-2018 and another 24 large films that Xuke intends to shot), turning on the stage. It is based on the myth, the legend, and classical and strange novel, to show their magic through "people, gods, demons, ghosts, evils, monsters, traversing" and other film elements in that form of an overhead history or a fictitious space-time as a narrative strategy. While it set off a wave of watching the film, it is subject to the critics because of "having a good appearance only".

## II. NARRATION CRISIS: CHAOTIC PLOT AND SINGLE SUBJECT

Since the 21st century, Harry Potter series (a total of eight, 2001-2011), the Hobbit series(a total of three, 2012-2014), The Lord of the Rings (a total of three, 2001-2003) won lots of fans in the world. These series of films, with beautiful and moving audio-visual

experience and the construction of imaginative fantasy world, greatly meet the strange psychology of the audience. Stimulated by western fantasy films and in need of the development of Chinese film genres, Chinese ancient fantasy films have finally emerged in the new century. It takes strange feelings, wonderful view, and strange affairs as narrative elements. With the rich investment of funds, the joining of famous stars and the addition of digital special effects, as well as matured commercial film marketing model, a large number of film viewers, especially young film audiences, enter the cinema to watching. It won a good box office and enlivened the Chinese film market.

As a branch of Chinese fantasy film, most of Chinese ancient fantasy film are in fantasy literature, attracting the audience with the features of the fantasy scene, good and evil will be repaid in kind, love and revenge, the happy ending, and so on. Its outstanding characteristics are "strange" and "fantasy". Unlike the magical or sci-fi films in western fantasy films, which rely on technological elements to promote narration, Chinese antique fantasy movies are "the art of imagination", which purport to express the fantasy world with oriental aesthetic implication with a strong connotation of national culture. Its material are drawn from the myth, the legend, and classical and strange novel, etc. such as Painted Skin series, Mural, and A Chinese Fairy Tale adapted by Strange Stories from a Chinese Studio (commonly known as Ghost and Fairy Stories) written by Pu Songling, A Chinese Odyssey, Love Of Eternity series, Journey to the West: Conquering the Demons, Journey to the West: The Demons Strike Back, The Monkey King 3, The

Monkey King, The Monkey King 2 adapted by Journey to the West. And Ancient fantasy films of Monster Hunt, Big Fish & Begonia and The Great Wall draw lessons from the elements in the Classic of Mountains and Rivers to varying degrees. Fairy warrior, the adventure, the magic, the spirit outline a complicated picture for Chinese antique fantasy film.

Chinese antique fantasy films are still facing obvious problems, for example, the theme of the story is single, the narrative is not satisfactory, the fine special effects are mostly reflected in the trailer, and so on. Especially, the plot of chaotic narrative content, the forced logic, the single theme, the empty connotation have been criticized by the audience and critics. First of all, in order to give the audience a different kind of sensory stimulation, the Chinese fantasy film focuses on the presentation of the wonder scene. To a certain extent, it weakens the strength of the narrative of the story, makes the story serve the picture, and make the plot jump with confused logic. Taking the The Sorcerer and the White Snake for example, in order to create fantasy scenes to attract the attention of the audience, the fantasy film, adapted by Tale Of The White Snake, makes some plots up and adds some optional characters. It seems to be innovative and mixed, but in fact it doesn't do a good job of bucking up the plot of the story, leading to chaos in the plot and lack of emotional basis for the characters, and making the development of the story unreasonable. In addition, some of the antique fantasy movies lead to the confusion of the plot because of the failure of grasping the content of the long fantasy novel. Such as, Legend Of The Demon Cat aroused the dissatisfaction of the original readers and made the audience be at a loss. Moreover, because of unsatisfactory narrative of Surprise, League of Gods, Eternal Love, Ten great III of peach blossom, Swords of Legends, these films were tagged with a "rotten film". Not only is the criticism in the country, but the pace of the world is bound to be limited. And, our antique fantasy movies also lacks epic films, and it has not created a fantasy world that belongs only to the vision of oriental culture. It can be said to be a pity.

Another problem in the narrative of Chinese fantasy films lies in that the theme is single, the story is simple, and there is no profound cultural connotation. For instance, the story of Monster Hunt can be summed up in a single sentence, "it tells a story that Song Tianyin has an accidental pregnancy to give birth to a little monster Hunt who helps Huo Xiaofeng protect and save monsters". THE PROMISE encountered the same embarrassment. Some netizens complained on a network platform that it is "a blood case caused by steamed bread." and specially produced short films whose downloads even exceeded the movie "THE PROMISE" itself on the Internet. This also opened a wave of spoof of Internet users. "Although those

movies that taking wonders as advantage, its visual wonders are also built on a persuasive story. Only in this way can wonders get rid of simple dazzling skills and become creative artistic elements." [1] The story is still the most important factor that moves the audience. It is necessary for us to reflect the narrative status of Chinese antique fantasy movies.

### III. IMAGE CRISIS: POOR VISUAL EFFECT, UGLY FOR SURPRISE

The Chinese fantasy film has a long history and gradually fade out of people's horizons in a certain social environment. However, with China's entry into WTO, the Chinese film market is stimulated by more and more overseas fantasy films. "At the same time, due to the needs of the development of Chinese film types, Chinese fantasy films rise again." [2] as a branch of Chinese fantasy films, although antique fantasy movies, draws lessons from some narrative elements of foreign fantasy films, it seizes more about the excellent traditional Chinese culture to show the local story in line with the aesthetic temperament of the East. Compared with magic, science fiction, vampires and other elements in foreign fantasy movies, there are more Chinese elements in Chinese antique fantasy movies, such as kung fu, magic, supernatural power, immortals, specter and so on by which the oriental charm and the mystique are more prominent.

"Chinese fantasy films offer one visual feast after another to the audience while Its pursuit of strange modeling and the presentation of the spectacle are the two most important features." [3] The ultimate pursuit of the wonders of the picture by antique fantasy movies has become a normalcy. And it gradually evolves from the pursuit of aestheticism to the pursuit of macro scenes. As a member of the blockbuster, with huge amount of money, famous star, famous director, top special effects team, Chinese antique fantasy movies has attracted investors, creators and film audiences to chase after it. And most of the audience was scolding and watching. In addition to the empty narrative and the thin theme, what makes the audience and critics complain is that the visual effect is sloppy and the form design which is neither fish nor fowl and lacks the aesthetic feeling, which can be comparable to the "Wumao special effect". Relying on digital technology to create huge, magnificent wonders is an important factor for fantasy films to attract viewers. After all, antique fantasy movies has not yet achieved excellence in screen production. And because of the repetition of

<sup>1</sup> Li Ya and Tian Yigui, The Miracle Crisis of Chinese Films, MOVIE LITERAURE, 2017, pp.4-7

<sup>2</sup> Niu Mengdi and Huo Yihui. Fantasy movies, how about the future [N]. Guangming Daily, November 8, 2015

<sup>3</sup> Zhou Xian. On spectacle film and visual culture [J]. Literary research. 2005

the subject matter and the homogenization, it seriously causes the viewer to quickly produce the aesthetic fatigue.

Chinese fantasy films blindly seek "fancy", resulting in the phenomenon of "strange" and "ugly". In particular, the shape of some of the characters, in order to pursue its "fancy", has the form of a "wonderful" modeling that deviates from the current viewer's aesthetic acceptance capability, which makes many of the audience speak bluntly "having no incompetence to appreciate it", for example, the modelling of Wu Zetian performed by Liu Jialing in *Detective D*, the modelling of Daji performed by Fanbingbing in *League of Gods*. And *ASURA* mimics the style of western fantasy movies in terms of clothing, hairstyle, architecture and so on. The absurd shape, neither fish nor fowl, is called "duplicate film" and "garbage" by the audience. In less than three days after its release, it was forced out by public opinion. Chinese antique fantasy movies is too much in pursuit of styling "strange", "ugly", which is contrary to our imagination and aesthetic cognition of traditional culture. It is sure to be resisted and criticized by the audience. Especially when we create some images with "strange" characteristics, we define it as ugly and evil, and rarely give it emotion.

In contrast, looking at the fantasy films of the West, Many characters with "strange" characteristics are not "evil", but very "good", for example, Dobby in *Harry Potter*, though ugly in shape, is a family elf of the Malfoy family. But because of its sincere help to Harry Potter, as well as optimistic, kind, lovely characteristics, it won the love of the audience; Although the little aliens in *E.Y. Alien* are ugly, the audience rated it as "ugly cute" because the creator gave him emotional traits when he created this image. That is, although it is very ugly, but it is very cute. The character of the "strange" (or strange or ugly) in the Chinese antique fantasy movies is the pronoun of the "evil". In general, they are wicked and commit innumerable murders. The authors have little to put into their emotions, but to shape it as a negative image. First of all, according to the traditional aesthetics, the image of the little Huba is very ugly. However, the creator has put a lot of emotional elements into it, so that the audience agrees with it, accepts the image psychologically, and thinks it is "strange and cute".

#### **IV. THE ESSENCE OF THE CRISIS: CULTURAL ANXIETY AND VALUE IMBALANCE**

Most of the Chinese fantasy films at present is low in storyline with simple lines and careless visual effect. And the actors and actresses are in short supply of heat in their performances. Even some antique fantasy movies miss the elements of Chinese culture and the charm of the East because they cater to or imitate Western fantasy films. In recent years, antique fantasy

movies has also followed suit. The plot of the story is routine and the personality of the characters is flat. There are large pieces of leather of antique fantasy movies, but lack of profound humanistic connotation and spiritual core. It is even out of touch with Chinese traditional culture. That is, if we change places where the story takes place and the person's name, it can become a story of another country. Under the influence of such films for a long time, it is inevitable that the Chinese audience, especially the young audience, will lack a correct and rational understanding of the antique fantasy movies and even the Chinese film market and lost under the impact of audio-visual wonders, and think little on reality, human nature and culture in fast image consumption. We must rationally realize that if the current Chinese antique fantasy movies continues to develop, it is likely to enter some kind of crisis dilemma, which is quite disadvantageous to its future development.

Chinese antique fantasy movies pays too much attention to the construction of audio-visual wonders of the film and neglects the expression of the content of the story, which has greatly damaged the original appearance of Chinese antique fantasy movies. In particular, its excessive reliance on hot IP such as *West Tour*, *Ghost Stories*, ghosts and monsters, etc. The repetition of the subject matter is bound to make the audience resent it for a certain period of time. "In recent years, Chinese films have been in the crisis of spectacles, which to a certain extent has caused the disadvantages of narrow themes, single ideas, far away from real life and real and vivid characters in Chinese films, and finally led to a serious crisis of noumenon and aesthetics." [4] The blind pursuit of antique fantasy movies by the authors, investors, and the audience puts the whole film market into a strange circle. However, the lack of humanistic connotation of antique fantasy movies makes many film critics worry about its future development. Although the number of Chinese antique fantasy movies is gratifying, it has failed to create a historical and poetic fantasy world. Zhao Weifang once said, "the construction of a huge world view is the core of a good fantasy movie." [5] The current reality is that the whole film market takes the box office first. Huge amounts of money are invested in order to receive the largest amount of box office returns. Therefore, Chinese antique fantasy movies generally hires foreign special effects teams, draws lessons from the elements of western fantasy films, holds grand premiere ceremonies, and submits the same marketing manuscripts to major platforms, and so on. Behind the prosperity, it reflects our cultural anxiety and value imbalance. "In addition to industrial considerations,

<sup>4</sup> Li Ya and Tian Yigui, *The Miracle Crisis of Chinese Films*, MOVIE LITERATURE, 2017, pp.4-7

<sup>5</sup> Niu Mengdi and Huo Yihui, *Fantasy movies, how about the future* [n]. *Guangming Daily*, November 8, 2015

blockbuster production in a country is bound to bear the cultural responsibility of shaping the image of national subject and collective spiritual identity. "It is the responsibility of blockbuster production for the construction of contemporary culture to bear the value and characteristics of the traditional culture of our nation, to create the characters with national characteristics and to strengthen the sense of national identity." [6]

In the final analysis, the main root cause of the aesthetic crisis presented by Chinese antique fantasy movies is our mentality that we are too eager to create a antique fantasy movies that can win the approval of the Chinese audience and be loved by the audience of the world. Therefore, we "smartly" mixes all kinds of fantasy elements, even takes the elements of Western fantasy films, then presents them to the audience "in a pot". It produces endemic to a considerable extent. "The rapid development of China's film industry is a good thing, but there is a problem hidden in the rapid development itself, that is, there is bound to be a serious imbalance between the rapid development of the industry and the construction of the content. If there is no sustainable progress of the content industry, no continuous innovation of image expression, what can be used as the "hydrocarbon fuel" for the rapid development of the film industry? This is an unavoidable question." [7] Such an image presentation also profoundly reflects the shortcomings of the current Chinese antique fantasy movies. Our extensive "reference" to the elements of western fantasy films has resulted in a seemingly "cultural mix" characteristics. In fact, it is also a concentrated manifestation of cultural dis-confidence. That is to say, we have serious anxiety in dealing with western culture and Chinese traditional culture. We even took the initiative to give up our cultural identity. Although antique fantasy movies is a fantasy film, it must come from Chinese history (mythology). It is incumbent on us to propagate and carry forward the consciousness of the Chinese nation and the traditional Chinese culture. In the creation of antique fantasy movies, we should consciously strengthen the cultural concept of the Chinese nation and pay attention to the display of "Chinese elements".

## V. CONCLUSION

Since the 21st century, world fantasy films have gradually become an important part of commercial blockbusters. Chinese antique fantasy movies has also made some achievements and greatly mobilized the enthusiasm of the domestic audience while created a

kind of carnival "grand scenery" by the whole people. However, the Chinese antique fantasy movies are faced crisis with chaos plot, single theme, poor visual effect, taking strange as ugly, loss of emotion. In film industry, it reflects our cultural anxiety and value imbalance. It's worth thinking about by film practitioners who should consciously absorb nutrients from Chinese traditional culture, make rational use of current technology and create more touching works with local characteristics, and global perspective. Only in this way can we pave the way for Chinese antique fantasy movies to impress the Chinese and go to the world, and create a bright future for the Chinese language antique fantasy movies.

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# Analysis of Montage Application in Modern Stream of Consciousness Movie Editing

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## ABSTRACT

Stream-of-consciousness movies began in the 1950s and 1960s, which advocates the use of irrational flow to constitute the content of the movie. And it presents the internal psychological thoughts of the characters to the audience in a unique way of montage. Stream-of-consciousness movies are a wonderful flower in the history of movies by analyzing the inner conditions of the characters and focusing on exploring the spiritual fields of the characters through unique editing techniques. From the current development of stream-of-consciousness movies, its own montage technique has been applied more and more widely. However, there is relatively little research on the corresponding theoretical level, and there is also a lack of detailed and systematic discussion and analysis on it. Combined with the relevant stream-of-consciousness film to stream-of-consciousness film expression techniques, this paper first analyzes the role and value of montage in the editing of modern stream-of-consciousness movies, then analyzes and summarizes the editing techniques, and finally analyzes the relevant editing techniques of the entire stream of consciousness movie.

*Keywords: stream of consciousness, movie editing techniques, montage, the technique of expression, application analysis*

## I. INTRODUCTION

"Stream of Consciousness" originated from the book "The Principles of Psychology" written by American psychologist William James. The author thinks that the interpretation of human consciousness is not a simple fragment connection, but consists of rational and conscious consciousness and illogical and irrational subconscious consciousness. In human thought, the past consciousness will be interwoven with the present consciousness, thus forming a realistic sense of time in subjective feeling, similar to the "river" that can flow. From a certain point of view, the blending of human consciousness in time can be understood as the flow of consciousness, so it is called "stream of consciousness". The expression of stream of consciousness in movies is independent of the internal reality of external logic. It is the true manifestation of the character's psychology, not subject to the constraints of rational norms and external conditions [1]. Rudolf Einham agreed with Yugo Minsteborg's analysis, but he further emphasized the role of editing technology. That is, through rapid activities, the objectively separated objects give people the impression of integration, which is also the effect that movies can achieve through montage [2]. In fact, the whole existence of movies depends on this principle in

the final analysis. Stream of consciousness is also called inner monologue in western language understanding. The unique inner dissection and space-time jump of stream-of-consciousness technique make a deep impression on people, so more and more stream-of-consciousness works have been created continuously, which enriches the spiritual civilization of people to a great extent. The stream-of-consciousness movie, as a new type of movie different from the traditional movie, has a very different editing technique from that of the traditional movie. For stream-of-consciousness movies, there must be montage if there is editing. The proportion of montage analysis by scholars has reached 40%, from which we can see that the value and importance of montage in stream-of-consciousness movie editing.

## II. OVERVIEW OF MOVIE EDITING TECHNIQUES

The purpose of editing is nothing more than narration and lyricism. The reason why editing creation has extremely rich artistic expression is that there has never been a fixed mode of this kind of art. It develops with the development of film art. The abundance of film language, the change in shooting methods, the progress of science and technology and the change of movie concept will inevitably lead to the corresponding

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change of movie editing concept. The progress of science and technology has promoted the development of film art including movie editing art. The development of movie editing art has been reflected in many aspects, but the most prominent is the expression of time and space and the characterization of characters. Eisenstein pushed this emphasis on the meaning of action to ignore the continuity of time, space and movement, and replaced it with montage thinking that emphasized the continuity of a rational concept [3].

Nowadays, the movie has put its shots deep into people's hearts. It has become one of the important topics in editing to reveal people's inner world profoundly and express people's complicated emotions freely. Based on the theme of the film, editors should adopt scientific and reasonable editing technologies and methods, and use montage theory to readjust and optimize various elements of the movie to form high-quality movie and television works [4]. The traditional methods have been unable to meet the needs of editing creation. Movie editing cannot be limited to the patchwork of traditional time and pictures as well as the regular narration. Editing can also flow like a novel, with parallel crossing and flashbacks. In order to fully improve the artistic quality of movies, the art of editing must be innovative, with new explorations, new pursuits, and new breakthroughs.

### **III. APPRECIATION OF RELATED MOVIE EDITING TECHNIQUES**

Just like in "The Pianist at Sea", I think that a very classic clip is a piece of the piano racing skills. The rapid switch occurs between multiple elements such as the jumping fingertips, the absorbed look on face, the piano action, the audience expressions and so on, and they vary as the rhythm of playing changes. Such editing is conducive to driving the audience's emotion. And I believe that many viewers' expressions are the same as those of the actors off the court, laughing or surprised. In addition, the scene 1900 played quickly in "The Pianist at Sea" matched the rhythm of the music with the very fast cutting of the music, which not only enhanced the tension of the atmosphere, but also reflected his skillful skills and the inevitability of winning the competition. Presumably, the director was intoxicated in the post-processing of the play, and finished the editing with the feeling of the music.

Another example is in "Battleship Potemkin", where the crew went from being oppressed to awakened then to rebelled. The director used three stone lions to symbolize the montage. They are the sleeping lion, the waking lion and the roaring lion. Of course, there is the subjectivity of the director. Since the lion itself is a symbol of justice, the analogy to a roaring lion has positive color [5]. Different movie editing will have different effects and different psychological hints. At

the same time, it also conveys the director's feelings, thoughts and shooting ideas, and conveys the desired artistic conception to the audience.

### **IV. CLASSIFICATION AND ANALYSIS OF MOVIE EDITING TECHNIQUES**

The editing technique of stream-of-consciousness movies is unique and innovative, which strives to eliminate the influence of all external factors on the entire character's behavior. Through the continuous in-depth and analysis of the characters' hearts, the director strives to show the audience the most real picture. Through the continuous switching of multiple sets of shots and the strong continuous switching and conversion of past and present, dreams and reality, the audience is given strong visual and auditory impact. In this way, the audience at the scene can truly feel the whole three-dimensional characters. And at the same time, they can also feel all kinds of thinking about real life and their ideal life, realistic feeling and their expectations for the future from their own hearts. Thinking about what kind of role human beings play in this society and what to do in the end can be considered worthy of both the past and the present. Kracauer realizes that the use of movie editing techniques runs counter to the documentary nature of movies. The image of the objects connected by the movie clips must maintain consistency with the natural form [6]. The essence of montage is to align individual shots as factors to generate a third thing [7]. In our whole human process, what kind of roles have the past played in our lives and how important they are. The main movie editing techniques of stream-of-consciousness and their relationships can be summarized as follows.

#### *A. Time and space interspersed in the shots*

In the past, the concepts of "scene scheduling" and "long shots" all belonged to the category of space-time relationship within the shots. "Scene scheduling" is a term borrowed from stage plays. This word comes from then French "Mise-en-scene", which means "put into the scene". It also refers to the director's control over what appears on the stage, including the scenery, lighting, costumes and the behavior of characters. "Long shots" refers to a single shot, or paragraph shot, that can become an independent paragraph on its own. In scientific language, this is the (audio-visual) space-time relationship in movies. Obviously, this relationship focuses (only) on the unity of time and space. Because it is embodied in one shot, there is no shutdown. The relationship between time and space in the shot only focuses on the unity of time and space, and of course it is not necessarily the unity of time and space. The biggest advantage of the space-time relationship in the shot is to make full use of the various relationships in the space, thus forming multi-level and multi-information. Due to the multi-information, the duration of the shot must be relatively long in order for the

audience to receive the information. The relationship of multiple information gives the audience greater freedom of choice, which is only relative [8]. The editing of the shot is not only a single narration and documentary, but also the infusion and expression of the photographer's emotion, expressing what he sees and feelings inside, and creating depth and continuity through thinking.

Just as the director of "Hiroshima Mon Amour" reflects the contradictions and uneasiness of the heroine's entire heart by constantly interspersing and switching the heroine's memory and reality. Through the heroine's association, the limitation of time and space was broken. Through the frequent jumping of the picture, it goes back and forth between the past and the present, between illusion and reality, reflecting the diversity and three-dimensional sense of consciousness. For example, there is a set of scenes in the movie: in the hotel where the sun has just risen, the heroine drowsily walked towards the balcony, while the engineer was still lying peacefully on the bed. At this moment, the picture suddenly jumped and a young man was lying on the ground with convulsions in his hands. This "flashback" shot quickly and suddenly broke the previous gentle narrative rhythm, and expressed the strong memory in the heroine's subconscious in such an abstract way, which shows that this memory is very impressive for the heroine. Throughout the movie, the director used superb movie editing techniques to break past, present, and future. In addition, Renai also uses the technique of contrapuntal between the picture and music, which means that the sound and the content of the image are not consistent. Synchronous but opposite techniques of sound and picture are used to highlight the harmony between reality and memory.

The logical narration used in traditional movies has been replaced by non-logical psychological images, and there are countless "broken, disorderly, parts and fragments based on life" [9]. For example, in the opening clip, the heroine and the hero embrace each other in bed. The hero said, "You saw nothing in Hiroshima, nothing". But the heroine kept emphasizing: "I have seen everything, everything". As a result, scenes of Hiroshima appeared after the atomic bomb was betted. These constantly interlaced pictures break the claustrophobia and limitation of objective time and space, making psychological time and space naturally extend, and the stretching of distance also increases the space for the audience to imagine and think. With the flow of the heroine's consciousness, we shuttle back and forth between the juxtaposed space and time tunnels, and "keep bursting like atoms" [10]. This effect of sound and picture contrapuntal was unique in the film industry at that time. It played down the boundary between the past and the present, and transformed "memory into a synchronic parallel existence" through psychological time [11]. At the same time, this method

of crossing consciousness and reality expands the expressive power of images and supplements the traditional single time and space.

From the analysis of "Hiroshima Mon Amour", we can find that stream-of-consciousness movies pay attention to the spirit of the characters and focus on expressing "inner realism". In terms of narrative techniques, it deconstructs the one-dimensional linear framework of traditional movies and highlights the true presentation of character consciousness, rather than the construction of plot and causal sequence. At the same time, it uses a unique way of time and space display, namely flashback. It breaks the boundary between the past and the present in editing, and forms a stream of consciousness narrative technique with time and space crisscross, which fully reflects the continuity or flow of consciousness activities [12].

From the entire editing technique of "Hiroshima Mon Amour", we can see that the director has done an excellent job of depicting the psychology and ideology of the characters. This is why "Hiroshima Mon Amour" is still regarded as a model of stream-of-consciousness movies, which has been firmly remembered by the general audience for a long time, and is also an important successful example of montage editing.

#### *B. The space-time relationship between shots*

The space-time relationship between shots is a familiar space-time relationship, such as "montage" and "analytic editing", but it has not been studied from a more scientific perspective. The greatest advantage of the space-time relationship between shots is the incoherence of space-time, including the shortening and extension of time, as well as the subsequent jumping and repetition of space, temporal changes, etc. Because it emphasizes the relationship between shots, including collision, contrast, matching, accumulation and decomposition, etc., it focuses on time. Movie time and space rely on the continuous rule of psychology, which is externalized by psychological activities to show psychological hints, memories, imagination, etc. Since its space-time relationship is expressed through a series of shots, the space-time relationship within a single shot is not emphasized. The common feature of Eisenstein's short shot of rational montage and Hollywood's soft focus lens (i.e., shallow scene) is that they do not exert the space-time relationship in a single shot. The difference is that Ethans highlights incoherence, while Hollywood uses this incoherence to create the illusion of coherence. The incorporation of audio-visual factors into this space-time relationship can form an intricate editing style. However, in narrative movies, these relationships depend on the causality of narrative, and some mediocre feature films and TV series often have only pure narrative editing [13].

### C. *The unity of two kinds of space-time relations*

Usually, people will absolutize or even oppose the two space-time relations of long shots and montages. That is, long shot belongs to the unity of time and space, while montage belongs to the disunity of time and space. Different movie aesthetic concepts often take what they need. In fact, if we study these two kinds of relations objectively and comprehensively, we will find that they just have different advantages, but there is no clear dividing line between them. Suppose a football match is filmed by using multiple cameras, although spliced together is the space-time relationship between the shots, but it is uniform and real-time in space and time. A long shot can use the stress of light or sound to cause the switching effect, or use light, sound, or other means to cause the omission and jump of time and space, which is called the disunity of time and space. Therefore, in the actual implementation process, most movie creators use the two together [14]. For example, in the movie "The Cranes Are Flying", Veronika went to the station to bid farewell. Through a variety of different angles and changing scenes, the camera follows Veronika in and out of the crowd on the station platform. The movement rhythm of the camera seemed to be as urgent and turbulent as that of Veronika's mood. When Veronika finally found Boris, Boris was separated by the flow of people. Veronika hurriedly threw a pack of biscuits, hoping that Boris could see her, but Boris didn't notice it. The camera was shaken down to a close-up, where the biscuit was crushed by the passing crowd, implying that Veronika's heart also seems to be broken with the biscuit [15]. Modern movies and TV programs have got rid of the dramatic tradition of the past. Editors have an ideal framework for time and space during the editing process. They edit movies according to the director's psychology and intention and then present the desired pictures and effects to the audience.

### V. CONCLUSION

Stream-of-consciousness movies enjoyed unprecedented prosperity in Europe in the 1960s and 1970s, and were inherited and developed in Asia, Africa, Latin America and other regions. However, after 1970, due to the misunderstanding and constant criticism of stream-of-consciousness movies throughout Europe, it gradually weakened. In the present world, the inheritance of stream-of-consciousness movies is partial and fragmentary, and the essence has not yet been achieved. Therefore, the application of expression techniques cannot be compared with classic stream-of-consciousness movies such as "Hiroshima Mon Amour" and "Wild Strawberries". In China, directors began to shoot excellent works such as "The Little Flower" and "Troubled Laughter" after the late of 1970s, making stream-of-consciousness movies emerge in endlessly with the continuous improvement of movie editing

techniques and shooting arts. I believe that with the passage of time in the future, more excellent stream-of-consciousness movies will surely emerge. Although in the 1940s and 1950s, Western film newspapers often predicted that montages would disappear. But over time, montage editing techniques are more and more widely used in movies, and is also becoming more and more important. Directors and audiences are no longer satisfied with the traditional narrative methods and the piecing together of shots. They have begun bold attempts and explorations on the editing time and space and structure. With the development of the film industry, montage is bound to continue to develop with the promotion of the world film civilization.

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# Reconstruction · Emotion · Narrative

## Discussion on the Application of Cinematic Space Language in Interior Design

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### ABSTRACT

**The article discusses and experiments on the formal language and design methods of film intervention in interior space design. It explores how emotion and narrative can be organically combined with cinematic techniques, and how to construct the place spirit of interior space based on film montage technique. The organic combination of these two art forms can enrich the diversity of interior design and provide more possibilities for future development.**

*Keywords: space, film, montage, narrative and emotion*

### I. INTRODUCTION

Since the development of media art, the correlation between film and architectural space has been one of the themes discussed by relevant architects. In order to make space design more creative and narrative, and to create a strong or peaceful multi-dimensional emotional level, which can enrich the experience function of space, the designer integrates the cinematic space language into the construction activities of the real space environment. It can better convey the place spirit of the space and give the space soul and vitality through the cross-border secondary creation.

### II. FILM AND SPACE

#### A. The space of film

In contemporary society, the film occupies an important part of human social life with its inclusive artistic expression. A film needs to be based on the creator's solid worldview, through various technical means to organize language, arrange characters, and form events to convey their ideas. To a certain extent, it is not only the presentation of images, but also the "space-time dialogue" behind the story.

When the viewer is watching a film, the film creates a two-dimensional image through the lens to bring the narrative organization and characters of the multi-dimensional space to the viewer. The film breaks the two-dimensional and three-dimensional spatial boundaries that humans can perceive, Derive a virtual space scene. At the same time, as an artistic expression form, film has more subjective attributes in controlling

the dimensions, and it can meet the establishment and needs of modern people's self-space.

#### B. Film and space

Both film and architecture are art forms expressed by time and space, and they have a common logical basis, which is reflected in the organization of movement, narrative, and psychological organization of space and time. There are two key elements which are people and space. People in the film and architecture are connected to the space through movements and events. In real life, there are two kinds of spaces that people can perceive, one is physical space that is visible to the naked eye, and the other is virtual space that exists abstractly. If we understand that space is only a field surrounded by four sides, its value was superficial. To truly understand a space, it is necessary to experience it. The creator establishes the narrative structure through the rich composition method of space and generates the connection between time and space to convey the emotion to the viewer. Pascal Schöning said in his article "Manifesto for a Cinematic Architecture": "To achieve true spatiality, people need a black hole logic, which is so concentrated and multi-dimensional that its abundant power consumes itself to provide an incredible spatial dimension." [1] ("Fig. 1")



Fig. 1. Pascal Schöning: "Film House".

<sup>a</sup> Image Source: <http://image.baidu.com>

In the context of contemporary design, post-modernism pursues people-oriented thinking even more. As a self-independent individual, people are no longer satisfied only with "necessity", which is the traditional material needs, but to pursue spiritual self-satisfaction. Space design pays more attention to people's feelings and experiences, which coincides with the movie. The Cinematic architecture in modern theory is to try to create a building space and perceptual model that pay attention to people's psychological feelings and emotional needs through the research and study of film art expression techniques. [2]

Through case design analysis, this article uses the montage technique to establish the virtual self in space, study the relationship between film and space and how to build a cinematic space language structure, and discuss the formal language of film intervening in indoor space and how to establish the place spirit of indoor space.

### III. THE CINEMATIC LANGUAGE OF SPACE

#### A. Film translation

As mentioned above, the film organizes the space-time language based on the creator's subjective consciousness. It conveys a rich virtual space experience to the viewer through the lens. To achieve the purpose of converting the content perceived by the viewer into spatial language, the designer needs to objectively translate and subjectively interpret the film.

Because the emotional expression of the film is multi-level and multi-faceted, the film material, as an intermediary of space design, will have a big gap from the final space imaging. There is a saying in China: the whole world can be seen from a flower, and a single leaf can represent the entire linden tree. Each different interpretation direction will produce different possibilities and results. [3] In this way, the multiple

construction of space can be greatly enriched, and unpredictability will create surprises. In this process, designers need to observe and think about how to use their own language to reproduce the events in the movie, not only pay attention to the organization of narrative line, but also pay attention to the capture and expression of emotions. Because pure narrative is easy to float on the surface, the construction of spatiality also needs thematic emotions. It is necessary to grasp the construction point of consciousness and make it materialized into a space form, so as to enrich the viewer's knowledge and understanding of space.

#### B. Image reconstruction

After we systematically complete the translation of the movie, we can reconstruct the image space through various forms of montage. Montage was originally a term for French architecture, meaning composition and assembly. Later, it was developed in the art of video and formed a rather powerful lens combination theory. The montage of the movie creates complex moving lines in the movie lens by breaking up, reorganizing, splicing, etc. It combines some unrelated pictures together to produce a metaphorical formal language, artificially create expressions and experiences of subjective emotions. As a spatial combination method, montage can well structure the subjective world and objective existence, thereby transforming local elements into a general methodology, and convey the creator's thoughts and emotions to the viewer.

#### C. Emotional expression

Montages are mainly divided into two types in film studies. One is narrative montage, which has parallel montages, cross montages, repeated montages, and continuous montages. The other is performance montage, which include metaphor montages, contrast montages, psychological montages, and accumulation Montage, etc. These methods are commonly used in behavioral activities that use structural techniques to convey emotions. The designer thinks about how to use these forms to accurately translate the film and form a spatial language throughout the design process. The object is not only a single spatial scene but also a combination of multiple spaces, sorting and integration, using various media to grasp the theme Create space. The common feature of film and space is to express emotions through events. The application of montage must be based on the integration and expression of emotions. In the order of space organization and image construction, it emphasizes the main role of people in space and the perception of people in spirit.

#### IV. THE CINEMATIC TECHNIQUE OF SPACE AND ITS APPLICATION

##### A. Film themes and keywords

The following takes "E · I Motion Concept Space Design" as an example to analyze how to apply the cinematic design method of space. The theme word "E · I" originated from the 2014 science-fiction movie "Interstellar" directed by American director Christopher Nolan. ("Fig. 2") The film tells the story of a father who was sent to space to find a new home for mankind and found a way to save mankind through love with his daughter when human civilization is at stake. After a comprehensive analysis of the film, the first extracted content is the keywords that capture the viewer's mood: occurrence, encounter, love and hope. Therefore, the subject words can be interpreted as follows: "E" stands for emotion, and "I" stands for time, and the entire theme can also be translated as only love can travel through time and space.



Fig. 2. The male character of "Interstellar" entered the wormhole.

Image Source: <http://image.baidu.com>

##### B. Narrative structure and spatial organization

The narrative is a literary term. It is precisely because of the occurrence of events that the space has an emotional level, which in turn generates a place spirit. In the design process, the connection between the film narrative and the project space becomes very important. The plot of the film can be divided into two story lines, one happening on the earth and the other happening in outer space. Under two parallel timelines, events continue to occur to promote the plot of the film. The creators use parallel montages to intersperse the story development of the two timelines. The project address is an underground city in a Beijing shopping mall. There are two floors of underground space, so we can import the film to sort out and define the space: the space on the upper and lower floors is also a parallel process, and the negative one is set as the earth story structure line, the negative second floor is set as the space story structure line, and the two are connected by a wormhole in the middle, that is, the stairs. ("Fig. 3")

Viewers can enter from the negative first floor or from the negative second floor. In terms of space layout, sports space with a small footprint such as fitness equipment, gymnasiums, and baths, are located on the negative first floor, while sports spaces with a large footprint, such as basketball courts and swimming pools, are located on the negative second floor. This is not to limit the spatial experience through a fixed order, but to lock the spatial emotion through open spatial focusing. Each space has a corresponding source of film structure material, and the spatial relationship can be organized according to the story logical relationship established by the movie creator.

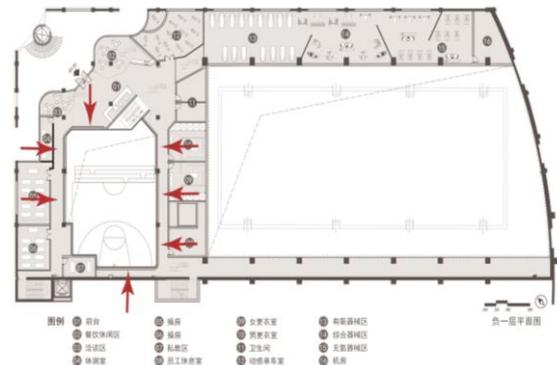


Fig. 3. Negative floor plan and viewpoint of "Murphy's Bookshelf" image window.

Image Source: drawn by the author

##### C. Lens language and spatial construction

Based on the narrative structure and spatial organization of the film, the designer sorts out the picture composition of the film, arranges the overall color of the space reasonably, the spatial shape materialized according to the internal logic, and the material expression space combined with the material, which is the whole of the filmed lens language "landing" space process.

The entrance of the space should shape the character of the space, let the viewer grasp the emotion of the space, and establish the "first impression". Therefore, the entrance space on the negative level is divided into two spatial compositions by the aisle, the stable order on one side expresses the static state, and the tilt on the other side irregularly expresses the moving state. By application of contrast montage, the penetration of two opposite emotional states in the space guides the viewer into the sports space of different attributes. The arrangement of these sports spaces is also determined according to the difference in movement status. The entrance of the negative second floor is first covered by the wall, which is also a process of transitional emotions and filtering visual psychological feelings, so

as to achieve the purpose of enhancing the viewer's visual perception after entering the space.

The visual intersection of the entrance of the negative first floor and the basketball court of the negative second floor come from the creator's shot of Murphy's bookshelf and the multidimensional space in the wormhole in the film "Interstellar". In the development of the plot of the film, Murphy's daughter's bookshelf is undoubtedly a vital clue to the whole story, and it is a key design element. The father found a way to convey the message through the bookshelf in the daughter's room and a watch on the shelf in the wormhole and successfully transmitted his discovery about how to save humanity. The bookshelf connecting the two spaces acts like a wormhole in the film or a window in the actual project space. In the design of this scheme, "Murphy's Bookshelf" is actually a block-type window device, by using colored transparent glass in the form of imitation bookshelves to combine multiple floor-to-ceiling "image" Windows. The viewers on the first and second floors communicate visually from multiple perspectives, just like the father in the film saw images from different time and space through the bookshelf. And this kind of communication has undergone secondary conduction due to the characteristics of the window material, namely the colored glass, it is not directly presented to the viewer. According to the different rotation angles of the components, the images presented by them are also different: when the rotation angle is  $0^\circ$ , the two spaces are isolated by the components, although it is still visible, it seems to be a virtual representation of different dimensions; When it is equal to  $0^\circ$ , there will be an intersection between the spaces, ("Fig. 4") and the viewers on the upper and lower floors have different degrees of communication, which strengthens the atmosphere and fun of the space. ("Fig. 5")

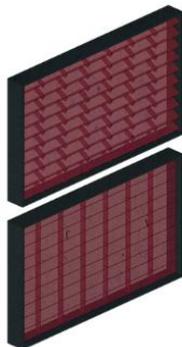


Fig. 4. "Murphy's Bookshelf" Video Window Components.

<sup>a</sup> Image Source::drawn by the author



Fig. 5. "Murphy's Bookshelf" Video Window.

<sup>a</sup> Image Source::drawn by the author

Similarly, the space is divided into two video story lines, and the staircase is also a turning point for communicating two parallel spaces, just like a wormhole. Therefore, in the staircase space, the space image that passed by the black hole when the father expedition team entered the solar system was taken as the source of the design material, and the infinitely circular circle is used as the design element to guide the space. The circle is actually a typical representative of the infinite cycle. In this space, all objects are infinitely extended, changed and circulated, and there is no clear spatial boundary. On the basis of extracting the composition of the image, the mirror is used as the main material of the wall, and the function of using the mirror to refract and reflect objects creates a space atmosphere, which plays a role in causing viewers to change their mood and introduce space.

From the stairs to the negative second floor, there are mainly two spaces: the basketball court and the swimming pool. The corresponding movie plot is the scene experienced by the wormhole and the hero's exploration on other planets. Continue to use the keywords and elements of the space design, the basketball court encloses the space through continuous wall modular components and mirror material ceilings. In addition to the composition that satisfies the functional requirements of space, other concerns are the perception of viewers in space, and perception produces emotion. A metaphoric montage is used here. The infinite continuation and expansion of the wormhole space implies a variety of possibilities. As Murphy's Law in the film says: "What may happen will always happen, and people can only grasp the present."

The swimming pool is the largest physical area in the entire sports space. The continuous regular components and the infinitely extending mirror ceiling only occupy a part of the space design. The design uses a contrast montage technique, inspired by the composition of the images in the film. In such a space, the viewer is just a tiny part, just as humans exist in the universe like ants. The space creates a space atmosphere through large areas of blank walls,

continuous components, small areas of doors and windows, and moving water bodies. Different texture materials and different areas of space constitute a strong contrast, and the contrast mobilizes viewers' emotions.

In the process of image construction, the acquisition and establishment of space colors are not only dependent on the screen, but also set according to the narrative theme of the film. Black represents unknown, red represents emotion, green represents hope, and yellow represents warning. Different color combinations represent different narrative structures, and the viewer's perceptions caused by them have rich possibilities.

## V. CONCLUSION

The cinematic space design focuses on emotions, narratives, and the spiritual feelings brought by the space. Its internal logic has a tangible impact on the development of modern design concepts. The close connection between space and film is accidental and inevitable. Although the requirements for architectural space have changed in different times, the constant is that the impact of human beings as the subject of space on the space, the importance of human emotions in space design will never change. Studying the combination of various art forms and space design can provide more possibilities for the future.

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# Study on the Role of Scene Perspective in Animation Production

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## ABSTRACT

**Perspective plays a very important role in animation production. Its combination with photography lens can not only improve the richness of the picture, but also reflect more technical content and aesthetic feeling. The use of perspective in two-dimensional space can enhance the depth and visual strength of the space, thus making the characters in the animation scene more vivid. Through the analysis of perspective relation, this paper helps scene perspective more and better applied in the animation production.**

*Keywords: scene perspective, lens and atmosphere, physical sense of space and psychological sense of space*

## I. INTRODUCTION

An excellent animation design work should not only have a readable script, lens and action design of the characters, but also provide a stage for the role performance corresponding to them. This stage is the space for the interpretation of the animation characters, that is, the scene of the animation. Scene design in the production of animation can not only contribute to a good visual effect in the animation, but also to foil the plot development and character personality. From the technical level, the animation visual effect often comes from the reasonable use of the field-scene perspective. A good scene concept designer's grasp of the scene will also be reflected in this perspective.

## II. THE RELATIONSHIP BETWEEN SCENE PERSPECTIVE AND ANIMATION

### A. The importance of scene design in animation

Scene design is a very rigorous and demanding part in animation works. It is a stage and background designed for the story development process of animation according to the existing script, storyboard, role characteristics and background. In the design, the scene painter will use a variety of expression techniques to depict the picture. For example, the natural environment, indoor and outdoor landscape will be elaborated and sketched according to plot changes and character needs, and of course, it also true of the color and tone. The rational use of the perspective principle is very important. It can not only objectively present the picture imagined by the painter and produce a richer animation scene effect, but also shorten the sense of immediacy of the viewing object, fill its abstract

psychological space and stimulate the compression and expansion of viewers' emotions. It can be said that the use of scene perspective is very critical and not to be underestimated.

Here is a myth that must be corrected. Some people think that the scene refers to the background, which is superficial. In theory, the animation scene is a concept of the mutual combination and setting of time and space, as well as a three-dimensional performance space on which the characters limited by the script live, and is closely related to the story and the characters. Therefore, scene design is an important part of animation works, not dispensable, nor does it serve as a simple background. Its quality determines the quality of the work, and its success or failure is directly related to the success or failure of animation products.

### B. The relationship between perspective and lens in an animated scene

Scene perspective method, which is often used in animation production, can be divided into two types: geometric perspective and air perspective.

The so-called geometric perspective is the shape, size and distance of the object; air perspective refers to the visual induction and changes that take place between the color of an object reflected in the retina through the air. The animation images and films we see are all conveyed through the lens. The ideas and contents the director wants to present to the audience are realized through the images after the processing of relevant technologies. Simply speaking, such images are shots.

There is a major difference between scene and lens. Relatively speaking, the lens is just a single picture that

I call "amplitude" or "frame", which has the concept of "quantity". The scene corresponds to a certain relationship between time and space, which has the meaning of "quality". Whether an animated image or a film is composed of countless lens systems to complete the story to be told. It can be said that in the story narration, the lens is the most basic fixed format, and the scene is the basic elements of the story, which can be regarded as a major part of the story core.

In addition to providing the linear proportion of distance and size to the lens, the designer also needs to incorporate the use of asymmetric distorted perspective when designing the scene. This concept is relatively complex, and is usually the experience of dynamic color and transformation art. It is closely related to the plot narration and the fate of the characters. The production of such a scene will enhance the hidden visual strength of the work and leave a deep impression on the audience. Of course, in order to achieve the shooting effect, it is also necessary to choose different lens equipment, such as wide-angle lens, which makes the processing of the scene closer to the requirements of visual effects. The use of wide-angle lens will bring unusual visual experience. The focal length is smaller than the ordinary lens, but the perspective is wider and the depth of field varies greatly. The works shot can give people a certain impact and play a very good supporting role in the overall planning and processing of the scene. Therefore, it is not difficult to see that it is also very important to learn and master the relevant photography knowledge, which is a combination of technology and art, in order to find a balance between the quality and quantity of animation scenes, and ultimately achieve a more magical effect.

In addition to the full-shot, it is also common to use the scenery shot in the animation production. According to the different shooting objects, it can be divided into the view-empty shots and the object-empty shots. The view-empty shots are mainly used to in animation to explain some information. The time and place of the story can be explained clearly through the transformation of the lens, so that the audience can be clearer about the change of time. Generally, the scene is especially prominent in such a shot, which adopts the long shot or the extreme long shot. However, the object-empty shot is used to connect the transformation of characters and events. As a means of transition between shots, as well as a common method in daily use, it is mostly performed by close shot or big close-up in general. The scene here is basically materialized, and notably it does not refer to the background. No matter what kind of view-empty shot is used, it can constantly enrich the visual effect of animation works and enhance the sense of rhythm and scene interest. The role played by scenery shots is foil and reinforce, which is not distracting.

Meanwhile, the role of long shot cannot be underestimated. The use of the long shot is a shot with consistent scene all along. And if not edited, its length will not be limited. It is not a simple thing to present a complete scene in an animated image and at the same time to ensure its fluency. A coherent shot like this requires a lot of skill in production. Because its perspective technique is tested at every frame, therefore drawing such a coherent scene is a time-consuming task.

With the continuous development of science and technology, 3D technology has also developed rapidly. The production of long shots through 3D technology can effectively save the production cost of animated films.

To sum up, attention must be paid not to use the long shot too much in the scene design. The push and pull without change will make viewers feel visual fatigue and confused about the main body of the shot. Therefore, the use of the long shot is very strict, and it is only used in special cases to complete the scene shooting.

### **III. THE RELATIONSHIP BETWEEN PERSPECTIVE AND ANIMATION SCENE ATMOSPHERE**

#### *A. Perspective sets off the characters in the animation by contrast*

With the development of the story, the character's space environment is often the node of the whole plot. In order to clearly show the image of the characters in the animation in people's view, it is necessary to darken the elements in the background of the picture and make them relatively blurred in the perspective, so as to highlight the key points and achieve the effect of setting off. The animation scene atmosphere displayed after the processing of the corresponding technology not only brings a sense of excitement, but also can clearly show the characters in the scene, so that people can see the animation effect with more impact. This atmosphere full of air perspective effect plays a very important role of setting off, making the tall even taller and the small even smaller.

In the process of making some animated images, fisheye lens will be used to explain the story. Fisheye lens is the perspective of ultra-wide angle. This distorted perspective technology has high technical requirements for scene painters, and the scene pictures produced will provide the audience more highlights. For example, in the animation "K", there is a scene where Misaki is chasing Yashiro. Here, the ultra-wide angle perspective is used to broaden the audience's vision. The camera tracking creates a sense of being in the scene for the audience.

The use of fisheye lens has the function of visual extension and expansion, allowing the characters to present a visual effect in the space. Although it is an extreme way of expression, it is very attractive to the audience.

#### *B. Perspective can create a sense of space in the scene*

The sense of space, whether in painting or animation, is a real feeling pursued by the creator. For the leading role of the animated image works, it is necessary to have a certain space to carry out their own activities and performances. Long-range perspective and close shot, or sometimes distant and sometimes close shots are all techniques of representing space and have great attraction to the audience. Lack of space in the design will lead to a sense of disorder and no sense of hierarchy.

For scene painters, being able to apply perspective technology well is a reflection of their own skills and qualities. Before the animation painting of the scene, often scene painter has formed a conceptual renderings in the mind, that is, people often say the "mental notes". In the initial drawing of the manuscript, lines are generally used to express the perspective relationship. Through the changes of lines, the perspective effect is displayed in the central position of the vision. Through the simple and vague delineation of the scene space, a more stable and peaceful emotional tone of the animation is created.

There is a technical level of things to explain here: when the scene is designed and painted, the viewfinder should be selected a little larger, in order to prevent the appearance of the scene "goof", and to facilitate a series of modifications in the later stage.

The part of the animation image lens that can be transferred is the internal composition of the entire animation scene. Some large and long background patterns are often used to effectively connect the lens, thus giving the lens a rhythmic narrative. After plane drawing is made, the use of stereoscopic lens can also well shoot a sense of space. For example, in the animated film "Your Name", there is an unforgettable long shot at the beginning, which is to follow the sliding track of the comet and to look up at the sky in the whole scene, creating a vast space distance.

Outstanding designers often form a unique style and have obvious personal characteristics in the way of scene processing. For example, the frequent appearance of the sky, clouds and trees shows warm colors through the rational use of light effect. In terms of scene art style, it can be seen that the scene is influenced by Kazuo Oga. The multi-level scenes are designed and produced to accommodate a variety of camera movements and to make the exterior scenes as large, open and deep as possible. The depth of field is

intensified to constantly increase the space tension. In this kind of scene, the reasonable use of shade, shadow and tonal and other auxiliary means is very necessary. In this way, the treatment effect that the close-up is darker, the perspective is brighter, the close-up is more solid and the perspective is more empty can be realized, which not only improves the aesthetic feeling of the whole painting, but also enhances the reflection of the perspective requirements.

The sense of space is generally used intensively in the animation images, mostly in the realistic style, and often seen in other styles of animation. However, the style is different, and the way of selection is also different, mainly depending on the author's basic concept of scene conception. In some flat and abstract animations, in order to show the sense of space, the changes of color, temperature and light and shade, and the color and tone are selectively used.

To sum up, no matter in which perspective, as long as these techniques and techniques are used reasonably, the spatial sense of the picture can be better reflected.

#### **IV. THE EFFECT OF THE USE OF PERSPECTIVE IN THE SCENE ON THE VISUAL EFFECT OF THE AUDIENCE**

Animation requires an integration of various forms of artistic presentation. So just creating a physical sense of space is far from enough, and there is also a need to infuse some plot and clues. This requires the spatial sense of the scene, and it is very important to create a psychological atmosphere for the audience.

Atmosphere is only an abstract sensory factor, a comprehensive visual impression. For animated images, the prominent visual center is that the protagonist and his/her environment depict the animation shots from different angles, thus bringing different impressions to the audience. In animated images, some of the majestic and magnificent spaces are usually composed in a balanced and symmetrical way, which is adopted to present a stable, peaceful atmosphere and a sense of order to the audience. For example, the scene designer of the film "Big Fish & Begonia" skillfully used curvilinear perspective in the Chinese architectural scene, which not only showed the symmetrical beauty and classical charm of Chinese architecture incisively and vividly, but also created a grand, orderly and dignified psychological feeling for the audience.

Therefore, it can be seen that to influence the psychological changes of the audience, and to add psychological space into the animation production, so as to blend the consciousness with the plot, and the emotions and destiny curves of the characters, is an essential factor for the success of a work. For all the methods of expression that can enhance the animation's appeal, it is necessary to consider how much effect they

have on the psychological space, which is also a wonderful way to make the work more attractive.

Generally, the style scenes are shot from a relatively low angle of view, which brings the psychological feeling of looking at the front horizontally or looking down to the audience. In particular, overlooking scenes can give people a commanding visual feeling, and then connected with some distortion and deformation of perspective effect, can present a sense of reining and soaring. On the contrary, the perspective of looking up is mostly presented from a first-person perspective, often used in snooping or humble roles, where the sense of substitution is strong. The use of large viewing angles, however, is mostly reflected in the commanding plots of the main characters, and is often used in thrillers and action films. In the using process, some only played a role in the narrative of the story, and do nothing to render the atmosphere, so the specific use is up to the director's specific arrangements. An excellent scene designer will balance the relationship between effect and technique and will not use it for the sake of using.

#### **V. THE RELATIONSHIP BETWEEN PERSPECTIVE AND THE STYLE OF ANIMATION WORKS**

The style of animation production mainly depends on the script, the theme and the director's aesthetic and ideological depth. The style of animation is generally divided into realistic, cartoon and comprehensive experimental types.

The realistic style can be explained according to the literal meaning, that is, people and things in people's real life are taken as the object of creation, and the real world is presented after artistic extraction and refinement. The realistic style is applied more in themes of history and reality, etc. In the realistic style, the use of scene perspective is relatively intuitive and real. The realistic style has always been a form favored by the public, because it can simply and directly show the visual effect.

Cartoon style is more favored by young children. The biggest characteristic is that the picture is relatively simple and easy to understand, the characters are highly recognizable, and it has certain educational significance. Cartoon style scenes are relatively simple, and even part of the scenes are very abstract. Cartoons such as "Tom and Jerry", "SpongeBob SquarePants" and "Peppa Pig", etc. are very popular with children, the scenes of which all show the characteristics of simplicity and abstraction.

The last comprehensive experimental style animation is a relatively niche animation style. The painting style of such works often shows the strong personality of art, and tends to explore and experiment

on art rather than for the purpose of profit. So in the market of animation products, such works are rarely enough to see, as they belong to a non-mainstream animation art style. The representative works of this kind include "Song of the Sea" and so on. The creation of experimental style animation will not be restricted by various aspects and there are many materials that can be used. Moreover, the application of scene perspective in the creation of such animation is generally irregular.

The storyline developed around the protagonist is the soul of the animation, and the excellent animation image works are often integrated into the perspective scenes with visual strength. This paper makes exploration and analysis on the perspective of the animation scene and its influence on the overall animation work and how to create a better sense of scene space for the characters from the aspects of theory and practice. Thus, it provides theoretical support for creating more excellent works with visual impact and the development of China's animation industry.

#### **VI. CONCLUSION**

The elaboration of the story is the soul of the whole animation, and the scene is the stage of the characters, which is used to foil the characters and deepen the theme. Summarizing the forms and types of scenes, and explaining their application scope and effects, can play a great role in promoting the development of animation. This paper analyzes the influence of scene perspective on the animation atmosphere and summarizes the role of scene in creating a sense of space and psychological space in the animation, so as to provide more valuable reference for Chinese animation creation.

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# Research on the Space Narrative Strategy of the Movie "Food, Pray and Love"

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## ABSTRACT

The film "Eat, Pray, and Love" is about Elizabeth Gilbert, a famous American female writer, who grew up in a space of decline, conflict, poverty, and exotics by enjoying food in Italy, praying and meditating in India, giving love in Indonesia and finally understanding the true meaning of life after a setback in marriage and affection. The growth of its mind is realized in a space of decline, conflict, poverty, and exoticism. Therefore, the mode of representation of film travel space is politically strategic, and Elizabeth's presence is an indication of the acquisition of identity and the dissemination of American cultural values.

*Keywords: representation, travel, identity, other*

## I. INTRODUCTION

The film "Food, Prayer and Love "(Eat, Pray & Love) is Ryan Murphy's self-directed film, adapted from a memoir of the same name written in 2006 by Elizabeth Gilbert, a leading female American writer. The book is well-regarded for the theme of woman's self-search and is known as the "bible of healing department "(Oprah, American Queen of Talk Show), which was best-selling in the New York Times for 187 weeks. And the film also made a huge commercial profit because the heroine Elizabeth seeks the theme of self and the true meaning of life. The theme of Elizabeth's self-growth is the main plot of the film. However, as Elizabeth's itinerary unfolds, the film presents a feast of landscapes: the fashionable modern city of New York, the historic but declining ancient capital of Rome, the slum-chaos of India, and the exotic idyllic Indonesia. The way the film travels in time and space makes one wonder whether the film's intention is to set a model for the growth of a new woman. Elizabeth is a traveler across the border and the narrator of the travel narrative. She produces herself in the travel space, but also produces and narrates the travel space, and endows the space with identity and narrative. How does Elizabeth produce herself in space and produce travel space? What narrative strategy did she adopt to characterize the travel space? What is the purpose? This paper will use Henry Leifever's spatial theory to analyze the four coding spaces in the film, explore the characteristics of the spatial representation of the film, and then dig out the hidden motive behind the spatial representation pattern.

## II. STARTING POINT: THE PERSON WHO MOVED THE "I" CHEESE

Traveling is a commonplace part of life. Traveling here means crossing the boundaries of different groups of people and cultures[1]. In essence, travel is a change in the space in which travelers live. Travelers move from one space to another, leave some place, pass through some place, take the initiative or be forced to experience directly the other's culture, character and mind change, and then return to the starting point or reach the preset place in a brand new manner. This is the most universal metaphor for travel. Elizabeth's year-long trip is seen in the film's storyline for the growth of the mind. However, "space is not the scientific object of ideology and politics; space is always political and strategic"[1]. Space is not a pure neutral container, but a product of the ideological activities of the subject. The activity of the subject in space "endows a series of events and spaces with narrative identity"[1]. Elizabeth's travel schedule It seems to be for personal spiritual growth, but in the depths, it is a political, strategic exercise of power. This point from the brigade travel point can be seen the clue.

Travel consists of three stages: departure, journey and return. The starting point defines the motivation of travel and the initial meaning of travel [4]. New York is the starting point of Elizabeth's travel, an international metropolis, in the economy, culture, education, entertainment and other aspects of the world's top level. Photographers use plenty of panoramic and looking-up footage to present New York's modernity, economic sophistication, as well as the progress and power of civilization: majestic tall buildings, stylish and elegant

lives, ambitious people. However, shots that use a large amount of panorama and angle of elevation also render barriers to communication, distance and alienation between people through thick, tall walls. Photographers turn to delicate close-up shots to describe subtle emotional relationships. After the banquet, in a scene on Elizabeth's and Stephen's drive home, the photographer cleverly used the narrow, dimly lit interior space to form a contrast of light, color and spatial dimensions with the panoramic, shiny New York space, suggesting that Elizabeth and Stephen's emotions were in trouble. As you can see from the car window, it is raining outside, the street lights are dim, Elizabeth and Stephen are not speculating, one wants to travel, the other wants to study, the atmosphere is awkward, Elizabeth's expression of disappointment and loss. In the representation of Elizabeth's indoor space, the photographer through the lighting effect to further render Elizabeth's mood. He turned off all the light in the room and let the faint light from the outside enter the room, so that the bright furniture was darkened, and Elizabeth could no longer see her shadow in all that had been painstakingly created, which aggravated her sense of loss. Emotional inability to communicate became the trigger for Elizabeth's trip. The estrangement between people and human feelings is the inevitable byproduct of the rapid development of metropolitan economy and the root of people's lack of happiness in life. New York's megacities have spawned prosperity and thus created barriers to emotional communication.

New York as the starting point for travel is Elizabeth's society and culture. The soil of life is also the mother of Elizabeth's identity, because "the physical features of the spatialized body are derived from space, from the energies that are deployed and used in space"[5]. The subject acquires a special energy from space to acquire identity. Like her husband, Elizabeth is a typical New Yorker: successful in business, rich in life, fashionable and elegant, with a touch of Confucianism, but with problems of intimate communication. Photographers also used angle-of-view footage to highlight an emotional setback still without irrational, civilized, elegant, humorous image of the Iron Lady. On Elizabeth's way to the theatre with her good friend Delia, the photographer first Using the angle of view lens, along the tall building down the camera, overlooking the street, followed by the angle of view lens push back. Looking up in the lens, the building is huge, and Elizabeth is not small at all, but appears tall and powerful, moving on. Even in the midst of marriage and emotional distress, losing her family and losing money, she obeyed the call of her heart, insisted on her dream of travelling around the world when she was young, embarked on the journey of self-searching on the basis of advances, rebuilt herself, and created another modern version of America's self-made life. Entrepreneurs are no longer strong tough guy, but a

white woman of iron blood and tenderness. Elizabeth is living sculpture of the goddess of liberty. She holds high the torch of the burning American dream, advocates freedom, refuses to ossify, dares to challenge new plight, changes self, renews self, constructs self. Elizabeth's presence is therefore a reference to American cultural values. The Declaration of Independence states that a happy life is the right of the American people. Elizabeth's unhappy marriage and emotional crisis are a departure from the Declaration of Independence. Divorce and leaving is to cut off the malignant tumor of life, put the self in a strange space, sharpen the mind, find the opportunity to approach God, and gain the balance of the mind. The inward dimension of travel is the abandonment of barriers, the repair of pain, the restoration of communication, and the acquisition of happiness; the outward dimension is that American society, in its plight of development, reviews itself inwardly and removes lesions in order to set sail again in the world trend – the original meaning of travel. To cover up the bloody wound, the film puts a mysterious veil on Elizabeth's trip - the prophecy of the nine-generation witch doctor heir to Bali, Keitu Leyer.

### III. TRAVEL: "I" TERRITORY, "I" DECIDE

The departure of the journey is the experience of "leaving" or "leaving" and is the starting point of the journey. The journey is the traveler's experience of crossing borders and space [4]. According to the Henry Lefevre's law of space, life "produces itself and that space in space" [5]. The subject forms the identity of the self in the space, and at the same time, because of its posture and the state of energy, it also gives space In identity. Elizabeth is a traveler and narrator of travel space and travel events. She exists in space, is a part of space, but also produces space. her subjectivity determines the state of the spatial energy exhibition. The space of travel is the object of her gaze, with a strong Elizabethan value. Henry Lefevre thinks of every living body in it Before they have an impact on the physical field (tools and objects), before they produce themselves by absorbing nutrients from that field, before they do so It is empty before it breeds itself by producing other bodies There is room for it at the same time." [5] The premise of space production is the existence of life body. The life-body needs energy to sustain the life-life activity, which has an impact on the surrounding environment, and then the production space. Therefore, Elizabeth first solves the problem of survival as an individual. For the misfortune of marriage and affection, Elizabeth felt that she had lost her appetite, her vitality, and her passion for life. She needs to regain her appetite for food and passion for life. During her journey, she depended on space and was "the constituent of space" and "the product of space" [5]. Photographers have used plenty of panoramic and overlooking footage to present the

glorious years of Roman history and the grandeur of the Augustine Mausoleum. In the vast complex of ancient buildings, Elizabeth did not have the tall image in New York, she looked very small. Photographer Elizabeth's eyes featured shelves that supported the giant roof, especially after the ruins of Augustine's tomb had been ransacked, burned, and decayed. Although brilliance has ceased, destruction has brought change and development. The heavy experience gave Elizabeth the courage to change and face it. By remembering, New York's space is embedded in the Italian space, from which it gains relief, forgiveness, and understanding. The power of rebirth in destruction. Elizabeth represents a lack of history in America. Returning to the ancient capital, edifying the humanistic atmosphere of Italy, realizing the philosophy of life in the origin of history and culture, and rediscovering the way to happiness, also enriched the meaning of happiness in the United States. Elizabeth chose Italy as the first stop of the trip, with the aim of replenishing the positive energy of history and culture through the space of Rome, and cultivating the cultural carrier of physical and mental health.

Normally, however, the energy captured by an organism is not exactly the energy it needs, and excess energy is stored or consumed. Its exhibition and expansion takes the organism as the center, puts the main body of "I" in the center position, and needs the existence of "other" as the premise of energy expansion. The film places Elizabeth's main position in the center of space, and all activities take her as the axis. She is the planner of the travel route, she leads the story and drives the story process. She persuaded her Swedish friend, Sophie, to enjoy the food. Her family in Italy hosted a Thanksgiving dinner to spread the love of God and the true American culture. She advised the confused Indian girl in India and prayed for her marriage; she had a "sister" relationship with Wayne, a single mother in Bali, and had built her house under the name of her birthday. Elizabeth is not a victim who needs to be saved. Instead, she is the redeemer of fringe cultures, the herald of light in backward regions, the propagator of advanced civilizations and the gospel of God. Elizabeth's main appearance scenes in Italy, India and Bali suggest her angelic identity. In the first scene, Elizabeth enters the scene of the door of Kettle, the lens is slightly upward, Elizabeth comes in from the halo, down the steps, Elizabeth seems to be an angel from the sky. In the second act, in Italy, Elizabeth ascends the tall building, and the photographer takes a bird's-eye view of the ancient city of Rome with a panoramic view, and leads her with humor to the lottery ticket given by God, suggesting that Elizabeth's trip is the will of God. In the third scene, although on the way to India, the footage shows poverty, noise, squalor, chaos and conflict, but when Elizabeth arrives at the retreat of India, the dawn of silence appears in the sky, and

Elizabeth's arrival brings order, quiet, peace to the chaos. In fourth scene, Elizabeth rides to her home in Cato with pleasure in the morning sunshine. She freely crosses the boundaries of defining space as the embodiment of angels, observing, examining, and criticizing real life in the name of God. Where is God, Elizabeth's starting point? When Elizabeth enters New York, she takes the down stairs and enters the "bottom" world. The American culture represented in New York is God's culture.

Space is not only an energy supply machine, giving identity and energy to the subject, but also it is a mirror. What I see in the mirror is an upside-down self. "The other" comes out to reflect 'the self'. [5] 'The other' exists to show who I am and the object of self-energy expansion. "I" stand in front of the mirror posture, determine the "other" body and "I" look at the "other" angle. Elizabeth presents travel space depending on her viewing posture and angle. As a white woman in the upper American society, she experiences ruined civilization, marginalized and backward foreign culture, and constructs a cultural space different from New York's spatial characteristics. Heterogeneous spaces, groups, and cultures reinforce the central/marginal, eastern/western, civilization/backward, modern/broken dualistic opposing mechanisms. Social spatial relations actually represent social relations and identity [2]. The dualistic space embodies the delicate relationship between countries, and also paves the way for Elizabeth to spread American cultural values and gain the identity of other countries, including audiences.

By means of violence or the power of love, the ego makes the "other" the object of energy expansion, thereby infiltrating the ideology of the subject into the "other" and gaining the "other" identity". The film realizes the expansion of space by establishing Elizabeth's central position, constructing the space of difference, and infiltrating American cultural values into the space of Italy, India and Bali through great love.

#### **IV. A NEW START**

"Space, in one sense, is chosen as a journey of the same kind, but in another, it provides a variety of paths of special value." [5] Space serves travel and is experienced through travel. Arrival is the end of the journey and the fulfillment of its purpose. The film begins with panoramic footage from the beautiful scenery of Bali and ends with a long shot of its seascape. Bali is the beginning of the story and the end of Elizabeth's one-year journey. After a spiritual trip to Italy and India, Elizabeth's status in Bali changed from traveler to tourist, from asceticism to enjoyment. "Just a change in position, or a change in environment, is enough to make a fragment of the object appear." [3] The position of the subject has changed, and the

different components of things have been presented. Tourists pursue the pleasure of vision and the satisfaction of desire. The landscape meets the leisure, relaxation and indulgence of the light-watchers to cater to their consumption needs [4]. Elizabeth's residence in Bali is a secluded villa in the field, a quiet, private romantic place that presupposes the staging of a romantic love story. Through the gaze of travelers, Elizabeth turned Bali's daunting "dangerous mountain and water" and barren land into a pastoral friendly land, and gradually became the center of the marginal land and the dream land of the urban people.

As a tourist, Elizabeth, on the basis of further expansion of space energy, formed a "sister alliance" and "marriage alliance". Allies are for economies with economic power or countries with important strategic positions. Wayne represents Indonesia's trans-Asian and Oceania, one of the founding nations of the Association of Southeast Asian Nations and Southeast Asia's leading economies. Elizabeth's contribution to Wayne reflects many of the natural disasters that have taken place in Indonesia over the years and the process of democratization, helping the Indonesian people to rebuild their homeland. Elizabeth and Felipe's encounter in Brazil is actually a collage of "mature partnerships" between the United States and Pakistan. Brazil and the United States have long maintained traditional, close political and economic ties, and the United States is Brazil's main trading partner and largest creditor. Brazil's economy has overtaken Britain for the first time, becoming the world's sixth largest, according to the latest annual global economics ranking published by the centre for economic and business studies, a think tank, on December 26, 2011. Felipe represents a wealthy and loyal Brazil, who, like Elizabeth, has the experience and dreams of travelling around the world and is a "good husband" for life. The alliance reflects the delicate political and economic relationship between the United States and Indonesia and Brazil, and demonstrates the romantic idea that the United States wants to forge a strong, friendly and cooperative relationship with the powerful.

## V. CONCLUSION

Elizabeth is a perfect modern woman with intelligence, personality, beauty, charm and dreams. She has everything most modern women in the world desire: a successful career, a decent life, and a deep love for her husband. However, because of the seemingly innocuous moaning pain, she volunteered to give up everything she had, plan her itinerary, produce and describe the travel space. The space for travel "alters the traveler's relationship with the place and regulates the traveler's perception of the world, of the self and of him"[4]. The space of travel interacts with the subject, which makes the subject grow and gain the cognition of the world, self and others. The purpose of

Elizabeth's heroic journey is to let the world know themselves, to acquire the identity of the "other" to the "self", and to spread the cultural values of the United States. The spatial representation of the film is precisely through the construction of differences and through warmth. The power of love to expand America's ideological frontier and preserve its friendly relations with other countries.

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# **"Combining Education With Entertainment" and "Truth, Goodness and Beauty" in Animated Films Enlightenment from Pixar Animated Films**

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## **ABSTRACT**

**Although Pixar Animation Studio has not emphasized the creative concept of combining education with entertainment, as an excellent creator of animated films, it must be a pursuer of "truth, goodness and beauty". Through in-depth analysis of the classic animated films of the Pixar, it is found that the virtual and unreal expression of "beauty" makes it extremely entertaining, while the honesty and authenticity of "truth and goodness" make it extremely educational valuable. This article combines the specific story framework, theme expression, character setting, scene plot and picture performance of Pixar animated films to explore the relationship between the same origins of the animation movies' "combining education with entertainment" and "truth, goodness and beauty".**

*Keywords: Pixar animated films, combining education with entertainment, truth, goodness and beauty, virtuality, authenticity*

## **I. INTRODUCTION**

The famous Pixar Animation Studio, as an excellent creator of animated films, is bound to be a pursuer of "truth, goodness and beauty". Although it has not directly emphasized the creative concept of combining education with entertainment, its attitude and truth-seeking attitude of investigating each of its works are well known. The nine Oscar Best Animated Feature and the huge box office income won by them all show their popularity, and they all reflect the "combining education with entertainment" attribute of both entertainment and education.

## **II. SPECULATION ON THE RELATIONSHIP BETWEEN COMBINING EDUCATION WITH ENTERTAINMENT AND TRUTH, GOODNESS AND BEAUTY**

"Education" in combining education with entertainment is to make people get education in entertainment. For animated movies, the education content that should be included should not be narrowly understood as popular science knowledge, living habits, or the truth of life because a large part of the audience are children, and the concept of great education should

be established. "Education" in combining education with entertainment of animated movies should be rich and diverse. If the definition of "Concise Educational Dictionary" is applied, any content that can enhance the knowledge and skills of the audience and affect the ideological and moral qualities of the audience belongs to the category of "education" and has the value of "education". It includes not only the truth of the objective existence level of all material reality and the virtue and goodness of the relationship between people and people, people and other materials, but also the beauty of the emotional consciousness of individual human beings. In other words, the pursuit of educational value of animated films is actually the same as the pursuit of truth, goodness and beauty of literary and artistic works.

Although Horace expresses "education" in combining education with entertainment only as "fun" and "pleasure", combining education with entertainment in creative ideas and thoughts of literary and artistic works aims to reveal the essential characteristics of literary and artistic works. That is to say, literary and artistic works should reflect the "social life and express the creative subject's aesthetic understanding and aesthetic psychology" ("truth, goodness and beauty" with "educational significance") with "artistic image or artistic conception" (the image of "beauty" that can bring "joy"). This is still a problem of the integration and unification of the content and form of literary and artistic works. Therefore,

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"education" in combining education with entertainment is to emphasize the ultimate aesthetic feeling of the work. And the aesthetic feeling of animated films can't be narrowly understood as the usual jocosity, humor and funny. It should still be placed under the visual field of literary aesthetics, which should include all emotional states and psychological states interwoven with feeling, perception, imagination, emotion and thinking activities. It can be not only the functional sensation brought by the visual and humorous language, lines, colors, light and shadow, but also various emotions such as happiness, anger, sorrow, joy, etc. that can cause psychological resonance. The robot WALL-E's pure love to Eva, the fear and sorrow when the clown fish Nemo left his father Marlyn, and the warmth and emotion among the family when Miguel's grandmother recalled her father, all belong to the category of aesthetic feelings. In animated movies, all senses of form, funny, comedy, tragedy, strangeness, etc., as long as they can attract and infect the audience and arouse the audience's affirmative attitude, all have the value "beauty-appreciation" and are manifestations of "entertainment".

### **III. THE VIRTUAL AND UNREAL EXPRESSION OF "BEAUTY" IS THE KEY TO "ENTERTAINMENT"**

As is known to all, animated images are all "unreal images" created by paintbrushes, computers or cameras. This virtual creation method can make it break through many limitations of the scene space, character performances and real equipment of real movies so as to create a kind of aesthetic "fun" and visual "pleasure" that can't be presented in a real movie. First of all, the story events of animated movies can break through the human world; the character types can break the "human" convention; the theme of the work can be interpreted from a non-human perspective, creating a novel and fantasy story space. In Pixar animated movies, characters can be animals such as insects, fishes as well as mice, non-living objects such as toys and cars, or fantasy objects such as monsters, superhuman, and future robots. At the same time, relying on these non-human characters, the theme can be expressed in the animal world, in the future decaying earth world or in the monster world space paralleling to human space. When these animals or inanimate objects, which are common in daily life and difficult to communicate with human beings, open their mouths and start to perform, they can immediately bring wonderful and new aesthetic feelings to the audience.

Secondly, the scenes, characters, props and other picture shapes of animated films can break through the limitations of "human" and "object" in reality, and present more abundant and interesting visual forms. When images like exaggerated and strangely shaped

long-jaw small-eyed cartoon "people", geisha sumo cars "people", round-bellied animals "people", single-eyed monsters "people" and exquisitely dressed skeletons "people" are presented in frames, it is far more attractive than the realistic mannered "portrait". Similarly, the role of insects in "A Bugs Life" enters the city of human waste dumping and the ant lifts the door curtain made of leaves with delicate patterns; the Big Tooth in "Cars" enters the car toilet and then the fully automatic smart toilet starts to work... Even if these scenes are not connected and carried by the story, they are also a visual feast of creative design and the audience's aesthetic pleasure will arise spontaneously. At the same time, the actions of the characters in animated films can also break through the physiological limitations of "biological bone skin", making the performance more exaggerated, vivid and contagious. In "The Incredibles", the elastic female super "man" can stretch and deform like plasticine when trying to appease two impulsive children; In "Cars", when the car "man" shows off to the media, its wheels can be twisted at will, extending a front wheel like a leg to pose for the camera. This exaggeration and transformation make the expressions of the characters' emotions more vivid and intuitive, and can touch the emotional nerves of the audience, so that the audience can experience various emotions such as happiness, anger, sorrow and joy along with the characters.

Thirdly, the virtuality of the camera can make the lens in the animation film to cross the physical and technical obstacles in reality, and it can shuttle through various media in any form of movement, at any speed and position without restriction, creating a visual spectacle that is difficult to touch or experience in real vision. For example, in "A Bugs Life", the film began with a long pushed scene to lead the audience from the world of human perspective into the insect world of ant perspective in the grass, greatly expanding the audience's visual experience. Another example is the motorcycle race shot of "Cars". McQueen's subjective shots of quickly traversing the chaotic car fleet can lead the audience to experience the functional stimulation of the rapid dodge of left and right breakthroughs in various thrilling collisions.

The above-mentioned "newly different" scenes and novel stories of different time and space throughout the Pixar animated films satisfy the audience's "curiosity for novelty"; the exaggerated and bizarre modeling performance satisfies the audience's "psychology of seeking difference in the perception of sensory form"; breaking through the conventional visual spectacle satisfies the audience's "curiosity of seeking differences". When the audience's "curiosity" is satisfied, "the audience will obtain a pleasant aesthetic experience and gain pleasure from it". However, all of these contained in the Pixar animated films are brought by the expression of "fictional", "virtual" and "unreal".

#### **IV. THE PRESENT OF HONESTY AND AUTHENTICITY IN "TRUTH AND GOODNESS" IS THE CORE OF "EDUCATION"**

Although the virtuality of animation greatly expands the audience's aesthetic and entertainment experience space, in an excellent animated movie, it doesn't mean that all content can be unrestrained fictitious and irrelevant fictional. The creation of "beauty" can't be separated from the aesthetic logic of the audience, and must be in accordance with the regularity, that is, it must obey the premise of "truth". Truth is the foundation of beauty, and goodness is the soul of beauty. The "beauty and joy" of literary and artistic works must be built on the basis of "truth and goodness". Especially for an animated film, the honest and authentic expression of "truth and goodness" is the value of education.

Tao Xingzhi said: "teachers should teach their students to seek the truth; students should learn to be a sincere person". The "truth" that teaches people to seek truth includes scientific truth, social truth and sincerity of human nature. The truth of science and the truth of society are the reality at the objective existence and the law reflection level, which is embodied as knowledge. From the perspective of education, it is to cultivate educated people's scientific literacy, scientific thinking habits, and the attitude and quality of actively seeking truth. In this respect, although Pixar animation creators don't specifically emphasize the purpose and attributes of their animation films' "teaching people to seek truth" from an educational point of view, at the level of seeking "truth", Pixar animation creators are more thorough and rigorous than any other animation team. The science and society "truth" contained in their animated movies are everywhere. All kinds of creatures in "Finding Nemo" have real prototypes of species, and the various survival habits of species also have realistic basis; the influence of the interaction of the five emotions in the "Inside Out" on people's mood has a scientific psychological basis; behind the various scenes of "Coco" is the real Mexican ghost culture. The knowledge and logic of all kinds of biology, psychology, and culture presented in the Pixar animated films combined with the plot is like throwing a kind of kind, vivid and lively olive branch, which attracts the audience to further explore the deeper scientific truth and social truth behind the film. In addition, in "A Bug's Life", with the help of the biological characteristics of the spider's spinning, the insects immediately woven rescue tools to rescue the teammates in the gully; in "Ratatouille", in order to let the mice participate in the food production in a hygienic manner, the main character Xiaomi used the steam box disinfection function to disinfect the mice. This way of expressing the plot advancement with the help of scientific skills and methods can also enable the viewer to cultivate the habit of scientific thinking and daily life unconsciously.

The virtue of people in "learning to be a sincere person" can be attributed to "goodness". "Goodness" in the educational dictionary refers to "the moral ideals that benefit the society and others formed on the basis of correct understanding". The goodness embodied in the edutainment level of the animated film refers to the work can guide the audience to establish the correct view of good and evil, world view, life view and values to be a person who is helpful to society. On the one hand, this kind of "goodness" depends on the performance of the characters to interpret and highlight the individual's emotional attitude and conceptual value. On the other hand, it depends on the story direction and thematic expression to reflect the overall macro value orientation. Of course, the characters in the animated film are illusory, and the performance must also be virtual, but the emotions interpreted are common to real humans and can be truly understood. For example, in "WALL-E", when the lonely, innocent and rustic WALL-E finally met the cold, alert and stylish Eva, its telescopic binocular and hidden square trash body made people feel its surprise, shame and admiration; in "Monsters Inc", when the kind and honest long-haired monster found a mischievous little human girl, its wide eyes, round mouth and dodge motion made people feel its inner panic and fear. Emotions like these are all honest and authentic expressions of virtual characters' "truth and goodness" to human nature. The macro-value guidance of the film theme focuses on the story treatment of promoting good and punishing evil, so that characters with "truth and goodness" qualities can have a good ending, or at least be recognized and respected by the audience. This is clearly and intuitively reflected in the Pixar animated films. For example, in "Finding Nemo", inspired by the affection of father and son, Nemo and Marlyn experienced many difficulties, and finally father and son reunited; in "Ratatouille", mice Xiaomi and Lin Guining defeated the cunning boss Shi in mutual trust, and finally Xiaomi became the chef of the restaurant and Lin Guining obtained the inheritance rights of the restaurant.

#### **V. CONCLUSION**

In Pixar's animated films, the virtual and illusory expression of "beauty" makes "entertainment", while the honesty and authenticity of "truth and goodness" present "education". Therefore, to truly understand the essence of "combining education with entertainment", the "education" of animation movies should be placed under the visual field of "truth, goodness and beauty" in literary and artistic works. "Entertainment" should be raised to the level of aesthetic beauty, and "combining education with entertainment" should be combined with the "truth, goodness and beauty" of literary and artistic works, so as to guide or create excellent works that are truly popular with educational significance. The truth of

science, the truth of society, and the goodness of people sound shrivelled and rigid, but it is not necessary to convey it through "preaching". "Education means that teachers teach and students imitate". An animated film is an art work that focuses on storytelling. It is necessary to fully combine the plot with the technical advantages of virtual animation and the advantages of illusory expression, and display and present the "truth, goodness and beauty" with educational significance through various new, surprising, exaggerated, even stimulating aesthetic and entertainment forms. There is no need to "speak", and the audience will "imitate", recognize, feel and then integrate into their own thinking consciousness, so as to achieve the sublimation of creative meaning.

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# Encyclopedia of Movie Montage

## The Movie *Orphan Twist* Directed by David Lean

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### ABSTRACT

Speaking of David Lean, people will think of his representative works such as *Lawrence of Arabia*, *The Bridge on the River Kwai* and *Doctor Zhivago*, which are well-known in the world film history. However, *Oliver Twist* is seldom mentioned. As the research object, it is rare. As the most representative work of David Lean, it is a pity that it has become an unnoticed talent. In fact, the film is an encyclopedia of montage, a textbook of montage, and even a treasure of montage, waiting for future generations to discover. David Lean did not show off his skills. Every montage was carefully designed to give full play to their magical functions and enhance the dramatic effect of the film. David Lean is a film master of first-class technology and art. He summarizes the achievements of his predecessors on the application of montage for his own use and dares to break through and innovate. This is also the essence of the film's enduring prosperity.

**Keywords:** David Lean, montage, edit, textbook, *Oliver Twist*

### I. INTRODUCTION

Montage comes from French architectural terminology, meaning "composition, assembly". English means "cut, edit". It means that the independent shot (video material) taken in the production of the film is selected, chosen, decomposed and assembled to achieve a coherent, fluent, clear meaning, clear theme and artistic appeal of the film.

### II. THE HISTORICAL DEVELOPMENT OF MONTAGE

In the early days of the film's birth, the film was shot with a fixed point of view and a single shot. Without space-time cutting and combination, there would be no montage. Even though the scenes shot in different scenes were connected to narrate, the whole scene was shot from the same location. The connection of the scenes was primitive, and no montage was used. It wasn't until D.W. Griffith filmed *The Desolate Villa* that parallel montage was first used in film history. In the film, one story line shows a woman and her son falling into the hands of a burglar, and the other shows a woman's husband rushing home to rescue them. Griffith crossed the two story clue, and the two line appeared back and forth alternately, creating a strong suspense effect. He succeeded in capturing the attention of the audience, creating the same dramatic effect as literature, drama and other arts, and taking a successful step for the film to become an independent art. The earliest and most successful parallel montage

application in film history was Griffith's "last minute rescue". In 1916, the film *Intolerance* Griffith parallel editing of actions that will take place in different locations, breaking away from the constraints of real time, breaking the traditional dramatic narrative principles, creating a unique narrative way that truly conforms to the laws of film art, and making the film narrative more dramatic and visual tension. Under this psychological effect, the audience is forced to produce rich associations, time and space to achieve the artistic effect of enlargement and extension.

Although Griffith was the first director to use parallel montage, he used it only with his own intuition, and only used montage as his narrative tool. He did not systematize, theorize and professionalize Montage, nor did he realize its great potential and great effect on film development. It is the former Soviet filmmakers who really put forward the concept of montage and perfected it, such as Golding, Kurishov, Eisenstein and Pudovkin, They have explored and summarized the laws and theories of montage one after another, and formed the montage school around the 1930s. Their theory of montage has had a profound impact on film creation. The emergence of the Montage School has played a decisive role in promoting the development of world films, making films a solid step towards becoming an independent art form, and the film has formed its own language. Since then, the montage technique has been applied and practiced by film directors all over the world, and a new montage technique has been

developed, which has created a greater space for film development.

David Lean, a British film mogul, entered the studio in 1927 and has served as an acting director, assistant director and editor, earning the reputation of "Britain's First Editor". Lean directs 18 films and writes 27 plays, which have been nominated 56 times and won 27 Oscar awards. In Cannes, Berlin, Venice three major art film festivals 4 nominations, 2 awards. In 1990, the American Film Association awarded him the Lifelong Achievement Award.

David Lean was deeply influenced by the Montage School. He used a lot of montage techniques to make films, which had both summary and creative development. Speaking of David Lean, people will think of his representative works such as *Lawrence of Arabia*, *The Bridge on the River Kwai* and *Doctor Zhivago*, which are well-known in the world film history. However, *Oliver Twist* is seldom mentioned. As the research object, it is rare. As the most representative work of David Lean, it is a pity that it has become an unnoticed talent. In fact, the film is an encyclopedia of montage, a textbook of montage, and even a treasure of montage, waiting for future generations to discover. David Lean did not show off his skills. Every montage was carefully designed to give full play to their magical functions and enhance the dramatic effect of the film. David Lean is a film master of first-class technology and art. He summarizes the achievements of his predecessors on the application of montage for his own use and dares to break through and innovate. This is also the essence of the film's enduring prosperity.

### III. MONTAGE TECHNIQUES IN *OLIVER TWIST*

*Oliver Twist* tells the story of Oliver, a child who grew up in a church slum, who was sent to a coffin shop as an apprentice at the age of 9 and fled to London alone because of long-term abuse. Later, Oliver was tricked by Fagan the leader of the thieves to learn to steal with a group of children. One day Oliver was caught as a thief. Oliver fainted in court and was taken in by a kind gentleman. Oliver volunteered to return the book for the old gentleman, and was caught back in the den of thieves. Nancy, who grew up in the den of thieves, felt pity for her children and decided to save Oliver. Nancy found the old gentleman and told him what had happened. She promised to bring Oliver to see him at noon the next day. But all this was seen and reported to Fagan by one of his children. Fagan's partner Bill killed Nancy in the room in a fit of rage. Soon, the whole city was informed of Nancy's murder. Fagan was subdued by the police, and Bill was punished for falling off the roof when he fled. Oliver led his grandfather's hand to his home.

David Lean's montage philosophy is that any hint of hardship and depression is murder of the film. There's a special thing in the film, and we have to protect it from damage. The opening shot of the movie should be one of the best opening scenes in the history of the film, and it is also a model of the application of montage techniques. There were only 27 shots in the opening, but the director used four montage techniques: metaphorical montage, repetitive montage, continuous montage and Lyric montage. The scene in which Bill killed Nancy was another wonderful one, but also more focused on the application of montage, there are three kinds: reflection montage, psychological montage, sound and painting montage. In addition, there are two other montages: contrast montage and cross montage. The film uses nine montage techniques, the real montage "encyclopedia".

#### A. *The metaphorical montage*

Metaphorical montage reveals the internal relationship between two things through two different shots and the two shots are basically similar. This similarity refers not to the similarity of the content of the picture, but to the essential similarity of the picture. The purpose is to deepen the content, let the audience understand the meaning of the picture, in order to arouse the audience's association, understand the director's moral and appreciate the emotional color of the event. This technique was first used in the film *Mother* directed by Pudovkin. The scenes of the workers' parade are connected with those of the spring thawing of the glacier, which is a metaphor for the unstoppable revolutionary movement.

Metaphorical montage combines great generalization with extremely concise expressive techniques, often with strong emotional appeal. However, the use of this technique should be cautious. Metaphor and narration should be combined organically to avoid being too rigid and far-fetched. At the beginning of *Orphan Twist* has no narration, no dialogue, only background music and sound effects. It connects the pictures by montage, and implies the inner connection of things by pictorial metaphor.

The film's first shot, the vision, the tilted horizon, Oliver's mother stumbled into the camera. Before the storm came, the mother was about to give birth, but she was in the wilderness, no place to live, no one to help. Using oblique lines to metaphor mother's fate is full of variables and uncertainties.

The second shot, empty shot, close shot, dead branches, a dead leaf falling down. Making use of the falling leaves again emphasizes the uncertain fate of mother.

Fourteenth shot, empty shot, close shot, thorny thorns sticking out of the darkness. "Thorns" make

people feel uncomfortable, which can remind people of the pain after being stabbed. The director used this picture to metaphor the pain of pregnant women, and transmitted the pain to the audience, so that the audience can also feel the "pain" of the mother before parturition. There are three metaphorical montage techniques used in the section, each of which is a model of metaphorical montage.

#### *B. The repeat montage*

Repetitive montage is the choice of typical things as narrative carrier, and repeated in the shot, that is, emphasis is also the continuation of the development of events. It is equivalent to the way of repetition in literature or in artistic works, that is to say, the pictures shot or important scenes, characters, actions and objects with certain implications are repeatedly presented at critical moments through careful conception, so as to highlight the changes of fate, personality and psychology of the characters, so as to achieve the purpose of characterizing the characters and deepening the theme.

At the beginning of the film, director choose the typical things that can best show the storm intensity, such as white clouds, withered branches, thorns, grasses, water depressions, and so on. Repeated use of these typical things in the lens, the performance of Storm Characteristics and development process, through the performance of storm highlights the tragic experience of film characters.

The first shot and the fifth shot and the eleventh, both scenery and content, are repetitive. The first shot is white clouds, and the fifth shot the white clouds become dark clouds, and move quickly, covering the sky, the eleventh shot dark clouds cover the sun, the sky is dark.

The second shot, the fourth shot and the 20th shot are repetitive. In the second shot, the dead branches are still and the leaves fall vertically; in the fourth shot, the dead branches are blown by the wind and begin to shake, while the leaves are flying across; in the 20th shot, heavy rain strikes the branches and the branches shake violently.

The third shot and the 22nd shot are repetitive. In third shot, the contents are grass and water pools, the grass stands still and the water surface is like a mirror; In 22nd shot, the grass sways violently as the wind sweeps, the rain pours violently on the water.

Movies are the product of space-time imagination with audience participation and recognition. In this reproductive picture, the audience reconstructs the development process of the storm through imagination, and the storm constructed by the audience surpasses the storm in reality, is more violent and tense than in

reality. This is the magic of montage, which produces the effect of  $1 + 1 > 2$ .

#### *C. The continuous montage*

Continuous montage is a rhythmically continuous narrative method along a single plot clue, in accordance with the logical sequence of events, it was one of the first montage forms to be used. This narrative is naturally smooth, simple and smooth, but because it cannot directly show the simultaneous plot, it is seldom used alone in a film, mostly mixed with parallel, cross-montage.

In the beginning of *Oliver Twist* has only one story clue, from the emergence of young mothers to the pain before delivery, painful struggle, found the orphanage, and finally gave birth to little Oliver smoothly, it is suitable for the use of continuous montage narrative. The storms intersperse in the middle, which strengthens the dramatic nature of the story and the tragic nature of the characters.

This technique is also used in another section, in the scene of "orphanage children begging for more food": one hand reaches for the straw stick and starts drawing lots, when Oliver draws the short lots, the other children dispersed in tension and panic. Oliver walked through the aisle beside the table, and rows of nervous little faces were watching him. In the silence, Oliver begged church administrators for more food, followed by a series of officials' surprised faces, then cut it into a label that said, "This child sells five pounds." and Mr. Solbelly's voice: "I bought it." No wonder some people say that David Lean's blood is not blood, but celluloid, and he himself does not deny this: "Yes, I really have no choice, that's how I feel about movies." Story telling with shot, rigorous structure, careful logic, concise lens, but not monotonous continuous Montage textbook-style cases.

#### *D. Lyric montage*

Lyric montage is a kind of thought and emotion that transcends the plot while guaranteeing the coherence of narration and description. Jean Mitry French film theorist, pointed out that its original intention was not only to narrate stories, but also to render vividly, and more emphasis was placed on the latter. The most common, most easily felt Lyric montage by the audience, often after a narrative scene, appropriately cut into the empty shot symbolizing emotional feelings.

When the young mother was about to give birth and was caught in a storm, at the last moment, she finally found the slum and gave birth to little Oliver. Next came an empty shot, the clouds dispersed, revealing the sun. There is no direct relationship between the picture and the plot, but the appropriate expression of the character's feelings at that time, Lyric montage is

actually the sublimation of emotional thoughts beyond the plot.

#### *E. Reflection montage*

The things described and the things used as metaphors are in the same space, they are interdependent: either in order to contrast the event, or to determine the reaction between things connected together, or in order to reveal similar events contained in the plot through reflective association, so as to act on the audience's senses and consciousness.

In this film, the scene of Bill killing Nancy, When Bill picks up the weapon and tries to hit Nancy on the head, the camera cuts to the dog running to the door because of fear. The dog scratch, bite the door and try to get out of the room, while the voice over the picture came from time to time with the sound of a murderous weapon hitting Nancy 's head. By expressing the fear of dogs and the behavior of dogs, the audience can associate with Nancy's murderous behavior. This imagination can stimulate the audience's sensory response to this photographable event more than the direct use of pictures. This technique was the creative application of David Lean, and it was not until decades later that Hitchcock, the master of suspense, took on a new height.

#### *F. Psychological montage*

Psychological montage is an important method of psychological description of characters. It vividly shows the inner world of the characters through the combination of pictures and sound. It is often used to express the spiritual activities of the characters, such as dreams, memories, flashes, illusions, reverie and thinking. This montage mostly uses cross-cutting and interpolation techniques in splicing techniques. It is characterized by the fragmentation of pictures and sounds, the incoherence of narration and the leap of rhythm. Sound and picture have strong subjectivity of the characters in the play.

When Bill killed Nancy, Bill pulled the curtain up in a panic, and the dog was still shaking with fear. Bill sat down in a panic, rose again, and covered Nancy's body with a quilt. Then he sat down again, stared at the shivering dog, and at Nancy's hand, which was exposed. The picture cuts to Nancy's dressing table, an empty bed. The camera pushed to Bill's face close-up and Nancy's voice rang. Bill imagined Nancy saying to the camera: Fagan lied, I didn't tell you, He cheated you. Bill's close-ups and Fagan's close-ups switch back and forth. Bill picked up the hammer and hit Fagan. In the picture, Fagan's body smoothly superimposed into Nancy's body, Next picture jumps to Bill's flustered expression. Through illusion and reverie, the audience can understand Bill's psychological changes at that

time, which makes the characters fuller and the story more dramatic.

#### *G. Sound and painting montage*

Sound and painting montage is generally divided into two forms: the unity of sound and painting and the contraposition of sound and painting. The unity of sound and painting is also called synchronization of sound and painting. Sound and sound body in the picture appear and disappear at the same time. That is to say, the image in the picture coincides with the sound it emits.

In 1928, Soviet film master Eisenstein and others published the statement "The Future of Sound Film", advocating the use of "sound as an independent factor from visual image", emphasizing that sound and visual cannot be synchronized. So there is a sound-picture counterpoint. Sound-picture counterpoint is also called separation of voice and painting, which means that sound and picture are not synchronized and unified. It refers to the expression of different aspects of sound and picture at the same time from a specific creative purpose. The relationship between the two forms a "counterpoint" so as to express the content and theme of film and television more profoundly.

In the scene Bill killed Nancy, the separation of sound and painting in the sound- picture montage was used. Bill picked up the hammer and hit Nancy. The dog was scared and ran to the door. He scratched the door with his claws and tried to escape from the room. The voice is not consistent with the picture. The emphasis of voice expression is on the sound of a murderous weapon hitting Nancy's head, rather than the sound of a dog scratching the door and biting the door. Using the separation of sound and picture to expand the visual space skillfully, the audience can believe the "real" space atmosphere created by the film, which enhances the credibility and tension.

#### *H. Contrast montage*

Contrast montage is similar to the contrastive description in literature, that is, through the strong contrast of picture content (such as poverty and wealth, bitterness and happiness, life and death, nobility and inferiority, victory and failure) or form (such as shot size, color warmth, voice strength, movement and silence), it produces conflicting effects, in order to express the creator's meaning or strengthen the content and thought expressed.

At the beginning of the film, in the orphanage dining room, the table only has a bowl of sparse soup and a piece of bread. The orphans eat carefully and dare not waste a grain of rice. The next scene is the church administrators eating, the table is full of delicious dishes, big fish and meat piled up like mountains, deans

and officials open their mouths, eating full of oil. By contrast montage has achieved a strong dramatic effect, forming a clear contrast, the life of orphans is like in hell and the life of church administrators is like in heaven. The exploitation of orphans by the Church is clear at a glance and reinforces the theme.

#### *I. Cross montage*

Cross montage, also known as alternating montage, splices two or more plot clues occurring in different regions at the same time rapidly and frequently. The development of one clue often affects the other. Each clue is interdependent and finally converges. This editing technique can easily cause suspense, create a tense and intense atmosphere, and enhance the sharpness of contradictions and conflicts. It is a powerful way to grasp the audience's emotions. Thrillers, horror movies and war movies often use this method to create chase and suspense.

Most of the films are continuous editions, which are based on the sequence of time, and only a few use cross-cutting. There are three clues in the film: one clue is that Oliver was stolen by the thieves and abetted Oliver to steal; the other clue is that old gentleman Robert Browne tried to find Oliver; another clue is that a mysterious man named Menckens found Fagan and paid him to watch Oliver and kill him if necessary to prevent Oliver from meeting his grandfather. Three clues are interleaved and edited and they develop independently and interact with each other. The plot is full of suspense and ups and downs. The audience was riding a roller coaster under the control of three clues, and was worried about Oliver's fate. Eventually Oliver was reunited with his grandfather, and the bad guys were punished. The audience's hanging heart was lowered. The use of this technique creates a strong sense of suspense and strengthens the dramatic nature of contradictions and conflicts.

#### **IV. CONCLUSION**

David Lean is a world-class film master of technology and art. He is a heritage and an innovator. In the application of montage, summed up the achievements of the predecessors for their own use, but also dare to break through innovation and enrich the artistic and technical methods of film. This is why the film can last forever. We study masters, learn from the experience of predecessors, study and understand, and then innovate, only stand on the shoulders of giants to see higher and go further.

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# Discussion on the Application of Chinese National Cultural Elements in the Design of Animation Original Painting

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## ABSTRACT

Chinese national culture has the genetic role in animation creation and design. It is the cultural root of artistic creation. It is because of its existence in many excellent works that it makes the work more alive. This article takes the current situation of animation creation in China as a starting point, and analyzes the current situation of national culture and examples of successful use of national cultural elements in the original animation, to find the place and connotation of national culture to enhance the creation. From face to point, from shallow to deep, national cultural elements are organically integrated into the design of modern animation original paintings, forming a trinity of inheritance, development, and innovation, and serving for the creation of fine art products with the spirit of the times.

*Keywords: national culture and elements, animation original painting, design, application innovation*

## I. INTRODUCTION

With the rapid development of China's society, many foreign animations are also constantly pouring into the Chinese market. The emergence of a large number of animations has a certain impact on the value orientation and aesthetics of Chinese, and it has a great impact on China's traditional animation industry.

In the creation of the animation original painting, it is necessary to inherit and carry forward China's excellent traditional culture, so that it can fully demonstrate its strong vitality. Due to the interference of various factors, it has become a confusion in animation creation in recent years. From macro aspects, it is a problem on the level of cultural aggression, which is related to where Chinese roots are. This problem has already been occupied by the collapse of western culture, so as a young student, it is difficult to find the root of Chinese culture. If there is no cultural confidence, the root of culture would come from nowhere.

Now, to enhance the self-confidence of Chinese people in Chinese animation, it is a must to trace the roots and find the support point of cultural self-confidence, in order to lay a solid foundation for the development of China's animation industry. From the micro aspects, it is also an indispensable creative method for enriching works. The five-thousand-year history of civilization is the only country in the world that has no cultural dysfunction. Chinese writings have been passed down for thousands of years. Chinese

history can be changed. However, the inheritance of culture has not been cut, and there are a lot of cultural elements in it, which will benefit a lot from any cultural style. Only the national is the international, otherwise there will be no Leonardo, Michelangelo ... Monet, Van Gogh, Picasso, even Disney, Pixar ... of course, including Japanese contemporary animation and so on. However, for unknown reasons, Chinese artists have lost the roots of national culture, resulting in the products that are supposed to be strong culture, have lagged behind the history and culture and the West that cannot be matched.

Chinese national culture and its elements are not optional in the creation of the animation original painting, but cultural self-confidence supports the spiritual pillar. It is also the only way to become a strong animation country.

## II. DEVELOPMENT STATUS OF ANIMATION IN CHINA

### A. *The tree without roots*

In recent years, the overall development of animation in China has been relatively slow. The increasing influx of foreign animations has affected the value orientation and aesthetic consciousness of young people in China to a certain extent, so that the spiritual needs of young people have been subtly changed invisible. Not only that, but more seriously, their works and ideas have become intangible standards rooted in the creation and appreciation of Chinese artists and

audiences. Once they encounter problems, they will find answers in Western and Japanese animation, making people lose even their ability to judge.

There are many factors that cause this situation, but China works abandoning the national cultural tradition and over-imitation of "imported goods" are important reasons for it, making the creation be the water without source and the tree without roots. "Making the ancients serve the present, and making the foreign serve the Chinese." This is a philosophical idea of "use" proposed by a great man. The subject for whom is used is very clear, that is, today, China. As for how to "use", it is not copying, but absorbing reasonable factors, drawing on successful experience, and making people more plump to form the artistic personality. It is not to let "foreign" and "ancient" take place in today's China, but to serve today's China.

Now Chinese artist creation, Miyazaki Hayao and Michihiko Suwa are their main topics when talking about animation. It is undeniable that they have indeed achieved great success. However, this is by no means a reason for imitation and plagiarism. It is necessary to study why they can be successful, what are the factors of their success, what can be learned from them, and what can be taken as references? The simplest reason is that without the accumulation and elements of Yamato's national culture, there would be no such success for them. Their roots are in Japan. Only when they extend upward on their fertile soil, they grow into towering trees. It is a pity that no one pays attention to these problems. People just want to take them, find a shortcut to cut the way. Unconsciously they lose themselves, and lose the cultural soil on which they live. This is not part of the Western conspiracy. There is no evidence to comment on. However, it can be known that this phenomenon is of no benefit to the development of Chinese culture and art, especially the development of the animation field. No creations can an artist make when he has lost himself. Just like animals in nature, there is no evolutionary function, and the original function is lost. Their results can only be eliminated. the law of natural selection is the same in all things, including Chinese animation art.

Cultural aggression is the essence of all aggression. The wealth can be recreated when being taken away, but when the root of culture is cut off. what else does the country have! This is a big issue worthy of the attention of all artists. It can be said that quite a few groups and individuals have taken the path of "self-abiding martial arts" in the development of China's modern animation industry. There are conditions of substituting "foreign" for "Chinese" and even using "foreign" to extinguish "Chinese". Of course, there are some people who graft and transplant the foreign culture, but unfortunately they have not found the cultural and ecological law (because the most basic of

this ecology is cultural soil), and become a alternative laboratory specimens that cannot survive.

The development of Chinese animation lacks the roots of Chinese national culture and fails to reasonably absorb the core of foreign animation art, resulting in unacceptable or even premature death, which has formed a lagging situation in the animation industry today. In recent years, very few artists have followed the laws of artistic creation and made some attempts to change the "foreign" to "Chinese" and work hard on the "root" of national culture, and have made some achievements. Although it can't be compared with the glorious period, the creation of some works still makes people see some hope. It is a pity that there are too few in the mighty anime river, which can only be regarded as a few waves in the animation river.

### *B. Personnel structure*

People in China's animation industry generally have low cultural and artistic qualities because they only view it as technology, and do not sublime to the ideological and artistic level. It's just a one-sided pursuit of immediate interests, following the trend and following the trend at the expense of everything, and there is no basic cultural accumulation. Therefore, in the creation of animation, the selected themes are relatively narrow, and the refined themes are also superficial, plus the overall level of production is not satisfactory, and the product is not competitive. The reason for China's backwardness is simply the loss of cultural self-confidence. The cultural heritage of China for thousands of years, the essence left behind is like the rivers and the sea. If summed up in classics, *The Classic of Mountains and Seas*, *Zhou Yi*, *Tao Teh King ... Hundred Schools of Thought ... The Songs of Chu*, poetry in the Han Dynasty, poetry of the Tang Dynasty, *Song Poems*, *Yuan opera ... poetic dramas and novels in the Ming and Qing Dynasties* conveyed not only a certain cultural style, but also a deep spirit. These are Chinese most precious cultural self-confidence supports. It is a pity that the creators have not been able to cultivate in such fertile soil, but have spared no effort to plant forest trees in an exotic bonsai world. The basic reason of this phenomenon is the lack of education. These employees have no foundation for such education from growth to entry, and have formed a status quo with generally low cultural and artistic qualities. This problem is not the problem of a person, but a problem that society needs to address and solve.

### *C. Misunderstanding of creation*

There is a simple misunderstanding in China, that is, animation is a patent for children. From creation to production, the works are designed to cater to the needs of younger children. This has led to the narrow theme of animation creation in China, and the lack of high-level ideas. Good animation works can be suitable for

both young and old, and enjoy both elegance and vulgarity. For children, not just children, the classic works such as "Son Gokū Havoc in Heaven" have fascinated many adults. Many of these examples are no longer listed one by one. Animation works must go out of this misunderstanding before they can usher in the spring of creation.

### **III. THE CORE VALUE OF ANIMATION ORIGINAL PAINTING CREATION AND DESIGN**

#### *A. Creation of animation original painting*

From a single perspective on the creation of animation original painting, the design of Chinese original paintings can reasonably apply the elements of Chinese national culture to the creation of original paintings, infiltrate the fragrance of Chinese national culture, and achieve the purpose of "ancient for the present", which is equal to half the success. In the five thousand years of civilization history in China, the accumulation of culture is beyond imagination, and it can be said to be everywhere. Drawing inspiration and nutrition from such a treasure trove is rare in the world, and it is truly unique for Chinese creators. If the creators combine the creative ideas that are in line with the times, change the inherent immutable state, and open the brain hole to expand the space of association and imagination, this would be equivalent to the other half of the success. The addition of two semicircles is a complete circle.

When the original painters in foreign countries choose materials, they often like to intercept the elements on the surface. Seriously speaking, this can only be regarded as a symbolic creation. Some people try to exaggerate this effect. This is different from what the creators emphasized to draw nutrients from the deep accumulation of national culture. It can't get the essence. From concept to concept, it is the transmission and expression of the surface. This not only misinterprets the original cultural core, but also breaks down the stability and rich connotation of traditional cultural elements. This is very similar to European-style Chinese food or American-style Chinese food. It can't even make color flavors, let alone "cooking" state and artistic soul.

Animation creation deviates from the real situation and life. It is simple and rude to directly use the so-called national elements to create conjectures. It must be said that it is a castration of national culture. If local artists can rise up, take on the role of renaissance, clean the source, reasonably "mine", and effectively use Chinese extensive and profound cultural resources, the Chinese national cultural elements will definitely shine in the animation field.

#### *B. The status of original painting design in animation*

The design of the original painting is the core link of the animation creation, and it is also the basis for the action design of the characters in the animation. At the same time, when writing animation programs, it must refer to the original script. The original painting is a basic design basis for animation, and has a fundamental meaning for the character's movement, shape and speed. The positive effect of a good original painting on the development of the animation industry is self-evident. The position of the original painting in the animation production cannot be replaced. There is no animation without the original painting. It is the focus of animation in every link and the decisive factor for animation success.

If the original figure is unsuccessful, there can be no success in the animation work.

Therefore, the original painter is the core character of the entire animation work. The state of his performance determines the works he presents. What is throughout the entire animation design is the original painter's performance ability and technical level in the creative process. Whether it is possible to smoothly tell the story and complete the characterization of the character through the character's behavior and body language, the display of the character's inner activity is the most important link, and this link depends on the animation's mastery and grasp of the original character.

Many excellent animation works can leave a very deep impression on people's minds. More of them are the original painting masters' unremitting pursuit of artistic standards when portraying characters. Through the expressive power of the original painting, the characters created by them have been given strong vitality. To grasp this hard core in animation production and creation and production, it will leave the audience with an unforgettable animated character image, giving the audience a strong artistic appeal. The continuous development of the animation industry not only brings opportunities for animation practitioners, but also provides a broader stage for original painting creators.

Therefore, it is a must to grasp the two ends, of which one is the creation and selection of the original source animation, and the second is the re-creation and production of the production link. On the basis of combining the two organically and exerting their respective advantages, they work together to tell good animation stories, create more distinctive animated characters, and leave a lively artistic image. This is what animation should be.

#### **IV. APPLICATION TYPES OF CHINESE NATIONAL CULTURE IN THE DESIGN OF ANIMATION ORIGINAL PAINTING**

##### *A. Chinese stories*

Chinese culture has a history of 5,000 years of historical development and accumulation. In the long river of history, many valuable stories and characters have been born, which have been handed down from generation to generation. It is a treasure trove of animation creation.

*1) Composition of Chinese stories:* The first is the works in the literary treasure trove, such as the masterpieces of various periods, such as "The Classic of Mountains and Seas" and many historical masterpieces, etc. Of course, there are quite a few of them from folk, and finally processed by the writers to form classic literary works, such as "Journey to the West", "Strange Stories from a Chinese Studio" and so on.

The second is from pure folk including textual and verbal narration, such as "Chinese Classics & Culture" and "In Search of the Supernatural", etc., which are collected and sorted out.

The third is the stories formed from real people in life, including heroes, models, various celebrities and even ordinary people. Such stories are often dominated by characters, such as Yue Fei, Wen Tianxiang, Qi Jiguang, etc., as well as cultural celebrities Qu Yuan, Li Bai, Su Dongpo, etc. There are also some historical events, such as the Sino-Japanese War of 1894-1895, the July 7th Incident and so on.

Many of the materials in contemporary works are directly taken from real life, and have the characteristics of freshness and sense of time. For example, a large number of small animations depicting Wuhan's fight against the "novel coronavirus" epidemic, which has been circulated on the Internet, not only received everyone's approval, but also played a very encouraging role in defeating the epidemic. This kind of Chinese storytelling is experienced by everyone, and it is easy to resonate.

*2) The public foundation of the Chinese stories:* Most of the Chinese stories can be widely circulated because they embody China's traditional virtue and aesthetic orientation, and play a subtle educational role in life. In the animation creation of contemporary China, many works are re-created with Chinese stories, which has achieved great success and has had a greater impact on society.

"Monkey King: HERO IS BACK", released in 2015, has been loved by audiences from all levels. The film mainly incorporates the stories in China's famous literary book "Journey to the West". Such Chinese

stories have laid a solid audience base for the film. Because "Journey to the West" is a well-known Chinese story, it is a cultural mark of the growth of generations.

Integrating Chinese stories into the creation of animation can enable the creation and design of animation to have a solid mass foundation. Revolving around the development of Chinese stories, it is easy to maintain the integrity of the overall structure of the animation and a reasonable development context when imaginatively describing the animated characters. The use of Chinese stories as scripts in the animation provides a favorable background for animation creation, and the artists can follow the rules when describing the details in the animation.

*3) The creative space of Chinese stories:* The creation of Chinese stories has a certain theme and is subject to certain restrictions. Sun Wukong cannot be written as a panda in Kung Fu Panda. However, under the premise of wide recognition, as long as it does not exceed the recognition range of the audience, any processing and creation can be successful. It can be said that the space is huge.

In the process of creating the animation original painting, it is necessary to learn to tell a good Chinese story, correct the relationship between inheritance and innovation, constantly improve the richness of the animation content and the novelty of the technique, form the personality created by the artist, and enhance the public's awareness of Chinese animation to promote the development of China's animation industry.

##### *B. Utilization of national cultural elements*

*1) Application of facial makeup art:* The integration of Chinese ethnic elements in the development of animation is not only reflected in the content of the story, but also the use of character images. This use can effectively enhance the image of the characters in the animation and enhance people's recognition of the work. When designing animated characters, the flexible use of paper-cutting, facial makeup and other arts can enhance the recognition of the character's image.

The art of facial makeup is a reflection of the essence of traditional culture. Applying facial makeup to the shape of the animated original painting characters can enhance the richness of the animated characters and narrow the relationship between the audience. For example, in the animation "Nezha Conquers the Dragon King", most of the characters in the animation use facial makeup elements, which greatly enhances the attractiveness of the work. The villain "Hundun" in the animation used the elements of facial makeup when designing the shape of the character, making the image of the villain full and leaving an unforgettable impression on the audience.

2) *Reasonable use of martial arts:* When designing the movements of animated characters, the development of movements is an important part of the whole plot. Designing reasonable movements improves the enjoyment of animations and brings a greater visual impact to the audience.

In China's animation original painting design, there are many works that incorporate the action of Chinese martial arts, making the fight in the animation much clearer and smoother, and greatly improving the appreciation of the work. In "Monkey King: HERO IS BACK", the development of the animation plot has more fighting scenes, and most of the movements in the design of these scenes are from Chinese martial arts. Martial arts is an integral part of Chinese traditional culture. When designing the movements of the characters in the works, it has a unique advantage. Applying it reasonably to the design of the character's movements will effectively increase the animation visibility.

3) *The use of ancient architecture in designing scenes:* In the design of animation, complete animation needs to be supported by scenes, and scene design has a pivotal position and role in animation creation. The scene design of animation is not only set against the background of the animation, but also creates a good visual situation for the audience, effectively highlights the plot of the characters in the animation. It is of great significance to deepen the theme of the work and enhance the taste of the work.

At present, China's animation creators have incorporated a large number of ancient architectural elements into the design of the scene. The use of ancient buildings in China's animation has made it possible to display its unique oriental charm. For example, in the animation "Little Door Gods", there are more such scenes, which makes the town have the mysterious color of the east, and it has been unanimously praised. Also at the end of the movie "Monkey King: HERO IS BACK", it shows the ancient "Xuankong Temple" building in China. The overall drawing has a relatively large degree of recognition, which gives the audience a sense of intimacy and makes the visual sense of the animation achieve the bursting effect.

4) *Integration of folk customs and ancient landscapes:* As in the film above, in the "beating Monster Nian" scene at the end, the unique "Spring Festival" elements of China are incorporated to cater to the psychological needs of the Chinese audience and to enhance the viewing effect. Similarly, in the animation "Wind Spell", the overall scene design is based on the landscape of China with ancient styles, which is close

to the aesthetic needs of Chinese audiences, and makes the animation more realistic and time-sensitive.

## **V. THE SPECIFIC APPLICATION OF CHINESE NATIONAL CULTURAL ELEMENTS IN THE DESIGN OF ANIMATION ORIGINAL PAINTING IN CHINA AND FOREIGN COUNTRIES**

### *A. Chinese national cultural elements in Chinese animation*

Chinese animation creation has a history of more than 80 years. Since the beginning of the industry, it has been closely integrated with national cultural elements, and a large number of outstanding works have been born in China and foreign countries. Many animation creations use various national cultural elements such as shadow puppets, paper-cuts, New Year pictures, and calligraphy, highlighting China's unique animation image and expression techniques. In the development of the animation industry, without incorporating the outstanding traditional cultural elements of the nation, it is difficult to have success of the predecessors. Today's animation industry needs to integrate originality with a rich national culture. The national is the international, so that Chinese animation film creation has an influence.

There were two climaxes of animation art creation in the 1960s and 1980s. During these periods, the animation works have a strong ideological and artistic nature, and have the characteristics of China's national culture. These works have entered the market one after another and won many international awards. With the development of Chinese animation, they have also been gradually recognized by the world. The reason why Chinese animation has been able to achieve such great success in these two periods is because it has absorbed the essence of traditional Chinese culture.

In the cartoon "Havoc in Heaven" produced in the 1960s, whether in the modeling of characters or in the creation of music, the elements of Chinese Peking Opera are merged and processed, and the creative material for the animation comes from Chinese classic literature. Not only that, it also incorporates a variety of rich artistic elements such as Chinese door paintings, temple arts and Dunhuang murals into the film, so that the animation protagonist Sun Wukong's image penetrates into the hearts of the people and shows a distinctive national style.

Of course, it cannot exclude the reason for reasonably absorbing the success of foreign animation creation, making it play a role in the promotion of Chinese works. For example, "Princess Iron Fan" created by the Wan Brothers is the first long animation in China. In this animation, the design of "Sun Wukong" incorporates the action characteristics of

"Mickey Mouse". Due to the proper application, it also makes the work more colorful.

#### *B. Chinese national elements in the creation of foreign animation original paintings*

With the continuous development of China's comprehensive strength, Chinese traditional culture is also increasingly loved by people around the world. When the West is exploring the way out of modernization, it has set its sights on China.

The American Disney Company once changed Chinese traditional folk story "Mulan Joins the Army" into a new version of the animated film "Mulan". The cartoon "Kung Fu Panda" created by DreamWorks in 2008 is a typical combination of Chinese and Western culture. Westerners learn nutrition from China's huge treasure trove of traditional culture and realize the successful combination of the two cultures, which is a good reminder for Chinese people.

In the animation production of "Mulan", more of the Chinese-inspired images are used. In the creation, some techniques of Chinese painting are borrowed, and the virtual and the real, and traditional Chinese realistic painting and Chinese ink painting are combined. Combining the virtual painting method with the defocusing of the lens, it effectively avoids the contradiction that the drawing of ink animation is not easy to integrate with the three-dimensional animation realism, and renders the artistic conception expressed by animation, so as to coordinate and balance between realism and freehand. In the background architecture and character modeling of "Mulan", the rounded brushstrokes of Chinese painting are used in many details to create shapes, such as smoke line drawing, etc., which makes the whole film full of strong Chinese style.

When animation creation is combined with profound Chinese cultural connotation, the essential meaning of animation can be displayed to the maximum extent, and its development in the market has higher value.

## **VI. CONCLUSION**

Telling Chinese stories well and elevating the elements of Chinese national culture to the necessary height during the animation design process are not only the development needs of the times, but also the development needs of animation art itself. Focusing on the organic integration of Chinese national cultural elements in the design and creation of animation is an inevitable historical development. Continuously improving the ability of China's animation creation to use national cultural elements is an important foundation for the sustainable development of China's animation industry. The above goals are for Chinese

animation products to have a certain visual impact and competitiveness.

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# Real Vision Construction and Reading Experience Visual-Reading Conceptual Photography

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## ABSTRACT

**This article begins with the construction and meaning of conceptual photography, analyzes its aesthetic attitude, and proposes that the reading experience of conceptual photography works through expression of meaning and how to embody its spiritual connotation in the creative process, and "watch" the conceptual photography works become the act of interpreting a kind of figurative object, which makes the aesthetic experience of photography works fully realized.**

*Keywords: reading, aesthetic standards, field of vision, conceptual photography, experience, vision construction, transcendence*

## I. INTRODUCTION

"Whoever wants to think must ask questions. ... This is the reason why all understanding always goes beyond simply rethinking of the opinions of someone else. Because asking questions is to open up various possibilities of meaning, so that something meaningful is incorporated into one's own opinions", said by Gadamer.

Conceptual photography appeared in the mid-1990s. The concept and expression method of such works are novel. It breaks through the original restrictions and forms a huge cultural gap and aesthetic gap with the mainstream photography model. It is expressed as a new art style independent of report photography and record photography. As a new expression method and concept carrier of art, it greatly enriches individual's daily visual experience, and this picture art based on photography once again broadens the field of photography, further activates photographer's imagination and expressiveness, and more intuitively conveys people's perception. In the world of conceptual photography work, photos are no longer simply records of history, moments, horizons, and emotions, but have become carriers of the relationship between the artist's subjective consciousness and objective objects. The objective object can be not only the environment, space or building, but also the made-up image.

Conceptual photography has changed the identity of pictorial symbol. From its previous pretending to be available to current pretending to be not available, "the former implies a theology of truth and secret, and the latter begins an era of simulation", said by Jean Baudrillard.

Conceptual photography in the true sense does not mean expressing a very complete concept through photography. The meaning of conceptual photography lies in a certain concept conveyed through photography. It is an exploration process that has got rid of the shallow unintentional entanglement. It tries to show the analysis on the state of human existence by the medium of photography and raises some interesting topics, triggering more and deeper thinking. Therefore, conceptual photography often does not give an answer, but have a variety of possible directions for the audience to understand. It is very difficult to completely and accurately express a concept by photography no matter via what kind of medium. The interest in concept expression is in the process of continuous improvement and discussion, rather than relying on one or several media to convey it clearly. The involvement of photography in conceptual art also requires more media to make a comprehensive interpretation.

## II. THE VISION CONSTRUCTION OF CONCEPTUAL PHOTOGRAPHY

"Simulation does not conceal the truth, but truth covers the place where there is no truth. Simulation is true". This sentence in the "Bible · Ecclesiastes" just illustrates the meaning of being visually true.

How to construct and control vision is a core issue of contemporary visual culture research and design research. After the emergence of photography, its influence on traditional formative art is most mostly reflected in that it has changed the visual relationship between formative art and the real world. Previously, painting and sculpture both regarded the true reflection of the world as the basic goal. The emergence of

photography should be the end of this goal. Painting and sculpture begin to look for opportunities and growth points in terms of subjects, style, and technical means. When the era of picture reading comes and visual culture becomes a mainstream form of contemporary culture and constantly affects people, we can't help but pay attention to some important issues in the new cultural phenomenon.

Photography is an image capture, but can also be an emotional record. Unlike pure documentary photography, conceptual photography emphasizes more ideological concepts, and photography is endowed with preconceived conceptual connotations and then used to create an artistic dreamland. Conceptual photography is actually closer to conceptual art. It can be said to be the way of expression of conceptual art by photography. In this way, conceptual photography deviates from traditional art photography in terms of understanding, which invalidates the standards of traditional art photography, or liberates photography art from the single standard of traditional art photography. The daily way of photography makes a large number of non-photography professional visual artists try photography, and implants the art experience of other professions into the art of photography, making photography showing a new appearance. Conceptual photography has developed a new space for photographic art because of its deviation from traditional artistic photography. The potential determinants of experimental art are brand-new living experience and life experience. Many artists have made continuous efforts in the development of the photography method itself, integrated different visual experiences in conceptual photography, making conceptual photography more experimental and provides photography with many new possibilities to reveal contemporary life.

Contemporary human's visual experience and reading behavior are gradually transforming from reading printed text to interpreting visual images. "In addition to traditional visual art styles such as painting, sculpture, architecture, handicrafts, drama, and dance, mass media such as photography, film, and television have penetrated into people's daily life, and human experience becomes more visual and concrete than ever before. The popularity of multimedia computer networks has made this visual experience ubiquitous". This has led to major changes in reading objects, reading methods, reading nature, reading psychology and functional value. "Viewing" is no longer a simple act. "Vision" is no longer the general meaning of "seeing" and "reading", but refers specifically to interpreting a certain kind of concrete object. Visual aesthetics is often an insight of "seeing the essence through phenomena". The two elements that enable the process of aesthetic experience are: the cultural resources that can stimulate this experience and the psychological quality that can be deeply experienced.

### **III. READING EXPERIENCE OF CONCEPTUAL PHOTOGRAPHY**

Traditional reading behavior itself is a unique cultural interest and feeling. "What I can do is to transform my ignorance into reality", Roland Barthes said. As Mr. Miao Xiaochun said, "I am taking pictures in the form of painting. When I changed photography, I also preserved the characteristics of photography: all the details are real."

If something is not only experienced, but its experience existence also acquires a characteristic that makes itself continue to exist, this thing belongs to experience. What becomes an experience in this way completely acquires a new state of existence in artistic expression. [1] When facing a conceptual photography work, how should we understand and experience it, and what attitude should we take to control the judgment on it?

We know that in visual arts, all expressions of world experience are conveyed by language. "Reading itself is already an interpretation of what it refers to". The expression of meaning is first and foremost a display of visual language. Any rational interpretation that helps others to understand must have the characteristics of language. "Understanding must be regarded as a part of the event of meaning. It is precisely in understanding that the meaning of all statements, including the meaning of artistic statements and the meaning of all other circulating statements, can be formed and completed". Gadamer believes that the work of art circulated from the past and strange worlds to the world today not only is a kind of aesthetic appreciation object that ponders the ancient feelings and expresses the content expressed at the time, but is also to express a kind of thought to us today.

Everything that can be called experience is built in memory. ... But on the other hand, there is also an opposition between life and concept in the concept of experience. Experience has a remarkable direct nature of all intentions free from its meaning. All experienced things are self-experiences, and together constitute the meaning of the experience. Namely, all the experienced things belong to the unity of the self, and therefore contain an irreplaceable association with the whole life. In this regard, what is experienced is not formed by what it transmits and determines as its meaning.

Reading conceptual photography works is essentially a completion process. Traditional reading of photography is a reading behavior with full independence and wide freedom: what to read, how to read, when to read, where to read, the reading speed and perspective, degree of acceptance, acceptance effect and so on differ from person to person, so they present distinctive independence and individual characteristics in every link of the reading process. "It

is reading, not reproduction, that is the true way of experiencing the artwork itself, and this way of experience defines the art work as an artwork. In fact, reading is exactly the way everything goes with photography art. "In the reading of conceptual photography, people can have their own perspective and focus when they understand an idea and look at an image. The cornerstones of cultural meaning and functional value of traditional reading are the free creativity of reading and the full imagination in the process of reading. With imagination, the philosophy, thoughts, principles, theorems and so on of the work can be understood by readers through life verification; with imagination, the meaning of the work can be generated and realized, and the value can be reflected.

Just as a work of art that is such an experience is a self-contained world, conceptual photography "as an aesthetic experience of experience also throws away all connections with reality. It seems that the definitive property of art work lies in becoming an aesthetic experience, but that is to say, the power of art work makes the experienter get rid of his life connection at once, and at the same time returns him to its whole existence. There is a fullness of meaning in the experience of art. This fullness of meaning does not only belong to this particular content or object, but more represents the whole meaning of life." [1] An aesthetic experience always contains an experience of an infinite whole. It is precisely because the aesthetic experience does not form a unity of an open experience process, together with other experiences, but directly express the whole, that the meaning of this experience becomes an infinite meaning.

Nietzsche said, "for deep-minded people, all experiences last for a long time". He means that all experiences are not quickly forgotten, understanding of them is a long process, and their real existence and meaning is exactly in this process, not just in the originally experienced content. In conceptual photography, what the aesthetic experience focuses on should be real work that what it leaves aside is the non-aesthetic elements contained in the work: purpose, function, and content meaning. These elements may be quite important in terms of adapting the work to its world and thus prescribing the entire rich meaning originally unique to the work, but the artistic nature of the work must be distinguished from all these elements.

In addition, the reading of photography is still an event that brings the content of reading into expression. Photography work and the acceptance of it in reading represent a maximum degree of freedom and flexibility. The way in which photographs exist is something unique and incomparable. When they are understood and read, they are so purely spiritual that they are as if they are being stated to us now. So the ability to read is like a secret art, and even like a magic that dispels and

attracts us. In the reading process, time and space seem to be abandoned.

Understanding firstly means understanding a thing, and secondly means identifying and understanding the opinions of others. Gadamer believes, "whoever has an aesthetic sense will know the difference between beautiful and ugly, good quality and bad quality; whoever has a historical sense will know what is possible and what is impossible for an era, and have the feeling of difference between the past and the present". Everyone's reading and understanding of an artwork is saturated with his own personal experience. Therefore, understanding what the photographic work tells us is a self-experience. However, as an experienter of reliable things, as a familiarity that contains surprises, artistic experience is an experience in the true sense, but must constantly re-master the task contained in the experience, integrating this experience into the whole positioning of people's self-understanding of the world and themselves. The meaning expressed by a work of art is by no means only equivalent to the meaning that the artist himself wants to express when creating the work. The meaning of artistic language in the work is multiple. The difference between artistic language and general concept right lies in this inexhaustible implication. Gadamer believes that the language of art means overload of meaning expressed in the work itself. Gadamer discovers, "what kind of in-law relationship exists between the general experience structure and the way of aesthetic existence.

Aesthetic experience is not only an experience among various other experiences, but also reflects the essence of experience itself. Just as this kind of work of art is a self-contained world, aesthetic experience is an experience far from all things related to reality. The work of art seems to be stipulated as an aesthetic experience. That is to say, the power of the work of art suddenly detaches the aesthetic experienter from the snare of life and returns to his whole existence. There is a fullness of meaning in the experience of art. This meaning belongs not only to this particular content or object, but also to the whole meaning of life. An aesthetic experience always contains experience of an infinite whole. Just because this experience is not combined with other experiences, creating an open stream of experience, but immediately reproduces the whole, the meaning of this experience is infinite".

#### **IV. CONCLUSION**

The advent of the era of visual culture has had a profound impact on the psychological mechanism, behavior, nature and functional value of human reading. Traditional reading behavior itself is a unique cultural interest and feeling, and the more important issue reflected by the evolution of reading behavior is the change in the book's media form and the nature of

connotation expressed by it. Human reading behavior is gradually transformed from reading printed text to reading visual text. With the enrichment and changes of human reading objects, contemporary human's visual experience and reading behavior are gradually turning from reading printed text to interpreting visual images. The "viewing" of conceptual photography is no longer a simple act, and is no longer a "seeing" and "reading" in the general sense, but specifically refer to the interpretation of a specific object, and its visual aesthetics has become a kind of sight "seeing essence through phenomena", making the aesthetic experience process of conceptual photography itself fully realized.

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# Application of 3D Design Software in Graphic Design

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## ABSTRACT

The development of graphic design is inseparable from two important factors: the first is the development of digital technology, resulting in diversified design techniques and communication methods; the second is the changes of aesthetic taste of graphic design viewers. If the development of digital technology is the material basis for the development of graphic design, then the changes in the viewers' aesthetic taste are the spiritual power of its development, and the two complement each other. The vigorous development of 3D design software and its more and more powerful functions have led many graphic designers to apply it in design. This can not only improve the designer's work efficiency, but also greatly enrich the expression of visual language, so that the viewers can get an immersive feeling. In this way, it can improve the brand recognition and serve a good brand promotion purpose.

*Keywords: 3D software, graphic design, application technology*

## I. INTRODUCTION

Graphic design is to pass relevant visual information content to viewers and serve a specific purpose of communication. Graphic design is a design for people to see, it is a design for information. It includes: the design of newspapers, magazines, posters, books and other printed materials; the visual design of communication media such as movies, TV, and electronic billboards; the design of corporate brand recognition systems; the design of product packaging, etc. These are all for the purpose of improving recognition, establishing a brand image and building consumer awareness.

Throughout the ages, humans have never stopped exploring the display of three-dimensional effects on the print media. With the continuous development of 3D design software, the operation is more and more convenient, and the effect is more real. It can express the real effects and super-sensory experience that can not be achieved by two-dimensional design software. In recent years, more and more designers have applied 3D design software to visual communication design, which has brought viewers an excellent visual experience, left a deep impression, and established a high degree of brand recognition, serving a very good publicity purpose. 3D design software can also help designers to complete designs more efficiently and intuitively, such as product packaging design and VIS (Visual Identity System) design. This helps the brand to make reasonable decisions more intuitively, efficiently and accurately, reduce the risk of decision-making, reduce the communication costs of decision makers and

designers, and achieve the common goal of seeking common ground while reserving differences.

The following will discuss the application of 3D design software in graphic design from three areas:

## II. THE APPLICATION OF 3D DESIGN SOFTWARE IN VIS (VISUAL IDENTITY SYSTEM) DESIGN

The basic elements of visual identity system VIS (Visual Identity System) mainly include: company name, company logo, standard characters, standard colors, symbol patterns, spoken language, marketing report, etc.; application content mainly includes: office supplies, production equipment, building environment, product packaging, advertising media, transportation, uniforms, flags, signboards, signage, windows, displays, etc.

It can be seen from the content of the application of the VIS that it includes not only applications in the plane, such as flags, signboards, signs, etc., but also applications in three-dimensional objects, such as: office supplies, transportation, uniforms, etc. The traditional method of pasting 2D graphics onto 3D objects is to find suitable image materials for 3D objects, and use 2D software to paste information such as corporate logos onto the objects. This method can meet the basic design requirements, but since the 3D objects are only the image materials searched through the Internet, it takes a lot of time to find the appropriate picture, and it may not necessarily meet the design requirements, which does not well represent the real effect of the 3D objects and the placed environment.

With the continuous improvement of design requirements, designers have been unable to be satisfied with the traditional design methods. Adobe Dimensions can well meet the needs of designers to map on 3D objects. Adobe Dimensions is a 3D drawing software developed by Adobe and matched with Photoshop and Illustrator. It does not require people to be proficient in 3D. As long as they master the 2D drawing mode, they can complete the 3D stereo image production with the assistance of Adobe Dimensions. Adobe Dimensions comes with commonly used 3D models, materials, background images and lighting. It does not require designers to master complicated 3D design skills to quickly complete modeling, lighting adjustment, material replacement and mapping. After completion, they can also directly export the PSD format file in layers to facilitate designers to make further adjustments in Photoshop. Photoshop and Illustrator are the most popular image and graphics software in the field of graphic design. They are produced by Adobe together with Adobe Dimensions, so as to ensure the highest compatibility between the software and reduce errors during the operation.

### **III. APPLICATION OF 3D DESIGN SOFTWARE IN PACKAGING DESIGN**

Packaging design is a systematic project, which needs to find the most suitable balance between science and art. The packaging design should serve: the first is to improve the recognition, establish the brand image and establish consumer awareness; the second is that the structure and material design need to be reasonable to facilitate production and transportation; the third is that it can protect the product. Packaging design includes: packaging styling design, packaging structure design, and packaging pattern design.

#### *A. Designing the 3D shape of the package*

Studio 3D series software includes: Studio Toolkit, Studio designer, and Visualizer. It is 3D stereo packaging special effects software specially designed for packaging designers, pre-press production personnel and printing plants. It covers solutions for the entire packaging market: labels, paper jams, soft bags, shrink films, virtual supermarkets, special effects software after packaging, and packaging design software. Studio3D is integrated in Adobe Illustrator, easy to use and understand, because it can directly use the data for design work, turning Adobe Illustrator into 3D design software in an instant. It can create exciting 3D packaging models, observe the effect of the new design on the shelves next to competing products, and present the complete product display process in a 3D environment. People can also view and interact with the packaging in a virtual retail environment.

#### *B. Packaging structure design*

After the packaging design is completed, the packaging structure needs to be designed. Esko's ArtiosCAD can easily solve all problems in structural design work. Whether it is structural design, product development, virtual proofing or even manufacturing, it can be completed quickly. All ideas can be formed into design drawings, allowing designers to complete a packaging structure design in a short time.

#### *C. Creating chartlet effect of the packaging*

Many graphic designers have such a problem when designing packaging patterns, that is, what is the effect of the designed patterns on the packaging. The pattern design may be very beautiful, but when printed on the packaging, it will be misaligned or the effect is not satisfactory. Fantastic Fold developed by Adobe can solve the above problems well. Fantastic Fold allows the designer to preview the overall effect of the pattern on the 3D packaging model. They just need to place the designed pattern in the corresponding area. The software will automatically put the pattern in place, and can directly export the graphic design of the package, so that the designer can proof and check the design effect of the packaging pattern.

### **IV. APPLICATION OF 3D DESIGN SOFTWARE IN POSTER DESIGN**

The purpose of the poster is to convey the brand's promotional information or the brand's value proposition, and it is an important way for consumers to understand the brand culture and obtain brand promotion activities in a timely manner. In order to attract the viewers' attention, designers will use a variety of design techniques, such as: strong color contrast, exaggerated modeling patterns and the use of 3D effects. The 3D effect of expressing patterns on graphic design is a common design technique used by designers to attract the attention of viewers.

Designers have never stopped expressing the 3D visual effects of text, objects and scenes on 2D planes. The traditional methods are using Photoshop's layer styles to create 3D effects, using Photoshop's brush tool to draw 3D effects, combining three-dimensional materials to create three-dimensional effects, using Illustrator's 3D function to create 3D effects, using Illustrator's perspective grid tools to create three-dimensional effects, etc. These are the principles of perspectiveology and light and shadow, so that the viewers can have the illusion of producing a 3D effect on a 2D plane, and they cannot perfectly represent the 3D real visual effect.

The material basis of the development of graphic design is digital technology, and the development and change of the viewer's aesthetic taste is the spiritual

power of the development of graphic design. With the development of 3D film and television, viewers have obtained a simulated image memory on the screen. This realistic 3D effect greatly increases the viewer's immersion and gives them a realistic feeling of immersion. This kind of visual memory changes the audience's aesthetic taste and makes them want to see a more realistic 3D effect. Therefore, more and more designers use 3D design software in graphic design to express the real 3D effect to achieve the purpose of attracting the attention of the audience.

CINEMA 4D developed by Maxon Computer in Germany is popular with designers because of its simple operation and powerful 3D design functions. The reason can be attributed to the following points:

First, CINEMA 4D has powerful modeling and rendering functions:

- **Modeling:** CINEMA 4D has a wealth of modeling methods — it can import the Illustrator path and can also create graphics independently, and then convert it into a 3D model. It can be modeled by wiring and topology, modeling by sculpting, or modeling by volume.
- **Rendering:** It has a built-in powerful layered material editing system, similar to the Photoshop principle commonly used by graphic designers, easy to understand and operate. CINEMA 4D has a rich preset library, which can add textures, lights and scenes to the model, greatly improving the designer's work efficiency. CINEMA 4D's built-in powerful physical renderer can realize real and rich scenes, and can also support mainstream Arnold, VRay, Octane and other renderers.

Second, CINEMA 4D also has a powerful and rich plug-in, which can quickly create complex three-dimensional text and scene effects, such as cloth effects, smoke effects and lawns, etc., which can realize the designer's imagination and satisfy the viewers' demands of visual aesthetics.

Third, CINEMA 4D can save a variety of commonly used graphic design software formats, and can also save multi-channel layers, which is convenient for designers to further modify the image in Photoshop.

## **V. THE INFLUENCE OF 3D DESIGN SOFTWARE ON GRAPHIC DESIGN**

The reason why 3D design software can be applied in the field of graphic design is first of all because of the continuous development of 3D design software, so that they have powerful functions that meet the graphic designers' requirements in VIS (Visual Identity System), packaging design, and posters in the design.

3D design software can improve the designer's work effect, reduce the communication cost in the design process, and enrich the design expression. The 3D design software breaks through the limitations of graphic design and can express the effect of simulation, bringing a real visual experience to the viewers and leaving a deep impression. It also improves brand recognition and builds strong consumer awareness.

### *A. 3D design software improves the work efficiency of graphic design*

Graphic design is to pass the relevant visual information content to the viewers and serve a specific purpose of communication. Therefore, when the design performance and scheme discussion are carried out, the image is used as the medium. Designers need to display a large number of renderings when communicating with decision makers. 3D design software can quickly create and modify 3D products and packaging models; It can solve structural problems in packaging design, such as proofing and manufacturing; It can quickly paste brand information such as logos, product descriptions and promotional patterns on the surface of the 3D model to check the design effect and adjust the design plan in a targeted manner; 3D design software can also show the real scenes in life, and place the product or packaging in it, show its real application scenarios, and check the design effect from the overall environment. These not only greatly improve the efficiency of the designer, but also facilitate communication with the team and decision makers during the design process.

### *B. 3D design software enriches the expression form of graphic design*

The changes in the viewers' aesthetic taste are the spiritual motive force for the development of graphic design. In recent years, due to the continuous development of digital technology, viewers increasingly like to watch the simulated image effect on the screen. This realistic three-dimensional effect greatly increases the immersion of viewers, allowing them to have an immersive super-sensory experience. This makes viewers more easily attracted by the 3D visual effect, so more and more graphic designers use 3D design software in the design to express the real visual effect. The powerful modeling and rendering technology of 3D design software can stimulate the designer's imagination and creativity to the greatest extent, and give the design work a visual impact beyond the plane. It can leave a deep impression to the viewers, give a rich visual experience, and make them feel great spiritual satisfaction. According to statistics, vision is the most important way for humans to obtain information, so the superior visual experience can make viewers empathize with the brand recognition, thinking that the brand they see also has good taste and value

quality, which can greatly improve brand recognition and serve a good publicity purpose.

## **VI. CONCLUSION**

The two important driving forces for the development of graphic design come from digital technology and the change and improvement of the viewer's aesthetic taste. As viewers are affected by the simulated three-dimensional images, they increasingly accept and even like the real three-dimensional visual effects. This makes graphic designers have to use 3D design software to express more realistic and colorful visual effects, in order to achieve the purpose of attracting viewers. In addition to greatly enriching the visual expression of graphic design, 3D design software can also improve the efficiency of designers in VIS (Visual Identity System) and packaging design, simplify the design process, and reduce the cost of communication and proofing. Because of its powerful functions, 3D design software has changed the methods, processes and expressions of graphic design, greatly filling the deficiencies of 2D design software. The two complement each other and both are powerful tools for designers. It is believed that with the continuous development of 3D design software, it will be applied to graphic design in more, more efficient and various ways.

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# Observation on the Turn of Music Talent TV Show 3.0 in China

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## ABSTRACT

Music talent shows have always been an important type of Chinese TV programs. In the 3.0 era, TV programs are mainly about idol cultivation and subculture music. Hall's encoding / decoding theory provides theoretical explanations for the new ecology of program makers, players and audiences in the 3.0 era and the new landscape of consumer society. With the development of big data and new media, TV producers put the audience's position in front to bridge the gap brought by different meaning structures, and at the same time share the coding identity with the players and the audience to consolidate the interactive ritual chain. In the 3.0 era of musical TV talent show in China, subculture has gained space for expansion, advanced gender culture has gained the Promised Land for development, and capital has been realized by hot style. What needs to be paid attention to is the influence of "information cocoons" on teenagers as the main fan group.

*Keywords: music talent show, consumer society, audience, code, interactive ritual chain*

## I. INTRODUCTION

Music talent shows occupy half of China's TV variety shows, and have a profound impact on the development of Chinese reality TV programs and Chinese pop music for many years. With the development of network technology, the construction of all media platform and the change of transmission and reception mode, music talent shows are gradually moving towards the mass carnival of cultural consumption. The new ecology and consumption industrial chain composed of investors, program producers, players and audiences can be studied from the perspective of breaking through media barriers to think about the future strategic direction of China's reality TV programs.

## II. AUDIENCE PREPOSITION: FROM FLOW TO PICK

Tracing back to China's music TV talent shows, it can start from young singers TV Grand Prix on CCTV in 1984. However, its elitist line was hard to be copied by TV stations at the lower level, and there was a big gap in the field of hardware and software at that time. Therefore, it did not drive the development of music TV talent shows. It was in the summer of 2005 that music TV talent shows really ushered in phenomenal programs. In 2005, the number of short message votes of the top three players in "super girl singers" exceeded 8 million, and the insertion price of advertisement in the finals reached 112500 yuan / 15 seconds, which

exceeded the price of 110000 yuan / 15 seconds of CCTV's most expensive advertising period. [1] With the characteristics of grassroots, popularization and democratization, "super girl singers" opened Pandora's box in the 1.0 era of China's talent show with high popularity and high commercial value, and then triggered a blowout of national music talent shows. In the 1.0 era, there is no threshold for the audition of music talent shows. The judges are composed of professional music producers and music critics who have sharp points and sharp tongues. The results in the early stage of the competition are dominated by the judges, and the later stage is supplemented by public voting. Hundreds of millions of ordinary Chinese people's long-standing grassroots dream broke out at the beginning of the new century. However, after the carnival, due to the serious homogenization of music talent shows of various TV stations, some even fell into the mire of excessive entertainment for the sake of eye-catching, and the audience gradually suffered from aesthetic fatigue, and the overall music TV talent shows were gradually in the doldrums. With the dispute and discussion, the State Administration of Press, Publication, Radio, Film and Television (SARFT) successively promulgated the document "SARFT will strengthen the management of star shows on TV" in 2011 and 2013 [2] and "Notice on Doing a Good Job in the Programming and Recording of 2014 TV Channels" [3], strictly controlling the number and broadcasting time of singing programs. And music talent shows of major TV stations entered a period of calming down and optimization. To a certain extent, it has accelerated

the survival of the fittest of music talent shows. During this period, Zhejiang Satellite TV and Canxing co-produced "The Voice of China" stood out. The contestants of "The Voice of China" are unknown musicians or ordinary people who have a certain musical foundation selected in advance by the program group. With the guidance of professional tutors and the blessing of concert-level sound, the program broke away from the previous criticism of uneven good and bad, appreciation of the ugly and novelty. At this time, the music talent shows change into the "show" mode in which mentors and contestants work together, instead of selecting by the judges and audiences, and gradually enter the 2.0 era in which high-level musical skills competition is the core. "Chinese Idol" and "Sing My Song" are representative programs of this period. In the 2.0 era, audience's music literacy is getting higher and higher, and there are fewer and fewer high-quality and unknown players who have not been explored by the program. The music talent shows, whose core competitiveness is high-quality music experience, is declining.

Hall believes that the production and dissemination of TV discourse "meaning" can be divided into three stages. The first stage is the production of TV discourse "meaning", that is, the encoding stage. The code of making programs is conventional, but the dominant one is the preset preference and consciousness form of TV producers; the second stage is the "finished product" stage, that is, the completion state of TV works; the third stage is also the most important stage, that is, the decoding stage of the audience. [4] According to Hall's research, "meaning is not only "transmitted" by the transmitter, but also "produced" by the receiver. [5] However, due to the media characteristics, the traditional media can not realize the identification of the decoder's individual meaning structure and carry out targeted coding. Therefore, as far as the individual coder is concerned, there is always a deviation of meaning structure between the transmission and reception. Due to the asymmetry of the meaning structure between the coder and the decoder, there are many meaning gaps in the TV text, which provide opportunities for adversarial reading. [6] Therefore, Hall emphasizes that attention should be paid to the subjectivity and initiative of the audience. In the first two eras of music talent show, audience affected the performance of contestants to a certain extent, such as SMS voting. However, in the process of the program, audiences were mainly watching, and they were more convinced by the judges and tutors. The gap between meanings made the audience and the program show the characteristics of one-way following. The "gap" between the two made the relationship difficult to be stable and lasting.

With the development of new media represented by network and mobile intelligent terminal, the strong

position of traditional TV, newspaper and radio has been broken by all media platform. The development of big data also provides technical support to bridge the "gap" brought by different meaning structures. With the joint efforts of the two, the transmission pattern of TV programs has begun to undergo profound changes. Program producers are no longer limited to TV stations, and video websites such as iqiyi, Tencent and Youku are the representatives of related programs. Talent show players and audiences are concentrated in the "online generation of post-2000 and post-2005". Interactive mode uses microblog, movements, bullet screen and other network channels to replace the single on-site assistance. The competition no longer takes music skills as the evaluation standard and purpose, and music is only the carrier of players' display style. More attention is paid to the personalized symbols output by players. So far, the music talent show rooted in all media has opened the 3.0 era. The music talent shows in the 3.0 era are mainly divided into two categories. One is the talent raising show, such as "Idol Producer", "Produce 101" and "The Coming One". The other is "The Rap of China", "The Big Band" and "Instant Audio", which mainly display subculture elements. No matter what kind it is, audiences' participation and discourse power have been given unprecedented attention. In view of the changes in the audiences' communication initiative, Schramm uses a very appropriate metaphor — "cafeteria". He compares the information transmitted by the media to various dishes in the cafeteria. Audiences' participation in the communication process is like entering the cafeteria. They can select dishes and control the quantity by their own likes and dislikes. The control of capital on the audience is no longer based on "power" or "Holy Spirit", but on "consensus". In the process of media information dissemination, the audiences have got rid of the completely passive position and gradually began to control the rhythm and direction of the program. TV producers put the audience's position in front and set the agenda with the reference of "meaning structure 2" to reduce the audiences' confrontational decoding. When the program is broadcast, the producers can quickly decode the decoding behavior of the audiences relying on big data, and make the adjustment of the agenda in the next program. The players will set their own "set up" to satisfy their fantasies according to the audiences' likes and dislikes. The performance of the track will be decided by the audience's vote, the position in the team will be ranked according to the level of popularity in the competition, and the number of shots depends on the popularity. In the 3.0 era of music talent shows, the producers and judges of the program are invisible in the program. The audiences who could only pursue behind the political capital, economic capital and cultural capital have won the limited discourse right with the help of the media. They have obtained great satisfaction in the "empowerment" and enjoy the general superiority

of "creator" and "dreamer". In the process of initiative and passivity, production and consumption, resistance and discipline, audiences, program producers and players have dual and interchangeable identities in encoding and decoding. In the synchronization of behavior and continuity of ritual interaction, emotional sharing forms an interactive ritual chain.

### **III. CODERS AND DECODERS SHARE A FIXED INTERACTIVE RITUAL CHAIN**

#### *A. Virtual presence*

For rituals, participation in an action or event is the foundation. In Collins' view, the prerequisite for the chain of interactive rituals is the physical presence of the body. Media is information. Every new media will open up new ways of social life and behavior. In the Internet age, as an extension of human beings, media has expanded the time and space for audience to participate in the ceremony, and made up for the limitations of physical presence. The audience can choose the time and place to watch the program according to their own situation. They can also capture the views and emotions of other ceremony participants through bullet screen, comment area and other social platforms, so as to enhance the atmosphere of "common presence". All-media not only breaks the limitation of the time and space of information transmission, but also enriches the presentation form and communication channel of information, and constructs more ritual space that is different from the daily and personalization. The program group is linked with microblog, Microview, douyin, WeChat and other platforms to disseminate the pieces with strong transmission, and the gap between the fuzzy world and the material world is blurred. The producers of the program also produce additional derivative programs, such as "Produce 101" and "101 advanced practice room" and "101 dormitory diary", which provide rich scenes for the audience to understand the training and daily life of the players, and strengthen the audience's sense of immersion. The program attracts the audience to help the players through large-scale and multi scene ceremony. For example, "Youth 2" opened the "help list" in iqiyyi and "PLMM popularity list" in QQ music.

In the 3.0 era, the interaction among program producers, players and audiences has evolved from the original information sharing to the ritual scene interaction. In the process of watching the live broadcast of the contestants every day and helping the players promote the list, the audience has realized the daily ritual, and then transformed into fans.

#### *B. Setting up barriers for outsiders*

Jenkins, a scholar, defined "fan" as a person who actively participates in business, entertainment or ball

games, worships or is infatuated with sports stars, movie stars or singers. [7] Fans are keen to name their group. The name of fans is the basic condition for fans to identify insiders and outsiders. The establishment of fans group makes all kinds of audiences form a new social loyalty subordination relationship cross the region, class, age and gender. As a producer with cultural identification and productivity, fans will make their own group logo, lamp board and team uniform, so that they can distinguish themselves from outsiders when they are in need of help. They will spontaneously establish independent network gathering places such as QQ group, WeChat group and microblog topic. Also, they take the original program as the symbol library, and make Internet meme, exclusive language and cyberword for communication. "In a capitalist society, assembly is a means by which the governed creates its own culture from the resources of the other." [8] Fans produce new texts through "collage" and "isomorphism" of "meaning structure 1", representing the productive practice of different ideologies into the original discourse field. This is the audience's resistance to the unilateral output of the program producers and players in the 3.0 era, which is conducive to the shaping of fans' community value and cultural memory. The new text encoded by fans will form a threshold for outsiders. The richer the new text is, the thicker the barrier between them and outsiders will be.

In the consumer society, consumers buy goods, and the grade or class implied by the media is an important factor for consumers to refer to. The main audience of 3.0 music talent show who were born after 2000 and 2005 grew up in the information age of material abundance, with high consumption desire and huge consumption potential. Under the influence of consumerism, fans in the 3.0 era are more keen on buying "the same item" brought by the contestants, and construct and express their fans' identity with the surrounding symbolic symbols, so as to obtain a "sense of membership". At the same time, the identity of the other party can be judged according to whether the other party consumes these symbols.

When fans expand their sense of alienation from outsiders through communication and consumption, the stronger the sense of "being like-minded" is, the more stable the coherence of conversation rhythm and the stability of communication field in interactive ceremony will be.

#### *C. Building a common focus*

"Fans" are scattered all over the world. In the virtual community, it is necessary to constantly create common situations and focus to attract and gather them. At the beginning of the program, most of the contestants are not well-known ordinary people, so they are not enough to become the focus. In order to attract the audience, the

program producers choose top idol as the "credibility avatar" as the "common focus" in the early stage of the program. The top idols quickly attract the public to believe the authority of the program and empathize with the program. With the advancement of the program, the contestants gradually have fans, and the producers and players will set new topics closely related to their performances, makeup, relationships, and even their private lives. Program producers and contestants use the fission communication of microblog to turn the new topics into the focus of fans' sharing and discussion.

Fiske believes that the pleasure of fans comes from three aspects: the pleasure of identification, the pleasure of reproduction, and the pleasure of production. [9] In the 3.0 era, fans are not satisfied with only participating in the "common focus" set by program producers and players, but they are willing to link "ceremony" with daily life to build a new focus. For example, Yang Chaochao's programmer fans held "Yang Chaoyue programming contest" to enhance its popularity in the science and technology circle.

With the collusion of the producers, players and fans, the internal common focus will be upgraded to a hot spots of wider range, which will attract more traffic. Finally, the players will be a new top.

#### *D. Sharing emotional experience*

The first three factors of interactive ritual chain point to the formation of collective consciousness through collective excitement. However, only by transforming consciousness into emotion and keeping a relatively consistent emotional rhythm and sharing emotional state among members can the group achieve stability and development.

With the development of Internet and the rise of otaku culture, the Internet generation is more willing to release their emotional needs in cyberspace. They transfer their expectations of dreams and their desire to be recognized to the music talent shows advocating competition and pursuing dreams. The audience active in cyberspace can integrate the excitement of common pursuit of stars into the emotional chain in the "pseudo" interpersonal relationship with the players and other fans, and then become an imaginary community, and obtain emotional satisfaction similar to the real social life. In the process of taking part in the cultivation of idols or pushing subculture to the public's view, fans gain the sense of achievement of growing up and succeeding together with the players. These feelings will become the motive force for the next interactive ceremony among producers, players and audiences.

## **IV. REFLECTION ON TURNING**

### *A. The fertile land of gender culture in advanced society*

People are born with physiological gender, but the gender tagging of a certain character or trait is mainly influenced by society and culture. With the diversification of information receiving channels and fragmentation of survival time and space, more and more social members, especially teenagers, obtain gender identity through mass media and complete their gender socialization. Harold Lasswell's "three social functions" of mass media in the "Structure and function of communication in society" and C-R Wright's "Four functions" all emphasize that mass media is not only the carrier of culture, but also a guide to social culture and structure. TV's keen monitoring power can directly and quickly reflect the current social gender culture dynamics. To a certain extent, its coordination function can resolve the contradictions in the process of shaping social gender culture by morality, culture and ideology.

From "super girl" to "idol trainee", the discussion about "watching and being watched" and "body consumption" in music TV shows has been going on. Both men and women are victims of the dualistic gender culture. In the consumer society, the discourse power of men, who once had the advantage of production, has been replaced by consumers. In order to fight for traffic and capital, TV programs are willing to provide diversified consumers with a stage to show and a microphone to speak. With the development of "she economy", women have become the vanguard and main force of advocating and practicing gender culture in advanced society. Their enthusiasm for voting on music talent TV shows in 3.0 era is a concentrated rebound after losing the right to speak for a long time. The feminization of popular male players and the aesthetic trend of female players are essentially women's refutation of male masculinity and feminine femininity in male-dominated society. For the female groups who have been suppressed by patriarchy for a long time, weakening the absolute binary opposition between men and women is the way to obtain fundamental freedom. Female co-star culture breaks the traditional imagination of gender relations with the help of television media, and impacts the mainstream discourse, opening up a happy land for the development of multiple gender identity.

### *B. The crisis of capital realization*

In the consumer society, consumption activities guide the direction of social activities, and consumption relationship is the main force to construct social relations. The author does not equate the audience's preposition in the 3.0 era with equal empowerment. The essence of audience preposition is a commercial conspiracy with audience demand as the core. And it is

activated by capital in the form of flow, and led by consumption, aiming at realizing the rapid realization of capital.

The capital takes the players as IP, layout and development of the whole industry ecological chain with competitions, meetings, surrounding products and endorsements as the main products, while the audience is the direct consumers. The capital sets up various channels and formulates detailed rules to make it clear to the audience that the more consumers spend for the players, the greater the right to promote the development of the competition narrative in the direction he wants. A feast of symbols and a carnival of consumption under the control of capital are in full swing. It seems that the audience is more involved in the meaning construction and deconstruction of "beauty". In fact, as Gramsci's "cultural hegemony" discusses, the public's recognition of the "beauty" constructed by power leaders such as commercial media will actually further strengthen the subject's control of the right of discourse of "beauty". [10]

"Driven by the motive of pursuing profits, capitalist industry always tries to control the cultural significance of commodities by making the cultural significance of commodities closely match the operation of financial economy as closely as possible." [11] Producers turn contestants into "merchandise". In order to attract traffic and ignite hot spots, the producers do not hesitate to achieve short-term benefits by selecting controversial contestants to participate in the competition, creating topics by dislocation editing, and over hyping people who are not in line with the actual situation. This is not only an encroachment on the future career of the players, but also a consumption of the program life cycle. The more popular a product is, the more likely it will be reproduced in the existing process of a cultural factory. When the cost of a product is lowered, the profit will be higher. Only by purchasing the copyright of a foreign program, the capital can have super high liquidity. However, this cannot hide the worries about the original development of Chinese reality TV behind the homogenization and standardization of competition system, contestants, editing techniques and marketing means of each program. The sustainable development of music talent show 3.0 also requires the program producers, players, audience and capital to break through the symptoms of single type, audio-visual spectacle and shallow thinking in the game of transmitting and receiving discourse power.

### *C. "Information cocoon" restricts people's free and all-round development*

In the new media era, with the rise of social media represented by microblog and WeChat, individual fans can easily find their own groups and connect them into a network group. Because of pursuing common idols,

the more intense the interaction within the circle is, the more information they can spread with each other, the more serious the homogenization of information types are, and the more single understanding and thinking is. Finally, it forms a closed "information cocoon".

Due to the single information source channel of "information cocoon", the fans mainly composed of young people tend to exaggerate the part of the event and ignore the whole picture and cause and effect of the event. The growth illusion of "overnight popularity", "dream coming true" and "people's attention" is easy to be over interpreted by fans. They enthusiastically invest in various consumption set by capital. Instead of identifying oneself and others through production activities, they become lost in the direction of self-identification in extreme values. In "The Crowd: A Study of the Popular Mind", Schiller once said that as long as people gather as a group, they will become extremely stupid and violent. In the information cocoon, it is easy for people to regard all the remarks that are contrary to their own opinions as the opposite. In addition to the "protection" of anonymity on the Internet and the prevalence of ethical nihilism, different groups of fans attack and discredit the players beyond the normal rationality. In the network violence, whether it is the fans who participate in scolding, human flesh, rumors, or those who are coerced into it, they will ultimately be victims of online violence. Being trapped in the "information cocoon" for a long time, people are immersed in the fast-food, entertainment oriented network and cultural commodities without depth and mode. People only stay at the level of feeling in real life and cannot reach the height and depth of rationality. They are difficult to make substantive response to the anxiety of the times, lose care for society and reality, and indulge in the closed world of individuals, which leads to the spiral of silence.

## **V. CONCLUSION**

China's music talent TV shows have changed from national carnival to skill competition to style oriented, reflecting the process of TV discourse inclining from producer to player and then to audience. In 3.0 era, the producers, contestants and audiences jointly construct and fix an interactive ritual chain to bridge the gap between encoding and decoding. In this turn, music talent TV shows are not only the stage of subculture display, but also the fertile land for the rapid breeding and dissemination of new subculture. It is worth noting that in this carnival, the coercion of capital to the players and the audience may ruin the sustainable development of the 3.0 era. The fans mainly composed of teenagers are easy to fall into the information cocoon, and are difficult to accurately position themselves, and lose their concern for reality in the ethical nihilism and non-deep cultural commodities.

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# Expansion of the Research Path of Chinese Film Theory in the Digital Age

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## ABSTRACT

In the era of globalization and digital culture marked by the Internet, big data, cloud computing, virtual reality, artificial intelligence, etc., technological revolution and media innovation have prompted the development of current film theory to turn to the focus on ontology again, and rethink "What are the movies of the digital era?" and "What might the movie become?". At the same time, the digital age has also brought about a shift in the paradigm of film research, recognizing the characteristics and advantages of films in the digital age from the perspective of the evolution of the film itself, combining new paths of film research methods, and exploring new possibilities and values for the development of Chinese film. It is expected that film theory can form a new interactive relationship with film creation in the digital era and play a leading role of theory so as to build benign film ecology.

*Keywords: Chinese film theory, the digital age, path of film research*

## I. INTRODUCTION

Since the 21st century, in the context of globalization and digital culture marked by the Internet, big data, cloud computing, virtual reality, artificial intelligence, etc., technological revolutions and media innovations have triggered many new phenomena and propositions in movies. We start asking again, "What are movies in the digital age?" and "What could movies do?". The resulting anxiety about the end of the film itself greatly promotes the current theoretical research of the film in the process of constantly exploring the self-identity of the film and the boundaries involved. Digital technology and image reproduction technology have changed the filming and production methods of films, but also shaken the proposition and aesthetic foundation of classic film theory. The development of the Internet and media innovation have expanded the form and spread of films. The development of technology and media has made the image writing move towards true freedom, and it has also turned film theory research to focus on film ontology again, providing a new path for Chinese film theory research in the new era and cultural context.

## II. RESEARCH ON THE EVOLUTION LAW OF FILMS IN THE DIGITAL INTERNET ERA

### A. Research path from media perspective

Internet and media innovation make the media characteristics of movies more and more complex. Films in the digital Internet era are not only in the

technical media, they even have the characteristics of being mediated. In today's highly mediated life, the blending and interaction of movies and people's lives are getting deeper and deeper. The current film development not only needs to examine the changes of itself as a new form of media, but also needs to handle the symbiotic relationship between the film and other media. At present, the film research path based on media perspective mainly focuses on the following aspects.

1) *The ontology of film media*: As one of the essential attributes of film, media is essential to examine and understand film and film art from the perspective of media ontology. It contains different dimensions such as the film as the medium and the film medium itself. At the same time, the transformation and development of the media and the development of Chinese film also have a certain isomorphic relationship. For example, Xu Lin looks at the development of Chinese movies from the perspective of media change [1], and Liu Yang analyzes the commercial transformation of contemporary Chinese movies from the perspective of media transformation theory [2].

2) *Film media morphology*: The Internet and digital technologies are constantly spawning new forms of movie media, such as microfilms, Internet films, surveillance films, desktop films, and database films. Facing the new film media form, film theory urgently needs to innovate the discourse system.

3) *Film media platform theory*: Digital technology and the Internet have provided a new platform for film media. The emergence of the integration of films and games, interactive images, short video applications on mobile phones, barrage, online reviews, fan culture, and multi-screen linkage has not only brought together more developments for film Multi-resources, but also have greatly expanded the space of film creation. Besides, it will generate new audiences. In the "post-film" era, multiple media platforms can be used to achieve the extension of film production value and promote the development of the film industry.

4) *Film media fusion theory*: With the emergence of new types of dynamic audiovisual media such as video games, museum images, network videos, and mobile phone short videos, the film has been integrated into the trend of "media integration", and it has entered a stage in which multiple dynamic audiovisual media mutually melt symbiotic. Media fusion reflects the objective trend of multi-functional integration of media in the digital age, blurs the boundaries of traditional media forms, and produces new audio-visual media such as film and television integration and video-network integration. At present, the phenomenon of cross-media attributes of films, new audiovisual media and other phenomena are looking forward to theoretical responses. The media advantages and possibilities of films in the digital era need to be further explored. Under the background of media fusion, audiences need to be repositioned and research on "focus strategies".

#### *B. Research path from technology perspective*

Since the birth of the film more than 100 years, the development of film and technology has always been inseparable. Especially in the digital age, the technological media innovation of films has created huge potential for the development of films. The development of film media technology will directly affect the position of Chinese films in the world film landscape. Today, under the guidance and drive of demand, technology, and capital, the global film industry has achieved important breakthroughs in production technology, projection technology, communication technology, and research methods. China's film industry has introduced a number of world-class high-tech film production and projection equipment, and the standard is gradually in line with international standards, but in terms of independent research and development of key technologies, deepening of high-tech applications, leading formulation of technical standards, deepening of technical aesthetics, etc. are still insufficient. The development of Chinese films in the digital age must grasp China's current advantages in 5G, Internet and other scientific and technological fields, taking the

promotion of movie technology innovation and high-tech application as the starting point, carrying out film technology innovation, and effectively improve the production level of films and the film viewing experience in theaters to maximize the advantages of films in the digital age marked by high and new technology. At the same time, we should also focus on the deepening of the application of high-tech film technology in local films to achieve deep integration with Chinese stories and Chinese film aesthetics. The research topics of film technology are now mainly concentrated in the following aspects:

1) *Specific film technology*: Specific research paths for film technology, including film big data, film database construction, digital humanities, digital technology, film audio-visual effects, digital virtual technology, 3D, 4K, 8K, 120 frames, VR, interactive imaging, future imaging, artificial intelligence, etc. In the digital age, movies have evolved from an audiovisual experience to an immersive comprehensive experience. The future development of movies will inevitably rely on high-tech innovation. In addition to studying the innovation of film technology itself, the study of film theory should focus on discussing the interrelationship between technology and film form, content, concept, aesthetics, etc.

2) *Film technology philosophy*: Reflection on film technology itself and research on film technology philosophy might be a new research path. In the digital age, the new ecology, artificial intelligence and other topics brought about by film and high technology may become the focus of its philosophical issues, which may not only lead to a rethinking of "movie", but also will lead to the new perception of "human". [3]

3) *Reconstructing the aesthetics of film technology*: The development of film technology will inevitably bring about changes in aesthetic concepts. Digital technology has created more image wonders, enriched the experience of movies, and enhanced the entertainment of movies. At the same time, the relationship between film and reality has also changed. From the "photographic ontology" in the film age to the "digital imaging ontology" in the digital age, movies can not only enhance reality, but also virtual past or future. In addition, the boundary between film and life in the digital age has been broken. Digitization and visualization have become people's daily life and communication methods. Therefore, how to reconstruct the film aesthetics with Chinese characteristics in the digital age is an important theoretical proposition.

### III. EXCAVATING THE FUNCTION AND VALUE OF FILM IN DIGITAL AGE BASED ON LOCAL POSITION

After understanding and reflecting on "what is the movie in the digital age" and the characteristics and advantages of the movie in the digital age, we also need to implant the movie in the digital age into the local culture of China to grasp its particularity. "Chinese experience" as the boundary set by national identity and community is being confirmed by the fact that the film is constantly being generated. [4]

#### A. *Constructing a film aesthetic system with Chinese style*

How to reconstruct the film aesthetic concept in the digital age and how to construct the film aesthetic system with Chinese style is an important part of the Chinese film theory in the digital age. Digital virtual technology has shaken the film reality aesthetics based on "photographic image ontology" in the film era, allowing us to return to the exploration of the relationship between image and reality. In the process of Chinese films going to the world, we should also fully show the national cultural characteristics of Chinese films with the attitude of "each is beautiful in its own way, beauty in beauty, beauty in unity with the rest of the world", and combine digital technology with traditional Chinese aesthetic concepts to unify artistic expression and Chinese style.

#### B. *Chinese films should tell Chinese stories and spread the Chinese voice*

General Secretary Xi Jinping pointed out: "Telling Chinese stories is a proposition of the times, and telling Chinese stories well is the mission of the times." As an important social media and artistic medium, films in the digital age should pay more attention to reality and express the people's voices and concerns as well as delivery Chinese value. Based on the practice, expressing practice, and promoting practice as the main breakthroughs in the development of Chinese film, strengthen the film's attention to the "Chinese experience" of China's grand changes, that is, the evolution of the Chinese people's values or spiritual world.

The combination of movies in the digital age and Chinese stories is one of the key propositions of theoretical studies of Chinese movies. In recent years, it has been a hot spot for creation and theory. For example, the combination of mainstream blockbuster films and Chinese stories has resulted in a number of new mainstream blockbuster films such as "War Wolf" series, "Chinese Captain", "Wandering Earth", "Me and My Motherland", etc. Both the box office and the public praise have achieved a bumper harvest, promoting the benign interaction between the film

industry and the mainstream values, bridging the gap between commercial films and the main melody since the 1980s, and showing the harmonious symbiotic relationship between the political ontology concepts and industrial ontology concepts of Chinese movies in the digital age. The success of the "War Wolf" series shows the cultural charm of Chinese hero films. The patriotic spirit and military image conveyed by the film have been generally accepted by the audience. Another example is the return of realism in genre films, such as "Blizzard is Coming", "Detonator" and other genre movies. The model of genre films is combined with Chinese real problems to express the anxiety and mental predicament during the period of social transformation. There are also art films such as "Twenty-two" and "Carnival" that focus on marginalized groups and reflect on social issues.

The Chinese film in the digital age should seek development in the balance of industry and art, market and culture. The return of realism and the storytelling of Chinese stories are one of the important ways for Chinese film to improve its quality.

#### C. *Enhancing the soft power of film culture and giving play to the leading role of film culture*

At present, Chinese movies have entered a new stage of "50 billion yuan" at the box office. Whether from the box office revenue, the number of screens, movie viewing groups, or from the perspective of production technology and projection technology, Chinese movies have shown a great momentum. However, Chinese films still have shortcomings in terms of artistic innovation, social communication, aesthetic radiation, and value guidance. At present, the development mode of Chinese movies is changing from speed and scale to quality and efficiency, and upgrading quality and efficiency is the core goal. How to improve the comprehensive competitiveness, artistic originality, media communication and cultural leadership of Chinese films in the digital age has become a key point in the development of Chinese film theory.

### IV. ESTABLISHING THE RESEARCH METHOD OF FILM THEORY IN THE DIGITAL AGE

#### A. *A research path combining quantitative and qualitative research by means of digital research*

Traditional Chinese film research relies heavily on the traditional methods of the humanities, mostly text analysis, qualitative research, and empirical (questionnaire, field survey), quantitative and other social science research methods are insufficient. To a large extent, this determines that film theory has long been limited to more grand discourse resources such as philosophy, aesthetics, and cultural studies.[5]

In today's highly medialized life, the complexity of the film media brought about by the Internet and media innovation and the deep interaction between film and people's lives also require that the research of film theory must expand horizons, transform thinking, and make full use of big data, databases, artificial intelligence and other technical means to carry out empirical research. These means of Internet and digital technology can not only help us find hot theoretical issues, but also have unique advantages in objective understanding of film phenomena and revealing the laws of film. In recent years, "big data" has played a great role in the research of films under the influence of complex variables, such as long time and multi-text. "After analyzing the content of the box office, ratings, and Internet click-through rates, the text is converted into numbers under a unified and stable classification standard and principle, and it presents an objective, systematic, and comprehensive abstract state." [6]

The progress of research means has also changed the paradigm and thinking of film research. Digital mobile devices and the Internet have brought a larger audience to movies, and audiences' demands and expectations for movies have become increasingly diversified. Therefore, the research focus of current film theory should be shifted from film creators and film texts to audiences, and then reverse thinking from the perspectives of audience, acceptance and communication to study creators and film texts, so as to enhance the effectiveness of theoretical research.

Although quantitative research has absolute advantages in data mining and clarifying phenomena, the development of theory cannot be separated from qualitative research. The understanding of the essential laws of films must be based on the sorting out and description of various phenomena, but film research can only rise to the height of theoretical laws through rational analysis and sublimation. Therefore, the film theory research in the digital Internet era should make full use of the advantages of digital research methods and combine quantitative and qualitative research in depth, so as to have stronger explanatory power and vitality.

#### *B. Interdisciplinary research path of discipline integration*

Media integration is an important feature of the digital Internet era. Discipline integration is an inevitable trend of media integration development to a certain stage, and it is also determined by the trend of the convergence of the development of subject knowledge such as drama, Chinese opera, radio, television, communication, and new media. Therefore, the film theory research in the "post-film" era can only better deal with the impact of the future development of technology, media and culture on the film if we strive

to cross the boundaries between disciplines, learn from each other, integrate and communicate with each other, and learn from each other's advantages.

Discipline connectivity is also an important starting point for original discourse and academic innovation in the digital age. For example, through the exploration of the naming of new film forms and their aesthetic characteristics, the proposition and argumentation of art propositions, the creation and argumentation of proper terms for new media art, and VR, AR technology based on the creative practice and theory summary of virtual art etc., to rich the construction of Chinese film discourse system.

#### *C. The path of constructing the subjectivity of Chinese film based on Chinese experience*

Since the reform and opening up, accompanied by the wave of economic globalization, Chinese films have gradually integrated into the world film industry system in the process of continuously building the national film subjectivity, with a view to making Chinese films stand in the world film forest and make China for the development of world films contribution. Against this background, the shaping of subjectivity has also become a new object of thinking for the research and practice of Chinese cinema.

The focus on the subjectivity of the film is, on the one hand, a reflection on the establishment of an equal dialogue between East and West cultures in the development of the national film; on the other hand, the study of Chinese film theory has long been dominated by Western theoretical discourse. The relationship with the Chinese film text is becoming increasingly tense, and I look forward to providing a new solution to the study of Chinese film theory in order to obtain a benign interaction between film theory and film creation.

Based on this, the current development of Chinese film theory should be guided by Xi Jinping's new era socialism with Chinese characteristics, with the goal of promoting the construction of a community of human destiny, promoting the exchange of different civilizations and mutual learning, and building an original film theory based on locality, blending Chinese and foreign Discourse system. Sort out and construct the thoughts, theories, viewpoints, methods, etc. corresponding to the theoretical system of Chinese film, and form a thinking system, academic foundation, spiritual soul, and artistic style that can deeply express Chinese values. Only by rooting in the unique history of Chinese local film development, basing on the current status of Chinese film creation and the future development trend of world film, and refining one's own theoretical propositions, can we create new concepts, new categories, and new concepts that are easily understood and accepted by the international community. It can be stated that constructing an original

theory with Chinese characteristics in the new era, and responding to the needs of the times, local film creation and audience, can further build a "Chinese film school" in an international context, reflecting the self-confidence of contemporary Chinese film theory.

## V. CONCLUSION

Throughout the history of the development of Chinese movies, we have improved our understanding of the ontology in the continuous fusion and innovation of movies. In the digital Internet era, technological revolution and media innovation have enriched the connotation and extension of movies. Therefore, Chinese film theory must re-understand what is the film in the digital age? Then fully explore the possibility and value of movies in the digital age. The research path proposed in this article aims to provide some possible ideas for the theoretical research of digital generation film, so that we can better grasp the essence and advantages of the current film.

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# Analysis on the New Models of Chinese Cinema Movie Intellectual Property Operation Under the Epidemic Situation

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## ABSTRACT

Affected by the new coronavirus epidemic in 2020, the Chinese economy has generally suffered setbacks and the cultural industry has been hit hard. As the epidemic continues, the screening and creation of Chinese cinema films has entered a "sleep period", and industry self-help is extremely urgent. During the epidemic, movie theaters struggled to cope with difficulties and tried a variety of new IP (Intellectual Property) operation models under the pressure of huge risks.

**Keywords:** epidemic situation, cinema movie, IP operation, new models

## I. INTRODUCTION

The 2020 Chinese New Year prime time slot films were broken due to the epidemic situation, which seriously affected the IP operation of the cinema film. Although the "Lost in Russia" style breakthrough occurred during this period, it is still difficult to mark the success of the operation of Chinese cinema films and the overall improvement of content quality in a special period. How to improve the ability of the offline film industry chain to withstand risks and expand the living space of domestic films, with a view to incubating new content-productive new projects and new models co-woven with multiple media after the epidemic, is the need for the entire film industry to reflect on the current.

## II. EXPLORING A NEW WAY OF CROSS-MEDIA INTEGRATION OF CINEMA MOVIES

Cinema films have become a relatively traditional media form today, relying mainly on the box office income of new films as the main source of income. In recent years, the IP-based operation model of cinema movies has become a trend. Compared with the unstoppable new media film and television industry, cinema movies have higher operating costs, longer production cycles and a more typed audience. This has caused the cinema space to shrink on a large scale during the special period of epidemic outbreaks. At this time, in the entire film and television industry, the

characteristics of decentralized and multi-media integration gradually emerged.<sup>1</sup>

Seven films "Legend of Deification", "The Wild Life", "Lost in Russia", "Winner", "Detective Chinatown 3", "Vanguard", "The Rescue" are expected to be released during the Spring Festival prime time slot. In the epidemic, they all withdrew from the cinema chain. The data shows that before the epidemic, the total box office revenue of this year's Spring Festival film is expected to be about 7 billion yuan. Under the epidemic, the national box office revenue on New Year's Day is only 1.81 million yuan. Subsequently, on January 31, the "Notice on the Stopping of Film and Television Filming During the New Crown Epidemic" was released. The Beijing Center for Disease Control and Prevention and the Beijing Film Bureau issued the "Guidelines for the Resumption of Epidemic Prevention in the Beijing Film Industry during the New Coronary Pneumonia Epidemic (Version 1.0)" on February 26, which clearly stipulates the specificity of the movie screening place as an enclosed space, such as regular strict disinfection, ticket sales by row and block, real-name registration of ticket purchases, etc. The theaters throughout the country were shut down on a large scale during the epidemic. The box office totaled no more than 10 million yuan during the Spring Festival, and the industry was stalled. Compared with the same period of last year, on the new media platform, the statistics show that in January 2020, Youku, iQiyi and Tencent have launched 64 movies on their three major video websites. This is the highest number of online movies

<sup>1</sup> Tang Xujun, Blue Book of New Media: Annual Report on the Development of New Media in China (2019) [M]. Social Sciences Academic Press, June, 2019.

in statistics since the summer vacation of 2019. During the epidemic, online platforms such as iQiyi gained more than a tenfold increase in the number of registered viewers, providing a rich menu of choices for audiences who stayed at home. The "Statistical Report on Internet Development in China" in 2019 shows that the number of online video users in China is as high as 759 million. The 2019 New Media Blue Book has an in-depth interpretation of the basic situation of China's new media development — "With the emergence of a new round of scientific and technological revolution and industrial transformation, artificial intelligence, big data, cloud computing, blockchain and other new technologies have developed rapidly, and new applications and formats such as mobile applications, social media, live webcasts, and short videos are constantly emerging, reshaping the media landscape and public opinion ecology." Cinema movies have taken a new path of cross-media integration and will become a new trend in the future.

Directed by Xu Zheng, the popular IP "Lost" series, under the pressure of the box office at the Spring Festival stalls this year, abandoned the theater line and entered the streaming internet platform due to the objective reasons of the epidemic. Although the movie "Lost in Russia" has a certain degree of viewing and word-of-mouth declining, it is still the first successful commercial attempt to convert the IP of the cinema line in the Spring Festival this year to the Internet mobile terminal. Although the other six films of the Spring Festival Golden File have not been premiered on the Internet, they are all similar to the promotion methods of "Lost in Russia", such as registering the official account of Douyin, expanding the fan audience by means of short videos, live broadcast, etc., and integrating with the online platform. "Detective Chinatown" once produced its IP into an online drama, which produced a joint effect of online and video. These cases show that cinema movies have fully realized the high market value and strong communication power of the new Internet media platform. Exploring a new path for cross-media integration of cinema films and seeking a variety of online and offline cooperation models is the only way for the healthy development of the cinema film industry.

### **III. INCREASING THE IP CONTENT PRODUCTIVITY OF CINEMA CONTENT**

Although the film and television industry is temporarily suspended due to the impact of the epidemic in 2020, the difficulties are temporary, and the development momentum of the Chinese film industry is still rapid. The Chinese cultural industry was also hit by SARS in 2003, but the compensatory consumption after the epidemic and the overall steady development trend

made the film industry usher in a new development pattern after the disaster. It is expected that the popularity of Chinese cinema movies this year will rebound after the epidemic. The demand of Chinese audiences for the content of cinema movies is still there. Especially the classic IP of cinema movies still has huge market potential.

To promote the benign development of cinema films, the production of high-quality content remains its fundamental motivation. In recent years, Chinese cinema films have continuously explored the types of art and business content, such as the science fiction movies "The Wandering Earth", the new main melody movies "My Country and I", "The Captain", "Wolf Warriors II", "Operation Mekong"; youth films "Better Days", "Us and Them", "Soulmate"; comedy films "Hello Mr. Billionaire", "Goodbye Mr. Loser"; animated film "NE ZHA"; realistic movies "Dying to Survive" and so on. These films have won high reputation from the audience for their innovative content and excellent production. In addition, under the pressure of survival, the cinema line has tightened the schedule of non-commercial films, making it difficult for many excellent content films to enter the public view, such as "Song of the Phoenix", "You Must Not Miss". These films excavate and express excellent cultural themes, but they are hard to beat the box office pressure. This is also the objective difficulty of the Chinese cinema.

Therefore, after the epidemic, Chinese film should reflect on the industry, including how to improve the productivity of cinema IP content, try various types of exploration, and improve market competitiveness. During the epidemic, script production should be the least affected in the production, creation and distribution of the film and television industry. Excavating outstanding stories with connotation and meaning in the stage of the play, and relying on materials that can resonate with the audience for in-depth creation, people can continue to produce high-quality content and create influential original IP. For example, in the course of the Chinese people's fight against the novel coronavirus, there are many medical staff, guardians of city builders, and ordinary people who are committed to the public, helping the poor, charging forward, and silently dedicating. These touching and touching stories can be used as good materials for cinema movie creation in the future.

#### **IV. ACCELERATING THE STRUCTURAL ADJUSTMENT OF CHINA'S CINEMA INDUSTRY**

Rethinking the structure of China's cinema industry, innovation is the only way to survive.<sup>2</sup>In every major technological revolution of human-beings, any medium is the expansion or extension of human feelings and senses. With the advent of the 5G era, technological innovations are proceeding at a speed beyond people's imagination. The coming of 8K technology will greatly expand the human visual and auditory sensory experience. During the Spring Festival, the action movie "Enter the Fat Dragon" adopts the online advance single-issue distribution method. Many audiences said that the ultra-clear movie viewing experience in the home theater can also feel the exciting viewing effect of the fighting scene.

Large-screen TVs will be more popular in the home through the Internet, and people can also get a good audio-visual experience in the home theater. For the traditional film industry, this should face the reality of the audience's transition from cinemas to Internet platforms and large-scale diversion. Netizen generation viewers have independently chosen content to watch and become a major trend, which makes cinema films have to accelerate the pace of industrial structural adjustment. This adjustment requires policy support, its own market transformation, and technological innovation. The epidemic will also promote this structural adjustment. After the Spring Festival cinema movies are released on the Internet, it may be inspired or cause reflections. The way out for cinema movies may not be simply to switch to online distribution or simultaneous release of cinema networks to damage the box office and reputation of the physical cinema. Looking further, cinema movies need to actively explore new and innovative business models, redesign the top-level design of the industry system, expand distribution channels for all media, provide diverse content options, create a public space for digital interactive experience, and promote the upgrading of industrial structural adjustment.

#### **V. FOCUSING ON THE RETURN OF THE SUBJECTIVITY OF CHINA'S CINEMA FILMS**

In the 5G era, people are about to usher in all-media integration, multi-temporal juxtaposition of content production and dissemination.<sup>3</sup> The operation model and interaction model of the cultural industry will bring profound changes to the cinema industry. The

development goal of the cultural industry in 2020 is "insisting on the priority principle of original IP of creativity, innovation and creation, adhering to the overall situation of market-oriented development, and adhering to the two-wheel drive model of the integration of high technology and culture...".

The real IP value of Chinese film is to build its own national character and subjectivity, tell a good Chinese story, create a national brand of Chinese film, and form a synergy at the commercial, art, industrial, technical and other levels to return to the ontology of Chinese film, finding a balance between elite creation and public viewing, and germinating new vitality in the new era.

#### **VI. CONCLUSION**

Objectively speaking, China's film and television industry is still a long way from the goal of industrialization, industrialization and scale development. For cinema movies, there are many uncertainties caused by the epidemic. After the epidemic, cinema films should accumulate strength and face the public with a new look. Only at the source of creation, with the fine management of the cinema, expanding the distribution channels, and building the publicity of the cinema, can the film market develop sustainably.

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# Evaluation Dimensions of Film Literature Works

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## ABSTRACT

**This article takes the evaluation dimensions of film literature works as the research objects, and uses the method of systematic analysis to explore the basic elements of time and space background, values and politics contained in film literature works. Based on consumers' pleasure demand for film literature works and the author's thoughts expressed, this paper clarifies the dimensions and relations of analysis on film literature works.**

*Keywords: film literature works, values, politics, characters*

## I. INTRODUCTION

How to analyze film literature works? Different people have put forward different analysis standards and methods according to their own understanding. Some people grasp the overall from the plot [1], [2]; some people have the consideration from the entertainment aspect [3], [4]; and some people make the analysis from the ideology [5][6][7][8][9]. Through combing these analyses, it is not difficult to find that the research on film literature works is generally unsystematic, and it does not reveal the relationship between these analysis elements. This article starts from the whole of the published film literature works, draws on the method of systematic analysis, and tries to explore the dimension elements and relationships in the analysis of film literature works.

## II. ANALYSIS ON THE EVALUATION

### ELEMENTS OF FILM LITERATURE WORKS

#### A. Analysis on time-space background

Film literature works are derived from reality and higher than social reality. Each film literature work is a creative reflection of the social reality of a certain historical era by the author of a certain period. The content of different film literature works reflects the politics and economic and cultural background. For example, "Defending Yan'an", "Tracks in the Snowy Forest", "Red Flag", "Song of Youth", "History of Entrepreneurship", "Great Changes in Mountains and Counties", "Spring and Autumn in a Small Town", "the Sun Shines over the Sanggan River" and other literature works, as well as "Living Forever in Burning Flames", "Defending the Hometown", "Harvest", "Towards Collectivization", "Happy Life", "The Golden Road", etc., reflect the historical background from the founding of New China in 1949 to the completion of the socialist

transformation in 1956 and the Chinese society's entry into the socialist stage. "Red Lantern", "Shajiabang", "Taking Tiger Mountain by Strategy", "Red Detachment of Women", "Surprise Attack by the White Tigers", "Harbour", "White Haired Girl" and other revolutionary "model dramas", as well as "Sunny Day", "The story of Xiangyang courtyard", and "The Young Generation", reflect the background of the cultural revolution in Chinese society from 1966 to 1976. "Heavy Wings", "Eighteen Handprints", "Year After Year", "Be happy for nothing", "The Wrangler", "Furong Town", "In the Heat of the Sun", "Beautiful Village", etc. reflect the historical background of social development and changes since China's reform and opening up in 1978.

Spatial analysis mainly refers to whether the content of film literature works occurs in rural or urban areas, in small or large cities, inland or coastal areas, and whether it occurs in China and foreign countries.

#### B. Analysis on pleasure

Why is a kind of film literature works appreciated by a large number of consumers? In short, the image or shape or rhythm meets the physiological, psychological or spiritual needs of consumers, and the film literature works bring a certain sense of pleasure or beauty to the audience's body and mind.

In fact, human beings evolved from animals not only have the physiological and psychological activities, but also have the spiritual activities with consciousness. Among them, in human life system as a whole, the three subsystems of physiology, psychology and consciousness interact and fuse with each other under the mediating role of psychology. Physiological pleasure can be sublimated to the field of consciousness and spirit, and the pleasure of consciousness and spirit can also be transformed and penetrated into

physiological activities. The sense of real pleasure and beauty is from the whole body and mind. For example, the aesthetic effect of comedy can be said to be the most vivid illustration of the integrity of body and mind for aesthetic feeling. Aesthetic feeling can start from the physiology and finally reach the spirit. For example, dance is mostly a case in this respect. The sense of pleasure can also be a process that starts from consciousness and spirit and finally reaches the physiological level. For example, literary aesthetics, especially for the appreciation of those philosophical literary films and literature works, is just like this.

Of course, the content and angle of appreciation of the same film literature works by different consumers are not necessarily the same or similar, and the same consumer's appreciation content and angle of certain film literature works in different periods are also changing. However, it can reach a consensus that film literature works can only be appreciated by a large number of consumers in order to reflect its existing value and market scale, and also to explain its influence on consumers' words and deeds in the future. Therefore, pleasure is the most important aspect for film literature works, and also the most fundamental index for the analysis of film literature works.

### *C. Analysis on values*

From the perspective of career choice, why do the characters in film literature works choose a certain activity or occupation? Can we regard these professional activities as the result of the independent choice of the characters? It is true that there are some factors for the character to choose his own occupation, which is related to the character's understanding of the professional activity, the character's understanding of the value of life, and the historical tradition. For example, these occupations are interesting, or they can realize their life values or ideals, or these activities can realize their pursuit of certain interests. However, what factors determine these understandings? It is necessary to analyze the political background when the content of the work occurs, especially the values of the rulers at that time, whose values influence and even determine the career orientation of the characters in the works. The values of the rulers are reflected in their ruling process and in their decision-making of historical activities in a certain historical stage of the country. In other words, the historical activities at that time were considered as the most worthwhile activities by the rulers, reflecting the life values and professional values of the rulers. Therefore, the analysis on film literature works naturally reflects the rulers' value orientation under the historical conditions at that time.

From the perspective of the characters in the film literature works, the characters in the film literature works engaged in a certain historical activity may be

the most valuable occupation activity that the ruler considers, or is consistent with the ruler's values. Here, the career choice of the characters may be influenced by the values of the rulers. This paper takes the formation of Li Yunlong's values in "Drawing Sword" as an example. Li Yunlong was particularly fond of participating in battles and winning battles. He believed that joining the army was the most meaningful activity. As a soldier, he should fall on the road of charge. This kind of military values may be related to Li Yunlong's childhood poverty and oppression by the rulers, and his formation of the "only brave struggle against oppressors to liberate themselves". Also, it may be related to the environment of anti-Japanese War at that time, which was the result of the propaganda that "only fighting against the aggressors can people liberate themselves" put forward by the leader of the Chinese Communist Party at that time. Certainly, the values influenced by the historical traditions of the state or the family are tacit by the rulers. In other words, the rulers think that certain professional activities are valuable, they can only allow the characters to carry out activities. Otherwise, they are not allowed to carry out activities or even banned activities. Obviously, it assumes that people's activities are guided by their values. The values of the characters in film literature works directly guide their words and deeds, and also directly guide the current public's imitation choice in realistic behaviors. For example, during the period of resisting US aggression and aiding Korea, the enthusiasm of the people to join the army, the activities of educated youth going to the countryside during the cultural revolution, and the restoration of college entrance examination after the national college entrance examination system in 1977 were the examples of behavior pursuit of people at that time.

Of course, the author of film literature works was born in a certain era and grew up in a certain era. The author's values will inevitably affect the choice of the characters' values in the film literature works, which will be reflected in the film literature works.

### *D. Analysis on politics*

The film literature works introduce the characters through certain historical events, and they carry out certain economic or political activities or cultural activities, which seems to have nothing to do with the ideology at that time. As a matter of fact, the activities of the characters are the activities under the decision-making of the supreme decision-maker of the state at that time, reflecting the power will of the state. For example, the transformation activities during the period of socialist transformation in China were carried out by the supreme decision-maker of the state to imitate the socialist transformation of the Soviet Union. Everyone's activities have been branded with the power will of the rulers. This is the political embodiment of ideology.

Specific to the film literature works in the early days of the founding of the People's Republic of China, such as "Defending Yan'an", "Defending hometown" and "the Red Detachment of Women", etc. reflect that the new regime of the Republic face various international reactionary forces and domestic residual forces' destructive activities, and also reflect the need and will of the country's top decision-maker to defend the new national regime in terms of political ideology. The country and people need a safe and stable political order, social order, production and living order. This political will is expressed through the words and deeds of maintaining the new social order in film literature works. "Red Flag", "Song of Youth", "History of Entrepreneurship", "Great Changes in Mountains and Counties", "Spring and Autumn in a Small Town", "the Sun Shines over the Sanggan River", "Harvest", "Towards Collectivization", "Happy Life", "The Iron Giant", "Golden Avenue" and other film literature works show actual contents of the people's economic recovery and new life under the new historical conditions in the early days of the People's Republic of China, and also reflect the desire of the top decision-makers of the state to develop the economy and improve the people's living standards as soon as possible, so as to enhance the national strength and consolidate the state power better. Obviously, this was also the historical activity that the people hoped to carry out under the historical conditions at that time.

Superstructure is a tool to serve the country's economic and social development. It also changes with the development of economic foundation. However, once it comes into being, it has relative independence and generally lags behind the change of economic and social development. For example, the political struggle to defend state power lasted until the cultural revolution of 1966-1976. During this period, the film literature works have always embodied the revolutionary ideology of "fighting with the sky, fighting with the earth, and fighting with people". With the conditions of the times and practices, the basic function of revolutionary ideology is to mobilize all revolutionary forces, help the proletariat lead the people to seize power, and establish and consolidate the people's democratic dictatorship and socialist system. Revolutionary ideology has distinct class nature and strong political color, which not only comes from the objective reality at that time, but also profoundly reacts on the social practice at that time. In the 30 years since the founding of the people's Republic of China, people's daily life is permeated with the brand of revolutionary ideology. The long-term revolutionary practice of the Communist Party of China makes China's ideology have an obvious "revolutionary" tendency, and this ideology continues for a long time. It was not until the reform and opening up in 1978 that the focus of work established by the state at the Third Plenary Session of

the Eleventh Central Committee shifted from class struggle to economic construction, and revolutionary ideology gave way to constructive ideology. Constructive ideology also embodies the will of the ruler. From China's practice of opening up to the outside world, China's domestic reform and opening-up practice is also the result of the political decision-making of the party and state leaders headed by Deng Xiaoping, and each body is just the implementer of such reform and opening-up practice. Therefore, the historical activities of the characters in the film literature works have inherently included the development direction of the historical activities, which should be consistent with the will of the rulers at that time.

### III. THE RELATIONSHIP AMONG THE EVALUATION DIMENSIONS OF FILM LITERATURE WORKS

Based on the above analysis, the content of film literature works comes from social life such as politics, economy and culture. Naturally, these political, economic, cultural and social life contents constitute the space-time background of the works. These social lives reflect the value orientation and values of the author and the characters, and these political, economic and cultural practice activities are historical activities decided and advocated and managed by the ruling class, reflecting the value pursuit of the ruling class, guiding the people's choice of professional activities, and reflecting the political power will of the rulers. It is just not clearly expressed in the works, which also forms the political ideology in the works. However, these values and political elements can be realized only when the works meet the aesthetic needs of consumers.

### IV. CONCLUSION

Time-space background analysis is the premise basis of analysis on film literature works; pleasure analysis is the fundamental content of analysis on film literature works; value analysis is the core of analysis on film literature works; and political analysis is the premise hypothesis of analysis on film literature works. Political analysis permeates the time-space background analysis. Political analysis dominates the analysis of values, and value analysis reflects political analysis.

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# History as a Mirror: Research on the Development of Contemporary Chinese Art Colleges

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## ABSTRACT

**At the end of the Qing Dynasty and the beginning of the Ming Dynasty, China was in the wave of learning Western thought and technology, and was gradually influenced by the western learning. During a period of time, schools and courses featuring Chinese art education emerged. Under the irreversible trend of economic globalization, the development of science and technology and the boundaries of art have been broken, and the integration of the two has brought new experiences and new results to art schools and society. The contemporary development of socialist art colleges with Chinese characteristics and the increase in the allocation of innovative art majors have positive thinking significance for the cultivation of true talents, good virtue and high-grade professional art talents in China.**

**Keywords:** *contemporary, Chinese Art Academy, art major, science and technology*

## I. INTRODUCTION

Xi Jinping clearly stated in the symposium on literary work: "Literature and art are advance bugle of the era, a representative of the era, and a leading spirit of the era." [1] With Chinese characteristics Socialism entering a new era, the cultural development has also led to a new historical orientation, but all this is rooted in the inheritance of the Chinese aesthetic spirit and excellent traditional culture. As the "Jiu Tang Shu, Wei Zheng Biography" said: "Bronze as a mirror, you can dress up; with ancient as a mirror, you can know the rise and fall; with people as a mirror, you can see the gains and losses." [2] The exploration of the beginning and the establishment of professional courses has played a role in reference and comparison to a certain extent for the development of art colleges and the newly added art majors, with inestimable historical value. Changes in the field of Chinese fine arts in the new era have an indelible impact to a series of important judgments and scientific expositions concerning the law of development of socialist literature and art, such as the Guiding Ideology for the Study of Literature and Art, the Value of Literature and Art, the Mission of Literature and Art, the Relationship between Literature and Art and the People, Era, Politics, Economy, Creation and Criticism, the Party's Leadership in Literature and Art, etc.

## II. THE DEVELOPMENT OF ART COLLEGES

### A. *Tracing the origin of the rise of art colleges*

Chinese art in the twentieth century was strike by Western culture. At that time, China's feudal society was gradually collapsing, and the society was undergoing tremendous changes. Whether it is the result of the modern Western industrial revolution, or the achievements of political culture. They are deeply concerned by the intellectual revolutionaries. compared to decadent feudal system, backward productivity, ancient painting characteristics, western Anatomy, Modeling Techniques, Realism and other artistic techniques have a strong attraction for intellectuals. It was not the painters and historians who first proposed changes to this phenomenon, but a series of explorations carried out by thinkers and revolutionaries in China.

When the Chinese fine arts are in urgent need of reform, Kang Youwei (styled name Guangsha, pseudonym Chang Su) mentioned in the "Chinese Paintings in Wanmu Caotang": "The reason why modern Chinese art painting collapsed is the theory of painting skill is fault." [3] Next year, this article was published in the "China Art Newspaper". Compared with the slogan he proposed in 1905, the article elaborated on Kang Youwei's proposition of reform in art. Respecting the creation of paintings requires realism and depreciated the method of freehand brushwork; Cai Yuanpei (style name Heqing, jiemin) pointed out in "Aesthetic Education Instead of

Religion" that only religion can be replaced by aesthetic education, and art cannot replace religion. After the founding of New China, aesthetic education was included in the national education system; in 1919, Liu Haili mentioned it in "Necessary Points in Painting". European and American painting "realism", "realism-natural-positive-true-beauty-the development of automatic ability" Chinese painting follows: "imitation-mandatory-negative-false beauty-cultivation depends on habit".

On the way of the revolution in the art revolution, Liang Qichao mentioned in the "General Reform" that "the foundation of the reform is to educate talents; the rise of talents is to open schools; the establishment of schools is to reform the imperial examinations." [4] He believes that learning from modern west is the foundation of the reform, and the influence of the west on the art field is first reflected in the art schools that have been established all over the country. They have adopted the western mode of subject education and took the lead in breaking the previous teaching method through teachers' apprenticeship and family, and the internal transmission situation of individual comprehension and tracing of the ancient people's pen pattern have had an unprecedented impact on traditional art. In the 32nd year of Guangxu, the first drawing manual class in Chinese colleges and universities was run by the Governor of Liangjiang. The school is Liangjiang Normal School located in Nanjing. In addition to traditional Chinese painting, there are also Western painting classes such as oil painting, watercolor, charcoal, etc. After the early famous art educator Li Shutong returned from studying in Japan, he also taught music lessons and painting lessons in the school. The Liangjiang Normal School is one of the earliest normal schools in modern China. After the Revolution of 1911, various schools such as the Beijing Teachers' College and other schools also set up specialized courses in drawing and handwork. There are a large number of schools featuring art education or schools offering art education courses. At that time, China's social level was backward, wars were struggling, and funding constraints were serious, which reflected the difficulty of starting art education, but it still dared not to give up hard work and laid the foundation for the development of new art in China.

#### *B. Vigorous development of art colleges in the new era*

Since the founding of New China, the vigorous development of art education has ushered in the dawn of New China, bringing together and creating a large number of well-known artists and art educators at civil and abroad. The predecessor of the Central Academy of Fine Arts was born in 1918, the first national academy of fine arts education-National Academy of Fine Arts, has ushered in the centenary of the establishment of the school, Xu Beihong is the first principal. Taking this

centuries-old glorious school as a research case, it is typical. Central Academy of Fine Arts, the head of the eight major academies, is the beginning of Chinese modern art education and the earliest art school system. It is an important microcosm of the developments of China's modern art and art education.

Talent cultivation is recognized as an advanced model among professional colleges in Central America. As a benchmark of domestic art and a world-class prestigious school with advanced academic thinking, judging from the university subject courses, calligraphy, architecture and humanities have been established earlier. There are 10 disciplines, including 20 undergraduate majors, including the School of Experimental Art, School of Urban Design, School of Art Management and Education, and School of Continuing Education. The elite of the teaching staff gathered before the founding of New China, such as Chen Shizeng, Qi Baishi, Huang Binhong, Jiang Zhaohe, Ye Qianyu, Fu Xinshe, Wu Jingtong, etc. After the founding of New China, Li Zongjin, Hou Yimin, Zhan Jianjun, Jin Shangyi and other experts gathered. The "mentor studio" system is the most distinctive in the process of training students. Under the condition of maintaining the quality through the teacher's "teaching, assist, and help", there are currently more than 1,000 graduates every year. As the only higher art school directly under the Ministry of Education in China, it has always upheld the philosophy of "focusing on reality and serving the people".

In the last century, Chinese art schools introduced the Soviet Cheschakov system, and the teaching method of Cheschakov system sketch was more influential in China in the 1950s and 1960s. This basic teaching mode was deeply influenced by Western aesthetics. influences. After the reform and opening up, the previous system is no longer applicable to the rapid development trend in the new era, so the American education system has also undergone corresponding reforms on the basis of its general unchanged. China's comprehensive universities and art professional colleges have delivered a large number of quality art talents to the society. But it is undeniable that the art education in colleges and universities is in line with the times. At present, there are still some areas that need to be improved and improved, such as too rigid study of theoretical knowledge, thus neglecting skills training or lack of out-of-town sketching and going to museums and other local investigations; In the expansion of colleges and universities, talents are not only piled up and the training objectives are ambiguous, but there is also waste in terms of training.

In the journey of the new era, it is necessary to take Chairman Xi Jinping's literary and artistic ideas as the guide to effectively implement the artistic creation and theoretical research of teachers and students. Building a

first-class world-class art college with Chinese characteristics, with equal emphasis on inheritance and innovation, being socially oriented, building a "people-rooted" education model is not only a slogan, it will help to awaken the creativity of students, cultivate creative thinking, and enhance Student humanities. The art revolution in the 20th century and the establishment of art academies have accumulated for the flourishing development of art academies in the 21st century, and have cultivated batches of art "specialists" for China. After the reform and opening up, the country strongly supports and is rooted in China's basic national conditions. The advanced school concept, rich teaching content, comprehensive art professional curriculum, excellent teacher professional quality, and perfect education and teaching practices the torrent of torrents is improving day after day, creating an art education system adapted to China's national conditions.

### **III. THE RISE OF NEW ART MAJORS IN THE NEW ERA**

#### *A. The combination of art and science*

Major universities and museums have conducted many special academic exchange lectures. Such as the Science and Technology Festival held in Shanghai, 2017, the "The Fusion of Science And Art- Exhibition of T. D. Lee Science And Art Lecture Fund" which is jointly organized by Shanghai Jiaotong University and Shanghai Science and Technology Museum; In 2018, Guangdong Museum of Art launched a series of public education activities "When technology meets art"; In 2019, Jiageng College of Xiamen University invited Professor Furukata Masahiko of Musashino Art University who was a pioneering artist in Japan engaged in interactive art creation earlier, bringing lectures on "art and technology" to teachers and students of the art design department. In 2020, the School of Industrial Design held a lecture on "Core of Art and Technology". Lu Xiaobo, Dean of the Academy of Fine Arts of Tsinghua University, put forward the view that "design is driven by humanity and scientific spirit to drive innovation". Each historical period has a certain art paradigm, forming a certain mainstream direction and artistic trend.

In order to deliver new talents and new needs of the new era to the IT industry, film and television animation companies, media and media art institutions and other companies or research institutes, cultivate professional advanced professional innovative art talents with modern exhibition knowledge and internationalization, education in 2012 The bureau promulgated the undergraduate professional catalogue of colleges and universities to set Art and Science as a new major, the professional code is 130509T, the subject category is arts, and the bachelor of arts is awarded. At present, 52 colleges and universities

including Tsinghua University, The Guangzhou Academy of Fine Arts, Xiamen University of Technology, and Shanghai University of Engineering Science have opened art and Science majors. Among them, the representative universities are the Communication University of China and its Nanguang College. The society is in an era of rapid change. The rapid development of big data, artificial intelligence, Internet of Things and other technologies requires students to have strong innovative thinking ability, performance communication ability and creative realization ability in the context of digital technology. To have the ability to communicate and communicate with each other, in response to the new needs of the information age, cross-disciplinary team collaborative innovation can be carried out.

Major universities and museums have conducted special academic exchange lectures. In 2017 Shanghai Science and Technology Festival, the "Communication of Science and Art- Zhengdao Li Science and Art Lecture Works Exhibition" jointly organized by Shanghai Jiaotong University and Shanghai Science and Technology Museum; In 2018, Guangdong Museum of Art launched a series of public education activities "When technology meets art"; In 2019, Xiamen University Tan Kah Kee College invited Professor Furukata Masahiko of the School of Modeling, Musashino Art University, Japan. He was a pioneering artist in Japan engaged in interactive art creation earlier, bringing lectures on "art and technology" to teachers and students of the art design department; In 2020, the School of Industrial Design held a lecture on "Core of Art and Technology". Xiaobo Lu, Dean of the Academy of Fine Arts of Tsinghua University, put forward the view that "design is driven by humanity and scientific spirit to drive innovation". Each historical period has a certain art paradigm, forming a certain mainstream direction and artistic trend.

#### *B. Other science and art blending cases*

Science and art have many similarities in nature, and the combination of the two is also the main theme of the new era, but at the same time there are certain differences in its development process. Science mainly uses abstract thinking, emphasizing rational factors. Virtual technology has created an unprecedented cultural environment and means of communication for art. The most obvious is film, VR technology, and 3D technology; art mainly uses image thinking, emphasizing emotional factors, painting, poetry and other expressions, evoking people's subconscious emotions.

In the long development process of art, the rapid iteration of modern science and technology has caused subversive changes in all aspects of art creation

concepts, expressions and theoretical interpretations. The special exhibition of the Chinese Art Palace located in Shanghai displays the great treasures in the history of Chinese art, "Riverside Scene at Qingming Festival", the only reserved item in the China National Pavilion for World Expo in the form of multimedia. This custom painting depicts the prosperous scene of Bianjing, the capital of Song Dynasty. Which is painted on the hundred-meter-long volume, reappeared through the secular features of day and night, be almost lifelike in appearance. The whole venue creates a scene immersion atmosphere, which fully mobilizes the audience's senses, brings visual feast and brand-new experience, cross-media interaction and information, the overlap of virtual and reality, makes people feel like walking in the river of time and painting. There is another painting, "Thousands miles of mountains and rivers" in China's top ten masterpieces — "The first masterpiece of green landscape painting in the past 900 years" is exhibited at the Macau Art Museum in the form of digital as "Thousands miles of mountains and rivers 3.0", with a total length of 35 meters, has a Dynamic digital long volume with real-time layered rendering core technology and time transformation system. According to the four themes of "walking, sightseeing, viewing and living", the detailed depiction of the original work is presented in high-definition, so that the figures and landscapes described in the original painting can be "moved" and the audience can experience the beauty of the mountains and rivers. Through digital multimedia, interactive experience, space furnishings, physical display and other different presentation methods, it fully displays the aesthetic conception contained in the "Thousands miles of mountains and rivers". It not only conveys the philosophy of the unity of heaven and man in this masterpiece, but also causes the audience to think about the harmony between man and nature, man and society, man and heart, and promotes the inheritance, development and reconstruction of traditional culture in the new era.

Post-production of TV series promo for "Eternal Love", "Illusion of Time and Space" immersive concert production design of Zhejiang Conservatory of Music, opening ceremony of "Create@Alibaba Cloud Startup Contest", works of "The Night of Haze" and the creative projection of the "Opening ceremony of Zhujie Street" in Hefei, Anhui, 2017, all shows the creative process and reflections on the integration of culture and technology. Facing the future, we should attach equal importance to the value of nature and humanity, integrate science and art, inherit and innovate, globalize and localize simultaneously.

#### **IV. CONCLUSION**

Art colleges and universities have always been responsible for cultivating art professionals in the new

era. Standing on a new historical position in the development of literature and art, and taking history as a mirror, we can think deeply about art schools under the background of modern society, so as to carry out a new round of exploration and reform. In the new era, China's fine arts education has the characteristics of wide coverage and rich professional types. Degrees are also divided into bachelor's degree, master's degree, and doctorate. Looking back on the old and new changes of art colleges, from a simple curriculum structure to the establishment of new and innovative majors, and the establishment of compulsory courses and elective courses; from the two independent fields of science and art history, to the combination of the two, Derived a series of innovative professional and artistic works; from the establishment of the fine arts academies to the gathering of contemporary colleges and universities, cultivate artistic talents with the characteristics of the times, create masters of German art and double sweets, and add icing to the Chinese cultural cause.

General Secretary Xi Jinping emphasized at the literary symposium: "The highest state of art is to be inviting, let people's souls be baptized, and let people discover beauty. It is necessary to pass the values of truth, goodness and beauty through literary and artistic works, and guide people to strengthen their moral judgment. And a sense of moral honor, longing for and pursuing a life that emphasizes morality, respects morality, and abides by morality." [5] "Culture rejuvenates the country, promotes prosperity, and culture strengthens the people." [6] As an extremely active part of cultural construction, literature and art should deserve to build a socialist cultural power. As an important mission, the art education system will have more Chinese characteristics when facing the future. The development of art in the new era is still facing many problems. This calls on the majority of artists to firmly create and cast the unique peaks of literature and art in this new era with the Chinese people's unique thoughts, emotions, and aesthetics. The building of a socialist cultural powerhouse contributes wisdom and strength.

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# Exploration of Information-Based Teaching Reform of Art Design Courses Taking "Creative Thinking" Course as an Example

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## ABSTRACT

**This subject takes the "Creative Thinking" course as an example to study the current situation and practical results of the application of information-based teaching methods in art design courses. Combining the characteristics of the "Creative Thinking" course, it explores how to use information-based teaching methods to optimize the teaching model. It is guided by the application theory of informatization-based teaching, looking for optimized methods and approaches from the five links of the teaching mode, exploring the application strategies of informatization-based teaching methods, analyzing the integrated way of teaching information resources of "Creative Thinking" course under the information-based teaching mode, and promoting the diversified development of teaching methods of art design course.**

*Keywords: information-based teaching, creative thinking, teaching platform*

## I. INTRODUCTION

With the development of information technology, it has become a trend to apply information technology to teaching to improve teaching and learning efficiency and improve teaching and learning effects. The realization of information-based teaching with the help of diverse information technology has become an integral part of the teaching process. Informatization-based teaching has changed the singular teaching mode to a certain extent, and has enriched the teaching forms mainly based on multimedia classrooms and classroom teaching. In order to cultivate art and design talents with excellent technology and innovative ability, each college has formulated a series of educational measures to train students' innovative ability in a targeted manner. Art design, as a professional closely connected with the application of cutting-edge science and technology, is more sensitive to the advancement of science and technology, fashion and other factors, and pays special attention to the cultivation of students' innovative ability. The teaching content of art design

should be unified with the development of the times, especially in the application of method technology. This requires teachers' teaching methods and models to be integrated with the application of advanced technologies and teachers to use this as a basis to study how to use information-based teaching methods to cultivate students' creative thinking ability in art design courses.

## II. "CREATIVE THINKING" COURSE OVERVIEW

"Creative Thinking" is an important course for undergraduates majoring in art and design. It aims to encourage students to face problems and difficulties without being restricted by routines, and to think and explore problems from different angles to develop the ability to solve problems and break through difficulties. The course uses open questioning skills and flexible teaching methods to stimulate students' creative potential, assist students to develop their potential and apply their imagination to break through the thinking space and cultivate the habit of innovative thinking and the spirit of innovation. Creative thinking teaching not only attaches importance to providing opportunities for thinking, but also emphasizes on providing creative thinking training with inspiring effect, using brains and taking action. It emphasizes uniqueness and novelty. At the same time, creative thinking teaching, as a thinking method and training model, needs to be integrated into

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various design courses to achieve complementary effects.

### **III. THE APPLICATION STRATEGY OF "CREATIVE THINKING" INFORMATIZATION-BASED TEACHING**

#### *A. Integrating high-quality teaching information resources on the information-based teaching system and increasing partner courses*

Because information technology is widely used in the classroom, the biggest role of information technology is that college students have the possibility of independent learning. Students can acquire and receive knowledge, and students can choose to receive information freely. The "Creative Thinking" course is introduced into the blue ink cloud teaching platform, and is introduced into the classroom teaching activities by means of projection screen, providing teachers and students with a different teaching mode and learning mode, so that the place for students to learn and practice can change. At the same time, the informatization method of the blue ink cloud teaching platform has changed the way of interaction between teachers and students and students. Students can realize online communication and answer questions in real time, which can improve the autonomy of students' learning. The students can choose their own learning methods, improve their efficiency and make full use of fragmented time to learn.

On the other hand, it's necessary to use information-based teaching platform to integrate high-quality teaching resources. The "Creative Thinking" course introduces the "Productive Thinking" cloud teaching material in the teaching resources and the national excellent online open course "Everyone Loves Design" of China's MOOC. Cloud textbooks integrate cutting-edge technologies in the three major areas of mobile learning, rich media digital publishing and cloud services. According to the learner's situational, dynamic, and visual learning needs, they re-construct the traditional paper teaching materials in rich media layout design and interactive design, and present a brand new design presentation for tablet computers (compatible with PC and laptop computers) to provide students with rich, extensible, interactive, trackable and refined learning experience of new textbooks. Cloud teaching materials fully arouse students' enthusiasm for reading, can make up for the deficiencies in ordinary teaching materials, and increase the interaction between teaching materials and students.

#### *B. Reshaping the teaching content and introducing curriculum content reflecting the cutting edge and the times*

In terms of teaching content, the "Creative Thinking" course needs to use open questioning skills and flexible teaching methods to stimulate students' creative potential, assist students to realize their potential and apply their imagination to break through the thinking space, and cultivate their habit of innovative thinking and the spirit of innovation. The cultivation of this open ability requires students to master cutting-edge and contemporary curriculum content. It is necessary to reshape the teaching content and increase advanced professional technology that students need to master. Teachers need to adopt new methods and new technologies to reflect the characteristics of information-based teaching.

#### *C. Forming a rich and diverse intelligent characteristic in the teaching concept*

The teaching concept of the "Creative Thinking" course needs to break the boundaries between the product design major and other art design majors, which is conducive to the multi-dimensional and comprehensive expression of the "Creative Thinking" course. In addition, in the teaching practice of creative thinking, it is necessary to expand students' new concepts of design, and at the same time, it is necessary to give students more awareness of independent exploration, and apply new teaching content and teaching methods of new creative thinking in thinking training. In this way, diversified teaching concepts can be formed, and the advantages of information-based teaching can be fully utilized.

### **IV. INNOVATIVE APPLICATION OF INFORMATION-BASED TEACHING IN THE COURSE OF "CREATIVE THINKING"**

#### *A. Innovation of teaching concept*

It's necessary to adhere to the concept of student-centered, output-oriented and continuous improvement, break the boundaries between design majors, cultivate students to effectively use creative thinking methods to understand design cases, and try to use the thinking methods learned to solve new problems and develop their creative thinking skills. At the same time, it is necessary to clarify the course positioning when the teaching concept is innovated. The positioning of the "Creative Thinking" course is to train students' innovative ability. It is necessary to excavate the depth of the course content, reflect the high-level application, and innovate teaching organization methods and means.

### *B. Teaching model innovation*

It's needed to keep students busy through the innovation of the teaching model, and use the flipped classroom and the development of the internalized innovative teaching organization model to carry out the five teaching links of classroom teacher guidance, student study, classroom inspection, elaborate teaching promotion and doubt resolving. Before the class, during the class, and after the class, the teaching method of problem-based learning (PBL), case-based learning (CBL) and team-based learning (TBL) can be respectively used for teaching.

Students can learn online before class, using resource learning mode for online learning. During the pre-class guidance, by learning video teaching resources through students' online materials, students can complete tests and homework, and teachers answer questions online. Offline teaching can use the blue ink cloud teaching platform to push resources and preview questions, clarify the classroom learning goals, and complete the preview. The pre-class teaching resources only need to push the design case with strong creativity.

During the class: A PBL model can be used for pre-lesson guidance, and the key points and difficulties in teaching can be elaborated. Teachers can use CBL mode to explain relevant theoretical knowledge points and carry out flipped classroom teaching. According to the situation of students' online learning, teachers can timely adjust the teaching content to answer the questions and teach briefly and succinctly, so as to improve students' ability to use the knowledge they have learned to solve problems. For example, when learning the brainstorming method of stimulating creative thinking in the 4th chapter, teachers will use CBL mode to allow students to master the brainstorming skills and principles, as well as precautions. In the internship and practical training part of the course, teachers will let students expand creative thinking in the form of group brainstorming.

After class: A TBL model can be used to complete discussions and assignments. The ratio of class hours to after-school hours is 1:2 to keep students busy. Teachers assign homework, introduce project training, let outstanding senior students serve as online platform assistants, form learning teams, and increase the intensity of extracurricular learning.

### *C. Innovation of teaching methods*

The teaching method is divided into two parts: one part is online learning; the other part is offline learning, discussing the problems in online learning, and focusing on the key teaching points and difficulties in the course. Teachers can adopt a mixed online and offline teaching mode, which can make full use of the advantages of online and offline teaching platforms, learn from each other's strengths, incorporate excellent

online informational curriculum resources into the teaching content, and organically integrate online and offline courses content while ensuring continuous updating of teaching content.

Online teaching resources can introduce Chinese MOOC SPOC and cloud teaching materials, and offline teaching adopts smart classroom and blue ink cloud information teaching platform. Under the network environment, the blue ink cloud class platform is a mobile teaching software that can carry out teaching as long as it has mobile smart devices. Using the Internet, the platform breaks the boundaries between inside and outside the classroom, and not only introduces mobile technology into the classroom, but also extends outside the classroom, promoting resource sharing and interactive communication between teachers and students, students and students. Teachers can carry out a variety of teaching activities on the platform, making the integration of online learning and traditional classroom teaching more efficient. Teachers can build the "Creative Thinking" course in the cloud and release resources in advance (see "Fig. 1"). It can provide services such as classroom management, resource publishing, activity addition, student grading, etc., and provide students with course subscriptions, message reminders, personalized learning resources, participation in activities, discussion and communication and other services (see "Fig. 2").



Fig. 1. Pre-class teaching resource release.

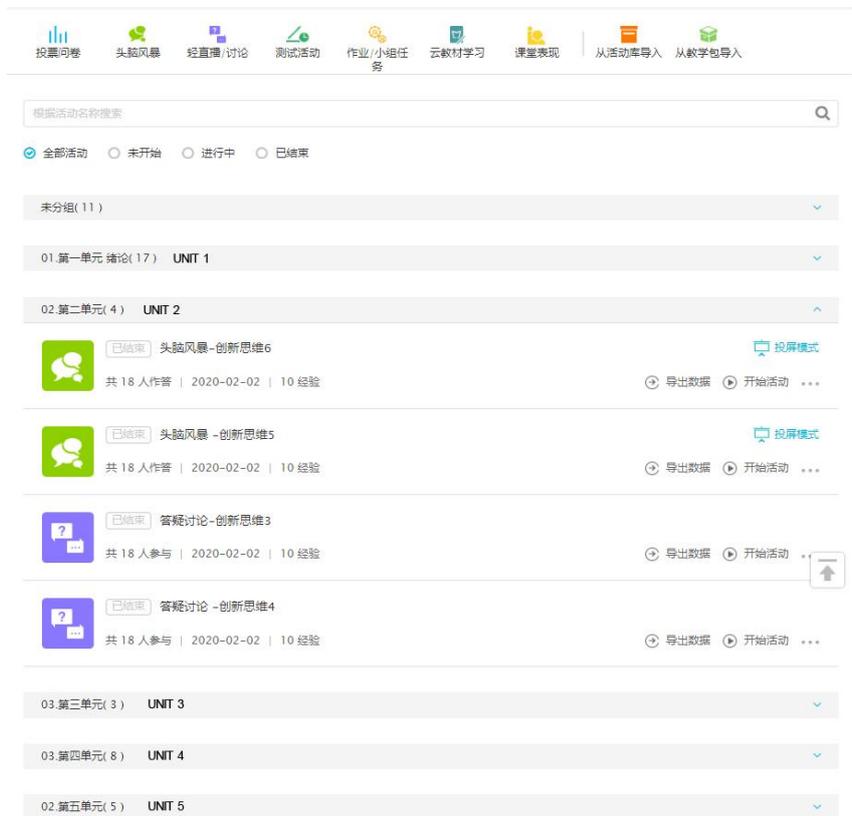


Fig. 2. Classroom activities.

*D. Innovation of evaluation and examination*

Teaching evaluation: It includes a diversified performance evaluation system, and establishes a

scientific and diversified evaluation and examination system, which is composed of online, offline, students peer assessment, group evaluation, and teacher evaluation. It realizes multi-angle supervision and

management of students' entire learning process. Online grades use the course management and evaluation of the cloud class. The online representation of students can be presented in a graphical way, which makes the online courses more measurable. (As shown in "Table I") It can accurately reflect students' participation in activities, viewing resources, learning cloud textbook, getting a like, classroom performance and video learning, and present it in the form of table data. (As shown in "Fig. 3" and "Fig. 4")

TABLE I. THE COURSE IS COMPOSED OF EVALUATION AND EXAMINATION

Usual performance 60%		Test score 40%
Online 40%	Offline 60%	
Online discussion 15%	Class performance 20%	
Unit work 45%	Class discussion 20%	
Exams 40%	After-class homework 20%	
	In-class training 30%	

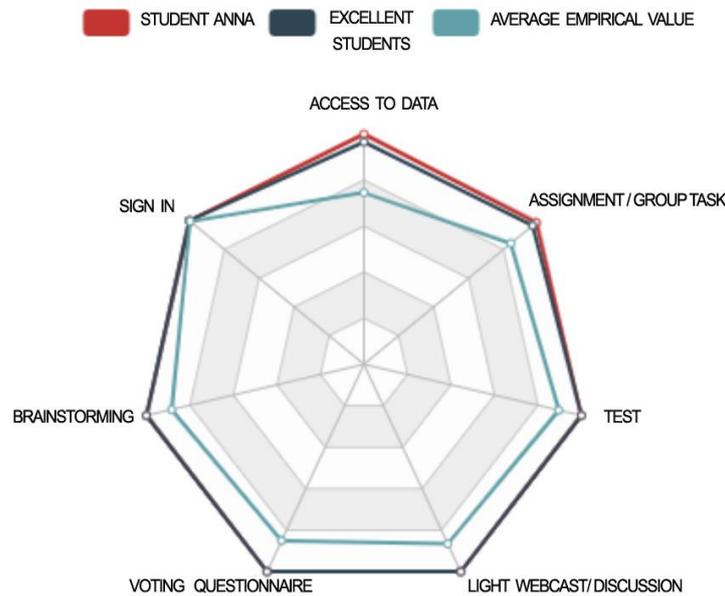


Fig. 3. Students' personal online learning information feedback.



Fig. 4. Students groups' online learning information feedback.

### *E. Innovation of teaching effect evaluation*

With the introduction of a third-party Max teaching quality management platform, online and offline or suitable courses have stimulated students' enthusiasm for learning in teaching practice and achieved good reform results.

## **V. THE SIGNIFICANCE OF INFORMATIZATION-BASED TEACHING REFORM OF "CREATIVE THINKING" COURSE**

The attempt to reform the information-based teaching of the "Creative Thinking" course has made up for the lack of application of its curriculum information-based teaching, widened the application depth and breadth of information-based teaching, and promoted the development of information-based teaching. The "Creative Thinking" course informatization attempt can fully release the advantages of the informatization-based teaching mode, and promote the innovation and development of teaching reform. At the same time, it can promote the rapid and sustainable creative development of the informatization-based teaching mode of art design courses, and provide theoretical support for the development of the informatization-based teaching mode.

In practice and application, the use of information-based teaching methods can effectively save teaching and training resources, and more closely link art theory with operation; the content of traditional multimedia teaching can't show the multi-thinking of the art teaching content and effectively transform into the ability of art innovation.

In terms of teaching methods, it changes the traditional classroom-centered teaching method, effectively realizes the combination of curriculum theory and practice, can effectively convert abstract teaching content into intuitive feelings, and provides richer and more effective measures for creating situational teaching.

In the course teaching plan, the combination of information-based teaching and the "Creative Thinking" course can broaden the means of expression of the teaching model; for classroom physical teaching, it can enrich the types of teaching media and clearly show the particularity of the art discipline, which can greatly enhance students' interest in learning and enthusiasm for active learning, thereby greatly improving the effectiveness and quality of teaching.

## **VI. CONCLUSION**

Nowadays, with widely using of informatization-based teaching, there are many kinds of informatization teaching methods; the development of technology

diversification from multimedia technology to virtual reality technology, network technology and AI technology also inevitably leads to the blind use of information-based teaching methods. Combined with the characteristics of the art design course, this article initially explores how to use information-based teaching methods to optimize the teaching effectiveness of the "Creative Thinking" course, and analyzes the innovative application strategies of information-based teaching methods. It aims to provide reference significance for the use of informatization-based teaching methods in art design courses, while avoiding the blind use of informatization teaching phenomena and promoting the development of teaching methods based on effectiveness.

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# Reform and Optimization of College Music Education From the Perspective of Pop Music

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## ABSTRACT

As national economy and society picks up, the music closely related to the lives of the people is undergoing rapid upgrading. At present, thanks to its acceptance and understanding by the public, contemporary, popular and diversified social popular music has flourished. Social pop music occupies an important market position. Its development has a great impact on the music education in colleges and universities, and poses new challenges to its mode, thinking, reform and optimization. It is of great value and significance to fully understand and analyze the important characteristics of pop music and to grasp the enlightenment from the development of pop music to the reform of music education in colleges and universities.

*Keywords: pop music, music education, education reform, popular thinking*

## I. INTRODUCTION

The society has entered the information age with high speed. In the current social process, people can feel the rapid changes in social life. The same is true in music, where more listeners tend to prefer rock, jazz and rap genres, and fewer listen to classical and traditional music with their hearts. Pop music gives people more freedom to express their feelings and relieve their pressure. College music education, an important part of college education and teaching, should also respect and face up to this social phenomenon. Pop music has dominated the market during its period of growth. The influence of popular music on college students should not be overlooked. Therefore, the reform and optimization of college music education from the perspective of pop music is of great theoretical and practical significance in the development of music education in today's era.

## II. THE CONNOTATION AND CHARACTERISTICS OF POP MUSIC

The analysis of music education in colleges and universities from the perspective of pop music requires the understanding of the connotation of pop music itself. Although the theory of pop music is not mature in the accurate definition, there are rules to follow in the elaboration of its connotation. In addition, the characteristics of pop music itself is also an important basis for theoretical analysis.

### A. Definition of pop music

The accurate definition of pop music is difficult to express through academic language. According to the conventions of the music industry, the connotation of this musical form, pop music, has the following points. First of all, pop music is generally based on and derived from life, and the emotions expressed in the music, the emotions expressed by the emotions can be directly felt by the public, and then cause emotional resonance. Secondly, the content of popular music is generally easy to understand. The spread of popular music has little impact on the cultural level and educational background of the audience, and there are also different pop music for the audience with different education background. Finally, the melody of pop music is relatively simple, the tune is catchy, easy to spread from mouth to mouth, which is also an important reason why it can be popular.

### B. Typical characteristics of pop music

In-depth analysis and observation of pop music reveals that the complex, diverse music has the following characteristics: the first and biggest characteristics of pop music is popular. Most pop music stands in the perspective of the broad masses of the people to examine the world, express feelings, exhibit the voice of the broad masses of the people with the help of rhyming lyrics or reflect their desire and pursuit for a better life. Another characteristic of pop music is its diversity. In popular music, which does not have strict requirements on musical theory and melody skills, the first requirement is to be catchy and easy to sing. Finally, pop music is contemporary. It can be popular

because it is in a particular era, reflecting the characteristics of a particular era and the thoughts of people in the current era. As is known to all, the pop music of a certain era becomes no longer popular with the passage of time, which can also reflect the distinct times of pop music.

### **III. THE INFLUENCE OF POP MUSIC ON COLLEGE MUSIC EDUCATION**

The development of pop music hugely impacted the music education in colleges and universities. In view of the fact that everything has two sides, the vigorous development of pop music has both positive and negative effects on the music education in colleges and universities. Only through reform and measures can the negative influence of popular music on college music education be avoided, and the positive influence of popular music on college music education be fully utilized, which is an important goal and mission of the next step of college music reform.

#### *A. The positive influence of pop music on college music education*

The most important aspect of pop music's positive influence on college music education is that it enriches students' extracurricular life. Whether it is music majors or non-music majors, the process of their acceptance of popular music is the process of being influenced by music and accepting the value emotion conveyed by music. Professional music has high requirements on the audience, and the audience tends to lose interest when they come into contact with and understand relevant music types. And pop music, in its own way and in its own form, enables the broad masses of the people to be able and willing to spread music. In their spare time, students can learn and hum popular songs, which plays a very important and positive role in relieving students' pressure of courses and channeling their feelings after class.

Secondly, the positive influence of pop music on college music education is also reflected in providing a good platform and opportunity for students to show themselves. The survey found that most of the songs that students choose to show and sing in various performances and evening parties are popular songs. Students are also willing to integrate their emotions and life thoughts into the melody of pop music, and express their thoughts and values through pop songs, which has become a "very popular" thing in students' extracurricular life for a period of time.

Finally, the positive influence of pop music on music education in colleges and universities is also reflected in that it provides abundant materials for music education. Although pop music is subjective in music creation skills, basic music theory knowledge

and principles are available. In college music education, college music education with the help of familiar pop music can impress students, make them firmly remember the corresponding music theory knowledge, and repeatedly deepen their grasp and understanding of music theory knowledge in the daily singing process. These are the important functions of pop music for music education in colleges and universities.

#### *B. The negative influence of pop music on college music education*

First of all, pop music has a serious impact on college students' outlook on the world, life and values. Many pop music involves the spread of feelings and values such as decadence, complaint and despair. Under the influence of such emotions, college students tend to have negative emotions towards the society, thus affecting their study and life. Especially when they encounter difficulties and setbacks in real life, they look to pop music for motivation and support. But in many cases, the values exhibited in some pop music persuade the audience to give up, or fail to express positive emotions, or even bring the negative emotions of the creator to the audience, leading them to extreme behaviors.

Secondly, the creation of pop music tends to be commercial, whether it is the way of promoting pop music or the way of adding sensationalism to the content or melody for the purpose of "popularity". When the audience thinks deeply, they find that the philosophy and wisdom contained in pop music is actually blank. Therefore, it not only occupies most of students' time, but also cannot play a role in students' active learning, active thinking and reflection on life, which itself has a very great negative effect.

Finally, in order to satisfy the taste of the masses, pop music does not pay much attention to the knowledge and requirements of music theory in the form of creation, which also leads to the questioning and challenge of music knowledge among students majoring in music. What's more, the life style and the way to success of pop music creators also have an important influence on students majoring in music. Students majoring in music often hope to achieve success in their career and life by "pursuing unusual ways" or "participating contest". They will give students a negative demonstration of success, which is also a negative influence unexpected by pop music.

### **IV. CURRENT STATUS OF COLLEGE MUSIC EDUCATION**

This paper analyzes the connotation and characteristics of pop music and its impact on music education in colleges and universities. Next is the current situation of music education in colleges and

universities. Based on the current situation, the author finds out the problems and puts forward the methods to further optimize and improve the current college music education system and music education mode from the perspective of pop music.

*A. The infrastructure of music education is not perfect*

Music education has high requirements for software and hardware facilities in colleges and universities. At present, although most colleges and universities have music major teaching, the software and hardware facilities of different colleges and universities are of different quality in the process of music education. Some colleges and universities spread out their music education largely by playing popular music, because their infrastructure cannot meet the conditions and opportunities to teach other types of music. In this way, it is inevitable to accept all the negative influences of pop music on contemporary music education in colleges and universities, and the consequences of such negative influences are obvious. Most of the students cultivated by this kind of music education have poor aesthetic ability and strong creative ability, but they cannot make due and positive contributions to the society.

*B. The imbalance of teachers in music education*

Music education, in addition to environmental requirements, requires high for music education workers. Better colleges and universities pay attention to the teaching and communication of music foundation, music philosophy and music thinking, which can tell students what is truly beautiful and what is truly pleasant to listen to. However, some college teachers are limited in their ability and level and admit the view that "what is popular is pleasant to listen". This has caused students to follow the trend. In order to make the works popular, they don't care the correctness of values and ignore that the real popular songs actually have certain connotations.

*C. The students of music education don't have the right motivation*

In college music education, the study motivation of students, educatees, directly determines the effect of music education. In the current college music education system, some students of music major have improper motivation when they study music. Some students have the mentality of "chasing after idols", some students the mentality of "making money", and some students have the mentality of "becoming famous". With such mentality and motivation for music learning, China's music education cannot succeed. If a student majoring in music does not have a good state of mind and a correct outlook on the world, life and values, his musical works will not really enter the hearts of the

audience, and he will never be able to make his works truly popular.

**V. THE ENLIGHTENMENT AND SUGGESTION OF POP MUSIC TO THE REFORM OF MUSIC EDUCATION IN COLLEGES AND UNIVERSITIES**

This paper analyzes the problems existing in the content, form and students' motivation of music education in colleges and universities. In the last part, the author analyzes popular music, especially the really successful popular music, and provides suggestions for the reform of music education in colleges and universities.

*A. Fully understanding the needs of educators and educatees, and improving the infrastructure construction based on teaching demands*

Even a clever housewife cannot make bricks without straw. Before setting up the major of music education, colleges and universities should conduct sufficient research on the needs of music educators and the audiences of music education, so as to understand the requirements for infrastructure involved in the process of music education. Schools should ensure that teachers will not be unable to carry out teaching and accept all the negative influences on popular music due to the problem of infrastructure in the process of music education. In addition, colleges and universities should make a comprehensive assessment on whether they can carry out music education and have the ability of music education, and make a choice after a reasonable assessment. If the development of music education major itself is not within the scope of the school's ability, it is extremely irresponsible for the teachers engaged in music education and the students studying music major in the school.

*B. Strengthening the training of music education teachers and optimizing the assessment system of music educators*

Music education has a direct impact on the growth and development of students' hearts, and affects the formation and establishment of students' world outlook, outlook on life and values. If music educators themselves are not competent to guide students to establish correct ideals and firm beliefs, then they are not suitable to work in the position of music educators. Schools, as organizational units, should regularly organize teacher training to enable teachers to accept the latest music education theories and understand the current social and national needs and expectations of students majoring in music, and most importantly, learn good methods of music education, so that music education is closely combined with moral cultivation, and music education runs through the whole process and all stages of students' development. At the same

time, the assessment system of music educators should be optimized. Music educators should not be evaluated solely according to the impact indicators such as papers and projects, but should be evaluated from the aspects of music education teaching ability and music education teaching level, and praise and promote the outstanding music educators in related fields.

*C. Guiding music majors to establish lofty ideals and correcting students' motivation to learn music*

The problem of students' learning motivation is fatal to the whole teaching process. Therefore, the reform of music education in the new era should strengthen the education of students' ideals and beliefs, constantly correct students' learning motivation, and let students set up lofty ideals, instead of making students focus on material enjoyment and superficial pursuit of fame, students should be guided by the needs and expectations of the country and society to create good works that are truly beneficial to the society, the country and the nation and can carry forward positive energy within a certain scope. Students should be encouraged to combine practical problems and solve practical problems to create.

## VI. CONCLUSION

This paper mainly studies the influence of pop music on the reform of college music education, and analyzes its three positive and negative influences. With its unique form, content and characteristics, pop music has an impact on college students and college music education. Such influence has three enlightenments for the current reform of music education. The first is to fully understand the needs of educators and educatees and improve infrastructure construction based on teaching demands; the second is to strengthen the training of music education professional teachers and optimize the evaluation system on music educators; and the third is to encourage music majors to establish lofty ideals and correct students' motivation for music learning.

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# A Review of Soviet-Style Basic Teaching in Sculpture Teaching in Chinese Colleges

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## ABSTRACT

Compared with French-style teaching, the Soviet mode of sculpture teaching in China's colleges has the following characteristics. First, there was a unified teaching mode in the Soviet Union that was easy to be introduced to China; secondly, the introduction and promotion of Soviet-style sculpture teaching has a strong color of government act; third, with two introduction ways of sending students to the Soviet Union and inviting experts from it, China learnt from the Soviet mode in a comprehensive and systematic manner; fourth, the time span of learning is large, from the 1950s to the beginning of this century. The introduction of the Soviet mode of sculpture teaching enabled Chinese art schools to have a complete and effective teaching system, under which most sculptors in New China were cultivated.

*Keywords: academy of fine arts, sculpture, teaching*

## I. INTRODUCTION

At the beginning of the 20th century, China began to establish its own modern education system modeled on that of the West, and art colleges were introduced to China during this period. Sculpture, as one of the representatives of Western culture, was valued by people of vision for its obvious role in education and beautification of the city. Therefore, both art academies and art schools in the Republic of China had the same major of sculpture. Most of the teachers have the background of studying abroad in Des Beaux-arts de Paris, which forms the tradition of French-style sculpture in Chinese sculpture teaching. Due to the political instability and wars at that time, the sculpture profession did not develop on a large scale. After the founding of new China, a comprehensive study of the Soviet Union began, and education is no exception. China began to learn from the Soviet Union in terms of sculpture teaching in an all-round way, and was promoted to fine arts colleges all over the country, forming the Soviet school of sculpture teaching in Chinese colleges, which continues to this day.

## II. TWO IMPORTANT PERIODS OF LEARNING SOVIET SCULPTURE TEACHING

The introduction and study of Soviet sculpture in China were mainly in two periods. At the beginning of the founding of the People's Republic of China, influenced by the Soviet Union, the government attached great importance to the development of sculpture industry. In order to train qualified teachers and creative talents for socialist literature and art, in the

early 1950s, Qian Shaowu, Dong Zuyi and Wang Keqing were selected to study in the Sculpture Department of Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture. Then, the introduction way of inviting experts was adopted. In 1956, the Ministry of Culture invited Kremlindukhov, a Soviet sculptor, to hold a research class in the Central Academy of Fine Arts, with a study duration of 2 years. The students came from young and middle-aged teachers selected by various fine arts institutes throughout the country. The teaching condensed the whole content of six-year Soviet sculpture teaching, and demonstrated the systematism and completeness of the Soviet sculpture teaching. After graduation, the students of the training class returned to their teaching posts and became the backbone of sculpture teaching in their respective fine arts colleges, promoting the Soviet sculpture teaching system to the whole country. Most of them, for example, Yang Meiyong of LuXun Academy of Fine Arts, Shen Wenqiang of Zhejiang Academy of Arts, Liu Zhengde of Hubei Institute of Fine Arts, Guan Weixian of Guangzhou Academy of Fine Arts, Ma Gaihu of Xi'an Academy of Fine Arts, Wang Guanyi of Sichuan Fine Arts Institute, etc., later served as the dean or director of the sculpture department of their colleges.

In the 1980s, relations between China and the Soviet Union was gradually normalized. Out of admiration for and insistence on the realistic tradition of fine arts academies, the Ministry of Culture and the Central Academy of Fine Arts once again sent students to study in the Soviet Union, studying oil painting, sculpture and fresco. Among them, Chen Ke, Zhang Wei and Zhou Simin studied in the Sculpture Department of Ilya Repin Leningrad Institute for

Painting, Sculpture and Architecture. After graduation, they came back to China to engage in teaching and were responsible for the teaching (traditional Soviet Union) of the second studio of the Sculpture Department. In 2004, Chen Hui and Wei Erqiang, young teachers of Academy of Fine Arts of Tsinghua University, went to Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture and Moscow State Academic Art Institute named after V.I. Surikov respectively as visiting scholars for one year. During this period, there were other art colleges and universities sending young teachers to study in Russia and self-financed students, which will not be listed here.

In 1996, at the invitation of the Ministry of Culture, Mr. Kubassov, professor of the Sculpture Department of Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture, came to China to hold a high-level research class. The students were teachers from the sculpture departments of various fine arts colleges and sculptors from sculpture creation units, such as Li Xiangqun, Wang Hongliang, Wang Qiyue and Guo Jinghan. Later, Kubassov was invited to hold classes at Jilin University of the Arts.

Compared with the French academism tradition of sculpture, the influence of Soviet academies of fine arts on Chinese sculpture teaching has been long-term, extensive and deep, and will continue to exert influence on Chinese sculpture teaching for a long time to come.

### **III. OVERVIEW OF SCULPTURE TEACHING LEARNING FROM SOVIET ACADEMIES OF FINE ARTS**

Through the introduction and learning of the Soviet Union's teaching mode of sculpture, China's sculpture teaching has formed a relatively complete system. Many sculptors cultivated under this teaching system have become the backbone of China's sculpture field. Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture attaches great importance to the continuation of the tradition. The teaching of the sculpture Department is almost the same as that of international students in the 1950s. There are many articles and monographs on teaching in the Soviet Union (Russia). In the paper "Talking About Teaching Basic Courses of Sculpture from Ilya Repin Institute of Arts", Chen Hui, a teacher of Academy of Arts & Design, Tsinghua University introduces the basic teaching of sculpture in Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture as follows.

"The teaching arrangement of sculpture is basically:

- First semester of the first grade: head sketching in relief, relief copy, round head sketch, chest sketch. Second semester of first grade: human

body sketch (1 meter high), dressed figure sketch (1 meter high).

- First semester of grade two: human body sketch, human body in relief. Second semester of grade two: animal sketching (horse), 2/3 human sketching.
- First semester of the third grade: double chest sketch, human body sketch in relief. Second semester of the third grade: dressed figures sketch, same-size human body sketch.
- First semester of the fourth grade: 2/3 dressed human body sketch, three times hand and foot sketching, dressed human body sketch. Second semester of senior year: small graduation creation (same-size or above 1 meter) figure creation.
- First semester of the fifth grade: half body sketch with embossed clothes, etc., same-size human body sketch. The second semester of the fifth grade: same-size human body sketch.
- Sixth grade: graduation creation.

From grade one to grade five, there are three hours of sculpture each day, and one and a half hours of sketching each day. The creation class is arranged after class. Generally, there are two small drafts for the creation homework in one semester. The creation class covers character creation, portrait creation and architectural decoration (renderings are required). In the middle of the semester, there are also practical classes of stone, wood, copper casting and other materials."

### **IV. THE CHARACTERISTICS OF SOVIET SCULPTURE TEACHING**

The teaching of Soviet sculpture has three basic characteristics: systematicness, scientificity and practicality.

#### *A. Systematicness*

The Sculpture Department of Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture adopts an academic system similar to the continuous study of bachelors-masters degrees. The curriculum from grade one to grade six is an organic whole with sufficient time and necessary repetition, which is convenient to give specific and targeted teaching requirements at different stages according to the characteristics of students' deepening understanding. Taking the head homework for example, in the first grade students are given a large number of assignments and a relatively short class period for each. In class, the focus was put on the study of basic knowledge and basic laws such as anatomy, structure and form, proportion and dynamics. By the third grade, the number of head assignments has

decreased, but the amount of time spent on individual assignments has almost doubled. The aim is to give students enough time to devote to the characterization of the models and the deep understanding of the beauty of the models themselves, in addition to completing various problems to be solved in the lower grades, so as to achieve a vivid and lively artistic effect. Shaping, creating and sketching are carried out at the same time, which is conducive to the mutual connection and promotion between different courses.

### *B. Scientificity*

Its scientificity is most obviously presented in the strict requirement of anatomical knowledge and the use of measuring tools. At the Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture, anatomy is a required course for students. There are special anatomy classrooms and full-time anatomy teachers. The classroom has detailed anatomy teaching aids for learning and use, and there are strict examinations of anatomy completion. Students are required to know enough about anatomy to be able to write down the name and shape of each bone that makes up the skull. The use of calipers and hammers is a characteristic of Soviet teaching. According to Wang Hongliang, Mr. Kubasov once said in the senior research class, "The caliper is used to find the scale, and the lifting hammer is used to find the center of gravity. When I am away, the caliper and the lifting hammer are your teachers." Young teachers returning from the Soviet Union also emphasize the use of calipers and hammers in their teaching.

### *C. Practicality*

Its practicality is not only reflected in that corresponding adjustments are made in the curriculum arrangement and teaching requirements for different stages of students' understanding, which have been discussed above. It is also reflected in the choice of teaching content. The emphasis on embossing and dressing teaching is much higher than that of Chinese art colleges and universities. Hands and feet are made separate projects for deep study. This is undoubtedly for the needs of students to create and engage in the work of environmental sculpture after graduation.

## **V. INFLUENCE OF SOVIET TRADITION IN SCULPTURE TEACHING IN CHINESE COLLEGES**

From the 1950s, it became politically correct for Chinese art schools to study the Soviet Union, and Soviet realistic art was regarded as advanced and revolutionary art. In contrast, the Western academic classical art represented by France represents the aesthetic taste of the bourgeoisie and was regarded reactionary and backward. In this environment, the teaching of French-style sculpture gradually declined.

Through the promotion of students studying in the Soviet Union and the Soviet expert class, the Soviet-style sculpture teaching has obtained the absolute status in the sculpture teaching in Chinese colleges. In the 1960s, when Sino-Soviet relations deteriorated, the state began to promote self-reliance in building socialism, and the direction of literature and art encouraged people to learn national traditions. Teachers and students majoring in sculpture went out to study and copy ancient Chinese sculpture, and folk artists were invited to teach folk colored sculptures in the academies of fine arts. This had a certain impact on the teaching of Soviet sculpture, but did not change it fundamentally.

After the Cultural Revolution, academies of fine arts resumed their enrollment, and they basically followed the Soviet-style sculpture teaching mode in the 1950s and 1960s. The course contents were slightly different, but basically the same as before. The course was mainly composed of sketch, clay sculpture and creation. The course is arranged in a progressive order, from easy parts to difficult ones: head, bust and human body; from small tasks to large ones: 1/2 human body, 2/3 human body and same-size human body; sketching is the main method. Copy courses are arranged as a transition between two courses. For example, the plaster copy course is set between the head sketch course and clay head course for the first grade and the human anatomy plaster copy before the clay human body course for the second grade. Some institutes set the course that lets a student choose dynamic, expressive technique by themselves on the basis of reference model in senior grade, for example, the course of "Imagist Human Body" in Luxun Academy of Fine Arts. Long term homework is given priority to. Before the clay body course, there is a quick sculpture course as an auxiliary course. The principle of realism is valued, requiring the homework to faithfully and correctly reflect the shape of the model proportion characteristics, structural relations and personality characteristics and to achieve unity of form and spirit. The arrangement of specialized courses in China's academies of fine arts is basically the same as that of the Sculpture Department of Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture in the order from simplicity to difficulty. Yet there is a lack of repetition of learning cycles. In addition, the different courses are arranged vertically with no horizontal connection. Unlike the Sculpture Department of Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture, the courses of head, bust and human body are repeated and cycled. The class time of embossment and garment grain also has greatly reduced compared with Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture. The main reason is that the sculpture department of Chinese academies of fine arts adopts a four-year or five-year undergraduate system. In order to

adapt to this, the curriculum arrangement has been adjusted.

The 1990s is a period of social and cultural transformation, with increasingly close international cultural contacts and exchanges. Influenced by Western artistic trends, some sculptors gradually changed their exploration and study of materials and language forms into an emphasis on the expression of ideas. They attempted to expand the traditional concept of sculpture and make sculpture develop in a direction of installation and visualization. The profound academic background of these sculptors, as well as the success of some Chinese artists in important exhibitions in the West, has had an impact on the teaching of sculpture. This kind of influence began to appear after 2000, when some academy of fine arts made corresponding teaching reform. For example, the Central Academy of Fine Art added a modern materials studio on the basis of the original ceramic and metal studios, with the purpose of introducing materials, concepts and other languages into the teaching system. However, except for the first studio, which is a continuation of the teaching tradition of the French style, other studios still follow the teaching model of the Soviet style. The direction of the studio is only evident in the courses of the fourth grade and graduation creations. The setting of new studio does not seem to have much impact on realistic basic teaching. The sculpture major of other academies of fine arts is basically the same as that of the Central Academy of Fine Art. No matter it implements grade system or studio system, its basic teaching still continues the tradition of Soviet-style teaching. The main reasons are as follows. On the one hand, the traditional concept is still strong, believing that realism is the foundation of sculpture. Due to the strong power of the Soviet tradition, the inertia will continue to play a role in a certain period of time in the future. On the other hand, because these art forms are still in the exploratory stage in teaching, the teaching system and qualified teaching staff have not yet formed. But the concept change of sculpture will inevitably lead to the change of the understanding of basic teaching, and the major change is only a matter of time.

## VI. CONCLUSION

With the introduction of the Soviet teaching mode, China's fine arts colleges and universities have established a complete and effective teaching system. Chinese sculptors have been cultivated in this system since the 1950s, making great contributions to the Chinese sculpture industry. After entering the 21st century, Soviet-style sculpture teaching is still playing an important role in the basic teaching of fine arts colleges. Mr. Qian Shaowu, the former director of the Sculpture Department of the Central Academy of Fine Art, who once studied in the Soviet Union and has been engaged in teaching for a long time, has a very

pertinent summary of soviet-style sculpture teaching. "By copying the Soviet Union from all aspects, there appears to be an integrated approach from basic training to creative teaching. For example, in terms of basic training, the Soviet Union attached great importance to long-term operation, anatomical knowledge and comprehensive sketching, as well as shape, structure and proportion. In a word, it attached great importance to basic realistic techniques. We should say that this method of training contributes to the realistic foundation of the sculpture department. The weakness is a big step behind the education of artistic beauty, especially the emphasis on the spatial beauty of form, the most fundamental core of sculpture."<sup>1</sup> The weakness or even lack of art aesthetic education is a common problem in art education in Chinese colleges, which is reflected in the training objectives and curriculum setting of art colleges as well as the overall cultural quality of teachers and students. This cannot be all attributed to the Soviet-style teaching mode. However, it is certain that a large amount of technical and intellectual learning content in Soviet sculpture teaching occupies most of the time in and out of class, as a result of which students have no time to pay attention to the in-depth study of art theory, reading and appreciating literary and artistic works to improve their artistic accomplishment. In addition, the problem is exacerbated by the fact that strict requirements for correct and scientific anatomical structures impede students' emotional and personal development.

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<sup>1</sup> Chen Hui: Talking About Teaching Basic Courses of Sculpture from Ilya Repin Institute of Arts. Art & Design, October 2005, total 160, p.80.

# An Analysis of Educational Functions in Folk Songs of Mulao Nationality

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## ABSTRACT

Mulao nationality is a unique ethnic minority of Guangxi, China. The ancestors of Mulao ethnic minority pass their educational thoughts to their offspring through the special way of "combining education with songs", which plays an irreplaceable role in inheriting their national culture and spirit. Taking the educational value of Mulao ethnic folk songs in Luocheng county, Guangxi, the Mulao autonomous county as the research object, this paper discusses the educational thoughts in Mulao ethnic folk songs such as gratitude, filial piety, requite favors, social morality, family view, marriage view, and open-mindedness through the forms of Mulao ethnic folk songs such as ritual songs, Gutiao songs, Zoupo Festival songs, and other forms of folk songs.

*Keywords: Mulao nationality, folk songs, education function*

## I. INTRODUCTION

Folk songs are produced spontaneously by the working people in the process of production and labor, and they have historical, cultural and educational values. What folk songs represent is the cultural achievements of a nation and its spiritual connotation. Today's world is a diversified information world. People have many ways to get education, such as school education, family education and online education. Access to education is no longer as limited as before. The use of folk songs by ethnic minorities to educate their children is not so practical in today's world, but it is still indispensable. This paper explores the educational function of ethnic folk songs. Through the research of this paper, the educational function of Mulao ethnic folk songs is deeply explored. Graduates about to take up the post of education bear the duty to teach and educate people and spread knowledge. In this process, they can not only teach others, but also inherit and spread Mulao folk culture.

## II. MULAO NATIONALITY AND THEIR FOLK SONGS

This paper mainly focuses on the Mulao folk songs

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in Luocheng county as it is a place where the Mulao ethnic minority live in concentrated communities and is the only Mulao ethnic minority autonomous county in China. Mulao ethnic group is an indigenous ethnic group in Luocheng county with a long history. As early as in the Spring and Autumn Period, it was included in the common system of the Baiyue nationality. Later on, this ethnic group was given different names in different generations. The transliteration name "mù lǎo zú" was finally confirmed in the "Guangxi Local Record" written by Xie Qikun in Jiaqing's Reign of Qing Dynasty (1976-1820). Although the historical records about the Mulao ethnic group are from the Ming and Qing dynasties, the Mulao ethnic group, as an indigenous ethnic group with its own ethnic characteristics, has been living in the Lingnan area for a long time. The Mulao language is the Dong-Shui language branch of the Zhuang-Dong group in Sino-Tibetan languages. Without characters of their own ethnic group, today's Mulao people mostly speak Chinese, Zhuang language and Gui-Liu dialect and use Chinese.

### A. The classification and characteristics of Mulao folk songs

1) *Classification*: Mulao folk music adopts the Chinese music system and the main genre is folk songs. The songs can be divided into ancient songs, ritual songs, love songs, wine songs, narrative songs, married songs with tears, songs praying for children, and so on. The content sung in Mulao folk songs are mainly "Casual answers", "Gutiao" and "Koufeng".

"Casual answers" mostly don't have lyrics, mainly performed in the Mulao traditional "Zoupo Festival", and are mostly love songs. "Gutiao" are long narrative poems with fixed lyrics, which mainly focus on national historical stories, myths and legends, and eulogies of national heroes, such as "The Song of Luocheng". In "Gutiao (古条)", the "古" is a variant of "故", meaning "ancient"; and the "条" represents pieces. Therefore, "Gutiao" can be understood as a narrative song of singing history, and its main value is the education of traditional culture<sup>1</sup>. "Koufeng" can be divided into two categories as "Positive Koufeng" and "rot Koufeng", the former is sung for exhortation and teaching and the later for sarcasm. With no fixed lyrics, "Koufeng" songs are mostly impromptu in particular occasions and have a lively and witty style.

2) *Characteristics*: Mulao folk songs are different from other ethnic songs in structure and singing form. First of all, "the Mulao folk songs are all sung by two vocal part and in the only form of repetitive partsinging, without chorus nor mixed chorus"<sup>2</sup>. Secondly, the style of Mulao folk songs is free and diversified. There are three-sentence pieces, four-sentence pieces, five-sentence pieces and six-sentence pieces, among which pieces with four sentences are the majority. In terms of the number of words in a sentence, there are three-word, five-word, seven-word and eleven-word sentences, among which the sentences with 7 words are most common. These songs are characterized by profound allegory and vivid metaphor. Last but not least, the lyrics used to be sung in ancient Mulao-language, but now they are sung in Chinese, and the lyrics are often improvised.

Mulao folk songs have been handed down over thousands of years and several generations, and have been collected and published by the older generation of artists. Now, many excellent Mulao folk songs are available. Included in the song of the "Songs of the 56 Ethnic Groups of China", the representative work of Mulao folk songs is called "Qiangbei Song", which is a love song with typical Mulao characteristics of man-woman singing in pairs. Why can a song be handed down for hundreds of years? In addition to the musical characteristics of Mulao folk songs and the proper use of music venues, the most important thing is the educational and inheritance functions of Mulao folk songs.

<sup>1</sup> Wei Wei. Preliminary Study on the Folk Songs and Social Relationship of Mulao Ethnic Group [J]. *Comparative Study on Cultural Innovation*, 2018: 6.

<sup>2</sup> Du Yaxiong. Introduction to Ethnic Music in China [M]. Shanghai: Shanghai Music Publishing House, 2002: 143.

### III. EDUCATIONAL FUNCTION OF MULAO FOLK SONGS

Mulao ethnic group is a nation that loves singing very much. However, due to the inconvenient transportation and the closed environment of the ancient Mulao ethnic group, there are very few records about Mulao folk songs in the ancient classic books. Yet the Mulao people who loved to sing were able to pass on their folk songs through their oral teaching over generations. After the establishment of Mulao ethnic minority autonomous county in Luocheng, folk song lovers and some literati began to increase their efforts in the collection and record of Mulao folk songs. The publication of many books and songbooks such as "Mulao Ethnic Ancient Songs", "Collection of Folk Songs in Luocheng", "Mulao Folk Songs", "Music of Mulao Ethnic Group" and "General Annals of Ethnic Group", etc. has provided conditions for the general public to know Mulao songs.

In ancient times, ordinary working people had little chance to receive reading education, so most of them were illiterate. So, in such a social background, how did the Mulao ethnic people inherit education? The festival activities of Mulao ethnic group mostly contain the content of moral education, and the moral education thoughts are placed in the folk songs of festival activities to cultivate the Mulao people's good moral quality. Through oral teaching over generations, a common educational method practiced by many ethnic minorities has been formed, that is, "combining education with songs". Education is entrusted to festival folk songs, which are used as teaching materials.

#### A. Educational thought carried by the Yifan Festival

Yifan Festival is a religious ceremony of Mulao ethnic group, whose history can be traced back to Yuan dynasty or earlier. Its central content is to hold a Yifan ashram, and during the activity, the masters invite 36 gods to celebrate the harvest and congratulate the festive season. Among the many rites in the Yifan ashram, the most important one is "Sing for gods". In this process, the Taoist priest sings songs with rich contents, which are full of educational value.

1) *Filial piety education*: Just as sung in the "Song for Ten Pieces of Exhortations" (excerpts),

“头一句，讲你听 (My first word, please listen) :

莫把父母当闲人 (Don't take your parents for granted)

。十月怀胎娘辛苦 (Mother suffers a lot in their ten months' pregnancy) ,

养儿成人父母恩 (It's worth all the gratitude for the love and care given by parents)。

哪个虐待亲父母 (Those who abuse their parents),

蠢如牛马枉生存 (Are fool and waste life)。

劝后生，不敬父母敬何人<sup>3</sup> (One word for the young, parents are the first to respect)!"

On Yifan festival, the most important festival of Mulao ethnic group, the "Song for Ten Pieces of Exhortations" integrates the words of educating offspring into the songs so that they can spread and be taught in the form of songs. Such a form plays an irreplaceable role in the formation of the fine moral character of the whole nation. The "Song for Ten Pieces of Exhortations" contains all aspects of human life. The parents are put in the first sentence of the folk song, from which it can be seen that Mulao ethnic group attaches great importance to the filial piety. They pay attention to respecting their parents and never forget their kindness. In the following parts, the song advises future generations to respect their teachers, respect the old and care for the young, and treat their in-laws as if they were their own parents. It also teaches people to treat their neighbors like family, which resonates with the proverb of Han nationality that "a good neighbor is better than a brother far off". The "Song for Ten Pieces of Exhortations" also shows that it's necessary to have some requirements for oneself, such as honesty and kindness, cleanliness, business credibility, frugality and patriotism.

2) *Thought of gratitude*: On the third day of each third lunar month, the Mulao people celebrate their traditional "Birthday of Powang", also called "Huapo Festival" or "Powang Festival". It is said that the third day of the third lunar month is the birthday of the Powang. Every year on this day, people from all the villages go to worship her. Mulao legend has it that Powang is a deity in charge of the fertility of women all over the world who lives in on the Flower Mountain and takes charge of all the flowers. Each flower in the mountain represents one person. People come to pray for a flower and Powang will give the soul of one flower, after which the prayer will get pregnant. When someone dies, their soul will go back to the Flower Mountain and thus begin a new cycle of life. Those women who have been married for a long time and have no children, can go to the Powang temple accompanied by their mother-in-law or their mother on the third day of the third lunar month to worship and sing the "Song of Praying to Powang", which is called "praying for flowers". The "Song of Praying to Powang" expresses the women's longing for a child,

and also expresses that she is a person who always pays back the favor. They expect to get a baby this year and come back to requite favors next year. After getting a child after the praying, on the sixth day of the next sixth lunar month, the couple will bring rich offerings to the temple, a rite called "returning flower". At this time, they sing the "Song of Votive" to show their gratitude to Powang for giving them a baby.

"一年三百六十天，长时记住，不忘殿里婆王恩 (In all the three hundred and sixty days of the year I never forgot the favor of Powang in the celestial hall)。

三杯酒来三碗饭，烧香拜请，三位婆王近前来<sup>4</sup> (Offering three cups of wine and three bowls of rice, we burn incense and pray to the three Poshen)。

From the wish to have a baby, to the votive after getting a baby, the song expresses the educational function of the Mulao ceremonial folk songs. From such rite it can be seen that the Mulao nationality is a nation that always pays back and the lyrics play the role of teaching offspring to be thankful. There is also good wish for children to grow happily and healthily and become upright and kind, and honor parents, respect the old and love the young.

#### *B. Educational view in the folk song of Zoupo Festival*

Zoupo is a traditional custom of Mulao ethnic group, which is divided into free-style Zoupo and song festival Zoupo. The song festival type is discussed here in this paper. Song festival Zoupo is generally held during the first lunar month and August 15 Mid-Autumn festival on an earth slope, where young men and women in hats, holding flowery umbrellas and carrying food sang to each other on the hillside. It is also a way for young Mulao minority men and women to choose their marriage by singing to each other. In the past, only people from the Mulao ethnic group attended the festival. Nowadays, as a local tourist festival, the festival attracts tourists from all over the country and singers from different ethnic groups. The population who attend the festival is no longer limited to the Mulao ethnic people. During the festival, people of all nationalities are singing heartily, and the whole hillside resounds with their songs. Just like this, this festival has broken through the restrictions of language and region, brought people of all ethnic groups closer to each other, and united the Mulao people.

Children of Mulao ethnic minority listen to all kinds of folk songs and absorb the educational ideas from the time they are born. Mulao ethnic group has a lot of folk festivals, and every festival or ceremony requires singing, which is described as "no song, no festival". As

<sup>3</sup> Li Ganfen, Hu Xiqiong. Mulao Ethnic Minority [M]. Beijing: The Ethnic Publishing House, 1991: 96.

<sup>4</sup> Pan Qi. General History of Mulao Ethnic Minority [M]. Beijing: The Ethnic Publishing House, 2011: 170.

a traditional custom of the Mulao ethnic group, the Zoupo Festival is a kind of social activity in which the young Mulao men and women choose their lifelong partners through singing. Many songs are sung on the festival, such as "invitation song", "first acquaintance song", "song for meeting each other", "confirmation song", "song for temporary parting" and so on.

1) *Educational view of love*: Singing in the Zoupo Festival is not just about feelings; what's more important is to sing well. The better one sings, the more favored they will be by others. At the time of leaving, they sing the "farewell song" to show that they are reluctant to part and look forward to meet again and give gift to each other. When it comes to the Mid-Autumn Festival, young men generally give moon cakes to young women, who send their hand made same-year shoes, also called mandarin duck shoes, meaning an affectionate couple. So there is the saying of "Boy sends cakes on the Mid-Autumn Festival and girl gives shoes on the Double Ninth Festival. According to the "Mulao Ethnic Customs" by Wu Caizhen, the girl pricks her finger with a embroidery needle to leave two drops of blood in the shoes to show her allegiance for love. At this time, the man will use folk songs to express his appreciation for the same-age shoes, also express the hard-won love will be cherished by him more in a side.

“穿鞋走到岔路口(Walking to the fork road in my new shows) ,

眼望鞋头双泪流(I have my eyes filled with tears seeing them) ,

穿上新鞋又叹气(I cannot help but sigh even in the new shows) ,

一脚一步一回头<sup>5</sup> (Look backward every step I take)。 ”

2) *Views on family education*: The songs of the festival play a very important role in the hearts of the Mulao minority. In this activity, through the singing of young men and women, the educational thoughts are spread in the whole Mulao minority society and the younger generation of Mulaos are civilized. This also plays a normative role in the whole society. Many folk songs express the instruction of the elders to the younger generation. Below is a song describes the imagination of new life together by a pair of young man and woman after pledging love in the Zoupo Festival, in which they imagined that they will be treat each other with respect, jointly honor their parents, educate their offspring, and construct a better life. It has taught

<sup>5</sup> He Shuqiang. Mulao People, the Phoenix [M]. Nanning: Guangxi Minorities Press, 2010: 63.

young men and women that they should share the joys and sorrows of life and create a happy life together.

As sung in the "Song of True Love"<sup>6</sup> (excerpts),

“有缘我俩同家住(If fate brings us together to make a home) ,

慢做世界慢亮心(We will take time to do things and brighten each other's heart) ,

一碗冷饭分做俩(Even one bowl of cold rice can be separated into two) ,

一条白布同哥分(One piece of cloth can be shared with my man)。

有缘我俩同家住(If fate brings us together to make a home) ,

正忧命短不忧穷(We will worry not about poverty but about the shortness of life) ,

若是穷来做米贩(If we have to sell rice to make a living) ,

双挑白米我挑糠(I will choose the rice for her and chaff for myself)。

真是好(How nice),

夫妻生活乐融融 (So happy a couple we will make)。 ”

### C. *View of marriage carried by the Gutiao song "Zhu Maichen"*

The ancient songs of Mulao minority (mostly songs about ethnic history, historical allusions and heroes) contain profound educational significance. For example, "Zhu Maichen", a song sung on the night of Mulao minority wedding, is of profound educational significance to the newly-married couple. It uses historical allusions to teach women that they should abide by women's morality and be faithful to their husband unto death. They should not be like Zhu Maichen's wife, who abandoned him because he was poor, and ask to reunite when he became an official. The educational view here is similar to the thought of "a woman follows her husband no matter what his lot is" which the Han nation asks women to follow. The song also teaches a man to be like Zhu Maichen, who was diligent and studied hard and finally come out on top, although his family was poor. "Zhu Maichen" conveys the marriage view of "sharing happiness and sorrow" between husband and wife<sup>7</sup>.

<sup>6</sup> He Shuqiang. Mulao People, the Phoenix [M]. Nanning: Guangxi Minorities Press, 2010: 64.

<sup>7</sup> He Shuqiang. Mulao People, the Phoenix [M]. Nanning: Guangxi Minorities Press, 2010: 56.

In such an atmosphere of loving singing, influenced by the environment and taught by parents orally, the Mulao people have their education deep ingrained to folk songs.

*D. Educational view carried by the married songs with tears*

After the selection in the Zoupo Festival, young men and women who fall for each other will be paired as same-age. They can't decide their marriage on their own and have to be approved by parents and bridged by go-betweens, though. There are many procedures in the wedding ceremony, including the crying marriage custom. After the previous series of procedures, it is time for the bride to go to her husband's house. Before she leaves her own home, the bride's parents would set a table to offer sacrifices to her ancestors. The bride would pour wine with her own hands to show that she would not forget her ancestors. The bride is supported by her sister-in-law or aunt in her own family to bid farewell to her parents and brothers and sisters. On the road to her husband's home, a handful of rice is needed to cross a bridge, a fork in the road, etc., to pray for safety to gods; it on the other hand shows that the bride won't forget her original family and these rice can serve as marks for her to find the way home. All brides have to sing the crying marriage song at the wedding. Those don't cry or cried badly will be regarded as not unfilial, inept and unlucky. Therefore, the Mulao girls practice crying at the marriage even from an early age. One month before the wedding, ten girls in good relationship with the bride in the same village will come to her house to assist in making with dowries. They will sing the crying marriage song along with the bride on the wedding, so they are called "ten sisters sending the bride" in Mulao nationality.

As sung in the "Crying Marriage Song" (excerpts),

“布妮啊，辛苦养大，恩难报 (I have been raised up with so much toil, the debt of gratitude cannot be paid) ，

唯有下世来报答 (I will repay you in my afterlife) 。

兄长啊，今日出嫁，我离去 (My brother, from today on I will not be here) ，

照顾父母托给你 (Please take good care of our parents)

。”

The Crying Marriage Song mainly expresses the gratitude to parents for giving life, and the self-reproach for not being able to take care of parents in the future; the reluctance part a sister and feelings for brother, as well as the bitterness of being a daughter-in-law after marriage. It can be seen from the lyrics that the bride's reluctance to give up on her parents and relatives has also taught us that we should always remember the kindness of our parents.

The moral education of mournful songs

Mulao ethnic group attaches great importance to funeral rituals, emphasizing that people go back to the place where their ancestors lived after they died. Therefore, they would sing out the mistakes of the deceased in the form of songs in the funeral, begging for forgiveness, so as to lighten their souls and help them get redemption.

It is sung in the "Confession Song" (excerpts):

“男女愚蠢不知天，时常放火去烧山(Being so foolish that they don't know the law of nature and often set fire to the forest)。

烧死树木不要紧，烧死虫蚁万万千(It doesn't matter that trees are burnt, what matters is the death of thousands of lives of insects)。

放火烧山有的罪，罪消除(Let the sin of setting fire to forest be cleared off)。

五谷人间做粮食，养成生命最高强(The five cereals serve as food to nurture strongest power of life)。

一朝保暖无收拾，丢在泥地做鼠粮(They left them to the mice once they get well-off)。

抛贱五谷有的罪，罪消除<sup>8</sup> (Let the sin of abandoning food be cleared off)。”

The "Confession Song" listed above is a sacrificial song sung by the mage Mulao minority when someone has passed away and a religious rite is being held. The mage hopes that the god can forgive the deceased person for the sins they committed while they were alive through penitence to the god. However, it is also sung for the alive. The content of the lyrics is a kind of repentance for what the deceased had done before his death, but between the lines, it reveals a kind of education for people, teaching people to abide by social morality and paying attention to the cultivation of social moral quality. It teach people not to set the mountain on fire since many insects and trees will die, not to waste food and to cherish the hard-won food, and not to be lazy and to be diligent.

#### IV. CONCLUSION

To sum up, the Mulao folk songs are widely used in daily life. The Mulao people love singing and attach great importance to the educational function of the Mulao folk songs. The form of "teaching through songs" itself has the function of spreading the Mulao culture and educating the Mulao people. It is not only the embodiment and inheritance of the Mulao minority

<sup>8</sup> Huang Siyu. Mulao Folk Songs: the Classification of Types and Their Deep Meanings [J]. Journal of Hechi University, 2014: 4

spirit in the folk songs, but also a true portrayal of the life of the Mulao minority people. The educational significance of Mulao folk songs can be deeply understood by exploring and analyzing Mulao folk songs. Then, the educational function of Mulao folk songs can be spread to educate more people in that the Mulao folk songs are widely sung. Meanwhile, studying their educational function can help Mulao folk songs to be better protected and inherited. The educational function of folk songs can promote national pride and form cultural confidence. This is an important reason for the enduring popularity of folk songs, which still play an indispensable role in today's society.

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# **The Study of Curriculum System to Cultivate the Thinking of Sustainable Development of Regional Culture**

## **Taking Digital Media Art as an Example**

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### **ABSTRACT**

**The excellent traditional culture of the region has rich development themes, and the cultivation of design talents needs to pay more attention to the inheritance of local culture with historical significance and value, and to the sustainable development of regional traditional culture. This paper studies the digital media art major of the university where the research team is located, discusses the necessity of training for the development of regional cultural sustainability in the field of design, and studies the training methods of design students' thinking ability on the sustainable development of regional culture, and the data and records of experiments. Re-design the courses in digital media art and further test the design to improve the effectiveness of the sustainable development of regional traditional culture for design students.**

*Keywords: regional traditional culture, sustainable development, curriculum reform*

### **I. INTRODUCTION**

Due to the development of society and economy, the migration of population, the convergence and integration of national culture, leading to the gradual demise of many regional cultural traditions, such as traditional food production techniques, traditional customs and rituals, crafts, traditional patterns and aesthetic expression. In recent years, it has become the consensus of the whole people to explore the local culture with historical significance and value in the region and promote the study of the sustainable development of cultural tradition. The protection and redevelopment of this popular traditional culture, the important reason for the protection and redevelopment of this popular traditional culture is that there are more and more front-line researchers' persistent appeal, and more and more social lying, secondly, it also has the government's policy orientation. The government has

issued some policy documents on cultural development, put forward the concept of "cultural soft power" and played a positive guiding role in the research and development of regional culture. [1] These have contributed to the sustainable development of regional culture.

Regional culture has a wealth of development themes, such as regional traditional festivals, customs, crafts, literary classics, etc., are the sustainable development process can draw inspiration material. Ancient cultural resources, if not through the transformation of modernity, do not adopt international expression, they will always only be a tradition, but can not be transformed into a force. [2] This is also the important reason why many traditional cultures have lost the momentum of sustainable development and died out. At the same time, the Government issues series of documents promotes the transformation of regional cultural value sesame into commercial value, so that the regional culture has the inherent motivation for sustainable development.

The research of this project is mainly divided into two steps:

Firstly, the studies on area cultural development and design awareness situation of new university students.

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Secondly, study on the teaching and training mode of developing thinking on the sustainable development of regional culture.

## **II. EXPERIMENTAL PROJECT FOR SUSTAINABLE DEVELOPMENT OF TRADITIONAL CULTURE**

### *A. Participants*

The project team selected two regional cultural projects and two freshman teams to participate in the practical research of regional cultural development. The two projects are guided by two teachers with rich teaching guidance experience. The student teams of the two projects are different, but they are selected from freshmen with a design background (age distribution is 18-19 years old). In the follow-up research, there are other teachers who have long been engaged in the teaching of design majors. Before starting the research, permission was sought from the universities. The teachers and students are voluntary, and the common results in the experimental process are licensed to the research team.

At the same time, the freshmen who are not involved in the experimental project in the research of digital media art majors in the university are used as observation samples. After three years of professional study, the group's thinking ability of continuous development of traditional culture will be observed.

### *B. Project*

The first project is about the sustainable development of local languages and cultures in southern Fujian, China. This project mainly studies the Minnan language and culture in Minnan region of China, and carries out sustainable cultural design and development.

The second project is about Chinese herbal medicine culture. Chinese medicine culture has a long history of thousands of years, and its heritage is very rich. [3]and also have a broad public base and are widely used in the folks of southern Fujian. [4]

Both projects are typical sustainable development projects of regional traditional culture. The students will take a three-year project development under the guidance of teachers to observe the growth of students' thinking ability for sustainable development of regional culture.

### *C. Data*

Regarding the sustainable development of local languages and culture in southern Fujian, the phased results of the development are: a research report in the first academic year, a calendar, a doll image design, and

a Southern Fujian language learning card; in the second academic year, there is an animation of the Southern Fujianese nursery rhyme "Black Sky" [5], South Fujian language image expression emoji; in the third academic year, there are South Fujian language nursery rhymes animation work "Fishing Song" [6] and creative cultural surroundings.

Regarding the sustainable development of regional herbal culture, the phase results of the development are: the first academic year has a research report, herbal legend story illustrations and its creative cultural surroundings, and the herbal legend story set design; the second academic year has a herbal culture UI design ; In the third academic year, there is a herbal app design.

The following materials are summarized by analyzing the technical means and knowledge capabilities of the students' phased results, as shown in the table.

It can be found from "Table I" that the new technical means and new professional knowledge adopted by the project team's staged results are closely related to the new courses in student learning. As the learning professional knowledge accumulates and the design means gradually enriched, the project team's means of designing works are more diverse, and the comprehensive knowledge display of the works is also richer. It can be found that the improvement of thinking ability for the sustainable development of traditional culture is positively related to the learning of professional knowledge.

TABLE I. TECHNICAL MEANS, KNOWLEDGE AND ABILITY ANALYSIS AND PARTICIPATING PLATFORMS CORRESPONDING TO THE PHASED RESULTS OF THE PROJECT

Analysis point	Sustainable Development of Local Language and Culture in Southern Fujian						Sustainable Development of Herbal Culture			
	Calendar	Doll	Learning card	"Black Sky"	Emoji	"Fishing Song"	Herbal illustration	Story set	UI Design	APP Design
Technical means	Graphic design software AI	Graphic design software AI	Graphic design software AI, PS	Animation Design Software AN	Graphic design software PS	Graphic design software PS, video production software PR	Graphic design software PS	Graphic design software AI	Animation Design Software AN	Animation design software AN, graphic design software AI
Expertise	Aesthetic law	Aesthetic law, Modeling ability	Aesthetic law, typographic design	Aesthetic rules, modeling ability, animation design, audiovisual language	Aesthetic law, modeling ability, movement law, animation design	Aesthetic law, modeling ability, movement law, audiovisual language, animation design, non-linear editing	Aesthetic law	Aesthetic law, typographic design	Aesthetic law, modeling ability, movement law, animation design	Aesthetic rules, modeling ability, animation design, interaction design
Corresponding Grades	First academic year	First academic year	First academic year	First academic year, Second academic year	First academic year, Second academic year	First academic year, Second academic year, Third academic year	First academic year	First academic year	First academic year, Second academic year	First academic year, Second academic year, Third academic year
Project achievements	School Design Competition			Provincial competition		Provincial competition	School Competition, competition	Design Municipal	Provincial competition, National competition	Provincial competition

At the same time, an interesting phenomenon is that the mentors of both projects encouraged the project team to participate in various design competitions to test the level and value of the results. With the advancement of design projects, the level of the project's participating platforms is on the rise, the project team's motivation for innovation has increased significantly, and the award level for the achievement of identification has continued to improve.

### III. STUDY ON THE SYSTEM OF COURSES

The research team introduces regional traditional cultural development topics into the basic curriculum. These selected basic courses mainly include basic courses in design majors, which are set as basic modeling courses and basic design courses. The series of basic modeling courses mainly include basic courses of drawing such as "Design Sketch", "Design Color" and "Sketch"; the basic series of design courses mainly include "Three Components" and "Comprehensive

Materials". The teaching goals of these basic courses require students to learn professional knowledge and techniques on the one hand, and to use design expertise in the subject selection of curriculum creation, and finally hope to realize the design thinking of trainees, combined with color painting Basic techniques to study the use of color in practical design topics to create complete works.

Traditional cultural development projects introduced in different courses need to meet the training requirements of the course. For example, the traditional regional cultural development projects introduced in the "Plane Composition" course requires project development to have graphical characteristics, while the traditional regional cultural development projects introduced in "Design Sketch" have graphical characteristics. At the same time, these courses require traditional culture The development stage results have the commonality of sustainable development, and can be introduced into subsequent courses of software technology in subsequent courses, so that the project is

further developed in a digital manner. The matching of research projects and teaching goals can better promote the clarification and enforceability of teaching goals, and it is also conducive to the realization of the goals of professional courses for the sustainable development of traditional regional culture.

Next, the research team sorted out the logical relationship between various types of professional courses. It is necessary to consider that different series of courses can continuously cultivate the development ability of traditional regional culture, make the connection between courses more harmonious, and maintain consistency in the goals of students' creative thinking training. After introducing a course on traditional cultural development topics in the pre-courses, it is necessary to choose the appropriate follow-up courses so that the topic can be further designed and developed. This stage of the curriculum includes a part of the design technology curriculum and professional knowledge theory. Basic design technology courses, such as graphic design, image processing, video editing, and animation production; professional courses include "Animation Production Basics", "Storyt Board", "Script Writing", and "Virtual Reality". The teaching objectives of these follow-up courses require students to learn professional knowledge and techniques on the one hand, and to conduct in-depth design of regional cultural development topics at the basic course stage in the course creation topic, design direction and course learning. The direction is related to further improve students' creative thinking and ability.

#### **IV. EXAMINATION THE RESULT OF COURSES SYSTEM**

The research team chose the course "Design Color" as a test course.

The requirements in the course "Design Colors" are:

- Master the use and expression of color in design;
- In the comprehensive topic selection, two topic-oriented color creation topics with experimental nature are given. One is "Colors in Southern Fujian Culture" and the other is "Marine Environmental Protection" as the color design topic [7].

In the first course, works of the topic "Colors in Southern Fujian Culture" were selected. 43 students participated in the assignment of this topic. Students were required to submit preliminary manuscripts in the course. Various manuscripts covered all aspects of the regional culture of Southern Fujian, which fully mobilized the students' innovative motivation. After completing this stage of study, the subsequent course selected is "Vector Design", which requires students to

scan or redraw the work into electronic manuscripts, and conduct in-depth detailed processing of electronic manuscripts to make them more sustainable. Some trainees will The special creative achievements of "Colors in Southern Fujian Culture" are developed into electronic works such as themed cards and posters. These works need to be brought to the comprehensive class to continue the design, such as choosing the direction of interaction to design and plan the rules of the card game. Create product design direction to design the mascots and other peripheral products with the same theme, or choose the direction of animation and film and television to interpret its core settings, thereby enriching the design expression of this topic and effectively promoting the sustainability of regional traditional culture development.

In the second phase of course "Color Design", choose the "marine environmental protection" as the theme requires students to complete work related to the creation, which is computer design contest in Fujian Province in the same year, in the current curriculum, 36 students have got involved, with expertise in the design of color into the theme of creation, the completion of the works are to participate in the competition, 5 works won awards. We can see that the impetus of design professional learning through participating in competition cannot be ignored.

#### **V. CONCLUSION**

The purpose of this research is to promote the more efficient development of traditional regional culture, retain the value of regional culture, and achieve sustainable development. However, research projects also have practical difficulties. First, the experimental research cycle is long. The duration of thinking training for each period of students ranges from two to four years; and the period of starting professional courses and the setting of the teaching goals of each course are periodic (for each session of students, the study lasts three to four years), and the thinking training mode is practiced in the first students. If there is any improvement and correction, it needs to be practiced again in the second students; second, each individual student has the unique personality and the learning atmosphere of each period of students are not the same. It takes long-term research to find solutions with broad applicability and enforceability. The study did not take into account the individual circumstances of students involved in two regional cultural sustainable development projects. Therefore, their personal learning ability, attitude, and other factors may affect the experimental results. If you want to consider the impact of these factors on the experiment, you need to establish another dimension, and have sufficient experimental data for analysis. Third, the topic selection of the course only considers the results of several experimental topic selections, and does not

consider the differences between the experimental data caused by different types of traditional regional cultural development topic selection. In the future, the project team plans to enrich experimental topics for the continuous development of traditional regional culture in a variety of subjects, and analyzes the improvement of students' creative thinking in different projects in order to make our data more objective and accurate.

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# Practice and Exploration of Huangmei Opera Art Education in Local Colleges and Universities Taking Huanggang Normal University as an Example

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## ABSTRACT

Huangmei opera is one of the five major dramas in China. It originated in Huangmei County of Huanggang City and is loved by the masses. As the only local university in the local area, Huanggang Normal University has attached great importance to Huangmei opera art education in recent years. The school has adopted a series of measures, and has combined the school development with local characteristics, talent training with professional construction, artistic practice with inheritance and innovation, and art education with scientific research, making contributions to the development of opera art education and the inheritance of traditional Chinese culture in local colleges and universities.

*Keywords: local colleges and universities, Huangmei opera, art education*

## I. INTRODUCTION

Huangmei opera is one of the five major dramas in China. It originated in Huangmei County of Huanggang City with a simple and natural style and is loved by the masses. Since the Hubei Provincial Party Committee and Provincial Government decided in 1989 to "invite Huangmei opera to its mother's home", Huangmei opera has achieved brilliant results in Huanggang and has created a large number of excellent plays, and a large number of outstanding talents have emerged. Since 2009, Huanggang Normal University, as the only local college in Huanggang, has attaches great importance to the art education of Huangmei opera and has taken a series of measures to make a great contribution to the inheritance and development of Huangmei opera.

## II. COMBINING SCHOOL DEVELOPMENT WITH LOCAL CHARACTERISTICS

In 2009, the Hubei Provincial Humanities and Social Sciences Key Research Base — "Huangmei Opera Art Research Center" was officially established at the school. In 2016, the school held the listing ceremony of School of Huangmei Opera at Huangmei Opera Theater in Hubei Province. From then on, the Conservatory of Music was officially renamed as the

School of Music, Drama and Huangmei Opera, and implemented the management and operation mode of "two brands and a set of teams". The School of Music, Drama and Huangmei Opera makes full use of the school's existing faculty and school resources, and cooperate in depth with the Hubei Huangmei Opera Theater to explore the high-level Huangmei opera talent training model using its creation and performance platforms. In 2016, the Music Education major of the Conservatory of Music set up the major direction of Huangmei opera and began to recruit students. In 2017, the School of Music and Drama enrolled the Drama and Film Performance major and established the direction of Huangmei opera.

The School of Music, Drama and Huangmei Opera combined with the actual needs of Huangmei opera's social development, established the three research directions of Huangmei opera's repertoire and origin, Huangmei opera's vocal tract and its development, and Huangmei opera performance. It has reached in-depth cooperation with Huangmei opera theaters and troupes in Hubei Province. So far, 99 in-service actors have been trained for troupes and 30 performance talents of Huangmei opera have been trained in counties and cities of Huanggang. It conducts a series of activities such as the Huangmei opera elective course, Huangmei opera knowledge lecture, the establishment of the Huangmei Opera Society and the Huangmei Opera Student Association, and interscholastic Huangmei opera exhibitions and so on, so as to conduct study and research of Huangmei opera.

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After years of hard work, the school has now formed a relatively complete professional and amateur Huangmei opera art education system, which is conducive to combining the development of the school with local characteristics and improving the level and standard of school operation.

### **III. COMBINING TALENT TRAINING WITH PROFESSIONAL CONSTRUCTION**

The cultivation of Huangmei opera artistic talents at Huanggang Normal University aims at bringing up versatile talents with a combination of theory and practice and a wider range of adaptability to enable students to become a compound all-rounder who not only understands professional knowledge and takes a firm stand on the platform, but also inherits and innovates and spreads opera culture. In order to strive to achieve the above goals, the school solidly carries out talent training work, specifically as follows:

#### *A. Holding various seminars on Huangmei opera*

The school has held large-scale Huangmei Opera Academic Seminars, Huangmei Opera Art Seminars, Huangmei Opera Music Seminars. The school invited Zheng Chuanyin, Zhu Hengfu, Chen Jinggeng, Yang Jun, Zhang Hui and a large number of Huangmei opera performance artists, opera research scholars, experts and scholars from key disciplines inside and outside Hubei Province to come to the Conservatory of Music to give lectures for teachers and students there, in order to expand the teachers and students' horizons of the school and improve their scientific research level, performance level and creative level of Huangmei opera.

#### *B. Holding on-campus Huangmei opera training class*

In order to strengthen the drama and film science discipline and Huangmei opera professional construction, based on the introduction of drama teachers and the training of existing teachers, the school held a training class for the winter vacation of Huangmei opera in early 2018. Pan Wenge, dean of the Performance Department of Anhui Huangmei Opera Art Vocational College, and Hu Jizong, vice director, carried out systematic counseling for more than 40 teachers and students of the School of Music, Drama and Huangmei Opera around Huangmei opera singing tune and body performance. In July of the same year, the school also held a summer training class for Huangmei opera, and invited experts from Anhui Huangmei Opera Art Vocational College to assist Huangmei opera singing tune and performance. 30 teachers and students from the School of Music, Drama and Huangmei Opera participated in the training.

#### *C. Organizing students to participate in various teaching and competition performances*

In 2011, the Huangmei opera playlet "Zi Jiao Qing" created and performed by students of the school won the first prize of the literary and artistic program of the "Fourth College Students Art Festival" of the Education Department of Hubei Province; in 2012, student Zhou Jiajie won the third prize in the Hubei Art Festival undergraduate drama competition for singing "Drunkened Concubine — the Island Moon Just Started to Twirl", and she also won the second prize for singing "Flower Duet" in the Fifth College Student Art Festival in Hubei Province in 2014; in 2016, Gu Cheng, Bu Fan and other 8 students performed the Huangmei opera playlet "Couple View of Lights". They sang and danced in a lively and novel way, endowing the traditional Huangmei opera with a new interpretation and won the Hubei Provincial Drama into Campus Exhibition Competition Performance Excellence Award. Zhu Yaping won the Excellent Performance Award in the "Blockbuster — Huangmei Opera Famous Masters and Tickets Group Tournament" column of CCTV Drama Channel; in 2019, student Zhu Hongyan was invited to participate in a live performance at the Hubei University Drama Exhibition held at the South-Central University for Nationalities on November 19. Her performance of "Huangmei Opera Traditional Coloratura Mixed Singing" showed the spirit of contemporary college students who loved traditional art and were brave in stage innovation, and won the title of "Campus Drama Star". In 2019, the school held a special report-back performance of Huangmei opera of Pan Meijing's students from 2017 class, including Huangmei opera selections of "Sending Scented Tea", "In the End There Is More Joy in the World", "Goddess Marriage — Magpie Bridge", and "Sister Jiang — Spring Silkworm Still Produce Silk to Death" and so on, as well as Huangmei song "Wind in the Mountains" and drama and dance — "Water of Honghu Lake, Waves Hitting Waves". The performances and singing by the students fully demonstrates the contemporary college students' enthusiasm for Huangmei opera, a precious cultural heritage. At the same time, it also reflects the level of training talents for Huangmei opera performers in the school.

### **IV. COMBINING ART PRACTICE WITH INHERITANCE AND INNOVATION**

The Huangmei opera art education at Huanggang Normal University aims to train higher-level opera talents to expand the troupe of opera performance, creation and dissemination, to promote the dissemination and popularization of local opera in the surrounding areas and even the whole country, to promote traditional Chinese culture and to improve the artistic quality of the people.

*A. Actively organizing teachers and students to participate in art practice*

In 2011 and 2012, students participated in the creation and performance of "Li Suguang" and "Su Tungpo" in the Huanggang celebrity series of large-scale Huangmei operas with local characteristics in the Huangmei Theater of Hubei Province, which were performed at the National Centre for the Performing Arts, Chang'an Grand Theater and the Central Party School and were widely praised.

In 2018, a large-scale red Huangmei opera "Mother of Dabie Mountain" produced by the school and Hubei Province Huangmei Opera Theater, which can be said to be a literary and artistic revolution historical theme produced by the school-region cooperation, was selected for the outstanding performance of the 8th China (Anqing) Huangmei Opera Art Festival. This opera was performed 3 times respectively in the evening of October 1st, the afternoon of the 2nd, and the evening of the 3rd in the Huangmei Opera Art Center of Anqing City. The opera was planned by professor Duan Youfang and secretary Yu Yaguang of the school, composed by teacher Ding Yonggang, choreographed by teacher Xu Min, and participated by more than ten students. In terms of music, Ding Yonggang not only drew on the folk songs of Dabie Mountain, but also boldly used some classic arias and blended them into the tunes of Huangmei opera, making the music of the opera have the characteristic of "Huangmei opera of Hubei School". The choreography of teacher Xu Min is largely integrated into the local conditions and customs of the old revolutionary base of Huanggang, which is a brand-new attempt of Huangmei opera to inherit innovation and artistic exploration.

At the end of 2019, the school's large-scale original Huangmei opera "A Red Candle in Frosty Days" was successfully audited in the school concert hall. The drama was screened by Hou Lu, a specially-appointed professor of the school and a national first-class screenwriter; the school's specially-appointed professor and the winner of Chinese drama "Plum Blossom Award", Zhang Hui, served as the director; the school's professor Duan Youfang served as an associate director and project leader; teacher Ding Yonggang composed; teacher Pan Ningjing played the part of "Huang Shilan"; the national second-level actor Wang Gang played the part of "Luo Peigang"; Zhao Hua, Lu Kunpeng, Li Jingxian, Wang Haiyan, Wang Haotian and more than 80 teachers and students participated in the show. "A Red Candle in Frosty Days" takes the school's red history as the creative background, takes the century-old school's "not forgetting the original heart and being willing to stand fast" as the theme, takes the Huangmei opera music drama as the form, and tells the touching story of the teacher group represented by Huang Shilan who was not afraid of sacrificing and

insisting on running the school during the revolutionary war, "a teaching pointer accompanying whole life long" and "passing down from generation to generation, and difficulty being the nurse of greatness".

In 2020, the school and Huangmei Theater of Hubei Province and Hubei Drama Art Theater jointly produced the Huangmei opera song "White Coat Winning Snow". This Huangmei opera song was produced by Mr. Bai Lin, a leader of Huangmei opera music; Xu Liexing, the alumnus of the school and vice chairman of the Huanggang City Literary Federation, wrote the song; Ding Yonggang, an associate professor and young composer of the school, composed; the famous Huangmei opera performing artists Yang Jun and Zhang Hui sang. This opera song pays tribute to the "angel in white" with traditional opera music, and pays respects to the majority of medical workers.

*B. Actively carrying out a series of activities of "traditional opera into campus"*

To begin with, it established Huangmei Drama Club in colleges and universities: in July 2017, the school established Huangmei Drama Club, and Duan Youfang, the dean of the School of Music, Drama and Huangmei Opera, served as the proprietor of Huangmei Drama Club; Zhang Hui, Huangmei opera performing artist and national first-class actor, served as art director. This club strictly abides by the regulations, conscientiously performs its duties, enriches the activity carrier, pays attention to personnel training, promotes the inheritance of art, and actively takes the responsibility of polishing the cultural card of Huanggang City, becoming an important position for teenagers to popularize opera knowledge and inherit opera art. In addition, it held various special performances of Huangmei opera. In 2018, the school held a special performance of Huangmei opera — "Huanggang Normal University Celebrating the 40th Anniversary of Reform and Opening-up Policy". The performance kicked off in the Huangmei opera "Goddess Marriage — Magpie Bridge" performed by teachers of the School of Music, Drama and Huangmei Opera. The performance was brilliant, not only bringing cheers and laughter to everyone, but also letting the teachers and students of the school realize the charm of Huangmei opera. In December of the same year, the school held a special evening party of Huangmei opera in Huangmei Opera Theater. In this party, the teachers and students of the school performed shows such as "Goddess Marriage — Magpie Bridge", "The Zhaojun Out of the Frontier Fortress", "In the End There Is More Joy in the World", "Out of the Daze and Then into the Daze", "The Brilliant Scenery of Huangzhou", "For Whom Is the Moon Round in Fifteen", "Flower Duet", "Wind in the Mountains", "Goddess Marriage — Road Meeting", "Goddess Marriage — Couples Return Home", the drama and gun pose combination and Huangmei Opera

Coloratura Mixed Singing and so on, which have received unanimous praise from teachers and students of the school and Huanggang City fans. What's more, it carried out a series of activities such as holding inter-school Huangmei opera exhibitions and lectures on Huangmei opera knowledge to carry out learning, research and inheritance of Huangmei opera. The school invited Zhang Hui, Yang Jun and other Huangmei opera performing artists to give lectures on Huangmei opera performing arts; at the same time, it also invited Professor Zheng Chuanyin, a doctoral tutor of Wuhan University, Mr. Yang Pulao, a senior artist of Huangmei Theatre Troupe, and Professor Zhu Hengfu, a doctoral tutor of Shanghai University, Professor Li Wei of Shanghai Theatre Academy, national first-level composer Chen Jinggeng, and national first-class actor visiting professor Pan Wenge, etc. to give special lectures on the form of Chinese opera, the development history and artistic characteristics of Huangmei opera, and Huangmei opera performance and so on.

*C. Actively carrying out activities of sending literature and art to the countryside*

The school often relies on the School of Music, Drama and Huangmei Opera to organize "sending literature and art to the countryside" activities. It has carried out public performances in Macheng, Tuanfeng, Luotian, Huangmei and other villages and towns, as well as primary and secondary schools, and performed Huangmei operas such as "Coloratura Mixed Singing" and "Couple View of Lights", "Couples Return Home" and other classic pieces. The school sends the drama to the countryside through social welfare practice activities. Every place the show went to was warmly welcomed by the local people, satisfying the expectations and desires of the people in the old district of Dabie Mountain to appreciate the local traditional opera art.

## **V. COMBINING ART EDUCATION WITH SCIENTIFIC RESEARCH**

In 2009, Huanggang Normal University established the Hubei Provincial Humanities and Social Sciences Key Research Base — "Huangmei Opera Art Research Center" to promote the development of Huangmei opera art education with relevant scientific research results.

*A. Establishing a strong research team to focus on solving the academic problems of Huangmei opera*

Huangmei Opera Art Research Center brings together a group of academic backbones with high quality and strong capabilities. The center currently has 34 scientific researchers, including 4 professors, 4 national first-level actors, first-level screenwriters and first-level composers, 10 associate professors, and 4

second-level actors, second-level screenwriters and second-level composers. The team has a strong sense of innovation, and has obtained more than 100 projects of various types at various levels, with a funding of more than 2 million yuan. These include the "Training Class for Huangmei Opera Actors" of the Intangible Cultural Heritage Inheritance Project of the Ministry of Human Resources and Social Security, the Ministry of Culture and the Ministry of Education, Ministry of Education Planning Fund Project "Research on Huangmei Opera in the New Period", Research Project of Cultural Arts of the Ministry of Culture "Research on Hubei Huangmei Opera in the New Period", and more than 20 provincial and departmental projects. It produced a number of influential and iconic research results, including 7 monographs such as "Consolidating the Foundation and Innovating — On the Modernization Exploration of Huangmei Opera in the New Period" and "On Huangmei Opera Art". Researchers of the center published 223 papers in professional journals such as "Art of Opera", "Study of Traditional Opera", "Jianghuai Forum" and "Sichuan Drama", and a strong atmosphere of Huangmei opera research was formed throughout the school.

*B. Applying scientific research results to teacher training and teaching*

Firstly, it recruits in-service actors from various troupes for further training, so as to further improve the performance level and theoretical level. From 2018 to 2019, the school relied on the Intangible Cultural Heritage Inheritance Project of the Ministry of Human Resources and Social Security, the Ministry of Culture and the Ministry of Education — "China Intangible Cultural Heritage Inheritance Group Training and Training Program — Training Class for Huangmei Opera Actors" to carry out two consecutive trainings of Huangmei opera actors. 99 professional artists and practitioners from the Huangmei Theater of Hubei Province, Yingshan County Huangmei Theater Troupe, Huangmei New Image Culture and Art Troupe and private Huangmei Theater Group participated in the training. The training invited Academy of Traditional Chinese Opera, Huangmei Theater of Hubei Province, Hubei Local Drama Art Theater, famous drama research experts from Anqing Normal University, intangible cultural heritage scholars, Huangmei opera performance artists, national first-class actors, and high-level professors from Huanggang Normal University to provide professional guidance to the trainees from the aspects of professional theoretical courses, practical courses, basic courses, promotion courses, practical activities, etc., so as to cultivate students' professional ability, professional ability and adaptability in an all-round way, further improve their theoretical level, singing level and performance level, and vigorously promote the construction of the intangible cultural

heritage talent team of Huangmei opera and the sustainable development of Hubei local opera. Secondly, it sets up a special class of Huangmei opera in the School of Music, Drama and Huangmei Opera to train talents for Huangmei opera performers and make Huangmei opera have qualified successors. Thirdly, it insists on scientific research to serve teaching, and has set up a compulsory course "Huangmei Opera Singing and Appreciation". In 2016, this course was successfully selected as a provincial-level excellent course. Students also actively participate in the research of Huangmei opera, not only learning the classics of Huangmei opera in elective courses, but also choosing the research direction of Huangmei opera in course papers and graduation thesis.

## VI. CONCLUSION

Huanggang Normal University's Huangmei opera art education has not started for a long time, but it has accurate goals and effective implementation. Therefore, it has achieved certain results in a relatively short period of time. Aiming at the problem of how local universities with rich opera heritage use local resources to carry out art education, Huanggang Normal University's Huangmei opera art education practice has made a very useful exploration.

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# Research on the Contemporary Education of Chinese Classical Aesthetic Curriculum in Universities and Colleges

## Taking the Course of "Chinese Classical Art and Aesthetics" as an Example

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### ABSTRACT

Under the national strategic concept of realizing 'the great rejuvenation of the Chinese nation' and the requirements of improving college students' humanistic quality, Chinese classical aesthetic education has become an important course in general education in colleges and universities. Taking the elective course Chinese classical art and aesthetics of public education as an example, this paper attempts to explore the optimization and practice scheme of the following general education courses of Chinese Classical Aesthetic Education. In the construction dimension of general courses of aesthetic education, it is necessary to highlight the concept of 'great aesthetic education' and optimize the top-level design of courses. In the specific curriculum exploration dimension, it is required to make the teaching mode flexible, use off-line teaching combined with on-line counseling, strengthen the practical link, pay attention to the current classical aesthetic and establish assessment for learning evaluation system.

*Keywords: classical aesthetics, general education, humanistic quality, innovation path*

### I. INTRODUCTION

In the context of consumer society and utilitarianism, contemporary college students tend to show utilitarian tendency in choosing schools, courses and careers: they pay more attention to skills than to quality, lack practical spirit, and some students blindly worship stars and Internet Celebrities, and take this career as their personal development direction. The pursuit of utilitarianism and the lack of humanistic care, yearning for quick wealth and lack of creativity, when personal needs cannot be fully met, there is a huge psychological gap. The emergence of such problems poses a challenge to the humanistic quality education in colleges and universities. In 2017, the general office of the State Council issued the opinions on the implementation of the project of inheritance and development of Chinese excellent traditional culture, which proposed: 'Integrate the excellent Chinese traditional culture into all aspects of Ideological and moral education, cultural knowledge education, art and

physical education, and social practice education. We will promote the opening of compulsory courses of Chinese excellent traditional culture in colleges and universities, and increase the content of Chinese excellent traditional culture in the specialties and courses of philosophy and social sciences and related disciplines.' [1] Under the guidance of the strategic concept of 'strengthening cultural self-confidence and realizing the great rejuvenation of the Chinese nation', as well as the requirements of improving the humanistic quality of university education, Chinese classical aesthetic education has become a part of the current general education in colleges and universities that needs to be comprehensively implemented. This paper analyzes the problems of Chinese classical aesthetic education in the current general education in colleges and universities, taking the public education elective course 'Chinese Classical Art and Aesthetics' in the College of Humanities & Sciences of Northeast Normal University as an example, tries to explore the theoretical framework and practical scheme of Chinese classical aesthetic education.

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## II. THE CONCEPTS FOR COLLEGES AND UNIVERSITIES TO REFORM THE CURRICULUM

According to the National College Public Art Curriculum Guidance Program issued by the Ministry of education, 'the goal of College Students' aesthetic education is to improve the ability to feel, express, appreciate and create beauty, and promote the comprehensive and harmonious development of morality, intelligence, and beauty.' [2] As an important part of general education in Humanities and Social Sciences, aesthetic education curriculum is a way to comprehensively improve students' humanistic quality and aesthetic taste. Therefore, in terms of college dimension, the general education curriculum should be guided by the concept of 'great aesthetic education', conform to the teaching objectives of general courses, reasonably integrate curriculum categories and structures, and guide teachers to adjust teaching methods.

### A. *Highlighting the concept of 'great aesthetic education'*

As early as 1912, Mr. Yuanpei Cai defined 'aesthetic education' and compared it to nerve. He put forward the idea of 'Five Education' which included aesthetics education, militarism education, utilitarianism education, civic morality education and world outlook education. In college education, Mr. Cai advocated the concept of 'great aesthetic education', and considered that, music, drama, fine arts and other art subjects should be taken as the main ways to implement aesthetic education in colleges and universities, and be integrated with other disciplines such as literature, history, philosophy, science and engineering. 'He actively practiced his ideal of aesthetic education in Peking University, mainly including advocating the establishment of various associations, teaching aesthetic courses and creating an aesthetic education environment. He promoted the establishment of many art colleges and universities and laid the foundation for Chinese art education.' [3]

The general education course in College of Humanities & Sciences of Northeast Normal University is an elective course of public education for the junior students, which mainly includes humanities and social sciences courses and natural sciences courses. As of June 2020, there are 208 general education courses, including 57 aesthetic education courses, covering painting, architecture, film and television, music, dance, drama, clothing, performance and cultural creativity. There are not only teaching type courses such as introduction of historical theory and appreciation of works, but also practical type courses such as Art training and derivative production. In addition to setting up general courses of aesthetic education, the Public Aesthetic Education Office of the University regularly

holds academic forums for the popularization of art and aesthetics every semester, sets up annual art exhibitions in the Art Building and Design Building, and holds art carnivals from time to time in conjunction with the student associations. Furthermore, the Office has hosted Changchun Folk Art Fair twice in the summer of 2018 & 2019. The setting up of diversified aesthetic education courses, the edification of daily aesthetic exhibition, and the construction of open social platform... All these measures not only have practiced Mr. Cai's idea of 'great aesthetic education', but also have improved students' aesthetic feelings.

### B. *Optimizing the top-level design of the course*

The role of general education course in colleges and universities is not only to expand students' knowledge, but also to improve their comprehensive quality and expand their lifelong interest horizon. Therefore, the curriculum of general education should be based on the students' own characteristics, take the curriculum concept and goal of general education as the principle, reasonably plan and integrate the curriculum categories, curriculum structure, teaching concepts and teaching methods of general courses, focus on cultivating students' rational cognitive mode and multidimensional thinking ability from the interdisciplinary perspective, and help students establish a healthy and upward world value. Therefore, it is necessary to adjust the content of the course, balance the structure of the course, and make the curriculum reflect the major problems and hot issues in the current society. According to social needs, College of Humanities & Sciences of Northeast Normal University advocates that all majors should develop courses and gradually creates ten curriculum plates in general education courses, including aesthetic education, Chinese traditional wisdom, economic law and politics, innovation and entrepreneurship, language and literature, well-being and health, sports and health, cultural tourism, home creativity and information technology. The college requires teachers to combine their own professional characteristics, personal learning and research expertise, comprehensively consider the needs of interdisciplinary students, and grasp the characteristics of 'general education' to set up courses. In terms of teachers' qualifications, full-time teachers with intermediate or above professional titles who have more than two years' teaching experience, or part-time teachers with a professional title of vice senior or above, who have deep research on the applied courses and have certain research results, can apply for public education elective courses. In order to enrich the types of courses, optimize the curriculum structure, improve the curriculum system, and form a series of core quality courses, the college has also formulated a corresponding incentive mechanism. The college also included public education elective courses into curriculum construction plan. Courses that are not up to standard in curriculum construction, teaching quality

assessment by teachers, or dissatisfied by students will be rectified or suspended.

### **III. THE PATHS FOR TEACHERS TO INNOVATE THE CURRICULUM**

The basic goal of the general education course of aesthetics in colleges and universities is to internalize the aesthetic quality to the students. In addition to optimizing the top-level curriculum design, it is also necessary to explore the actual situation of students in teaching. Based on the teaching experience of 'Chinese Classical Art and Aesthetics' in the College of Humanities & Sciences of Northeast Normal University, the author makes continuous exploration. The course of 'Chinese Classical Art and Aesthetics' is a public elective course for the third year students of non-art majors in College of Humanities & Sciences of Northeast Normal University. The main knowledge points of the course are ancient Chinese art history. Students are required to have a clear understanding of the representative art types, artistic styles and works of writers from the primitive society of China to the late Qing Dynasty, so as to have a preliminary understanding of the development and evolution of ancient Chinese art, culture and aesthetics. The purpose of this course is to popularize students' artistic thinking through the introduction of Chinese classical art phenomena, so as to improve their aesthetic level. Through 3 years teaching experience, especially through the on-line teaching because of the novel corona virus pneumonia epidemic in 2020, the author tried to explore the following teaching paths to promote the implementation of Chinese classical aesthetics in the general education of universities.

#### *A. Flexible teaching mode: off-line teaching + on-line tutoring*

From March 2017 to December 2019, off-line teaching mode has been used in the course of 'Chinese Classical Art and Aesthetics', with two hours per week and about 110-130 students in each semester. Under the traditional teaching mode, the effect of the curriculum was not so good. Some students only kept attendance in order to get credit, while others were not satisfied with the content and difficulty of the course. Because of the novel corona virus pneumonia, all Chinese universities and colleges have used on-line teaching mode in the first semester of 2020. The number of students was significantly reduced to 42 compared with the previous years. Compared with the past, the course of this semester showed significant progresses: students' interaction was more active than before, they could think and analyze the key problems combined with the current phenomena, and could correctly use the main aesthetic elements and forms learned in the course to take photos, draw and design, as well as analyze film and television drama scene. The direct teaching effect

proved the improvement of teaching mode and teaching means in this semester.

The teaching mode and process in this semester were as follows: firstly, students introduced key knowledge points; secondly, teacher gave comprehensive explanation and instructed the key theory; thirdly, students and teacher watched popular movies and TV plays and then analyzed their cultural phenomena. Every class, a group of students was arranged to sort out the current application representation of the knowledge points of this class, while another group of students was arranged to collect the key points and the hot cultural phenomena to be analyzed in the next class. Take the teaching unit of art and aesthetics in Shang and Zhou Dynasties as an example: Firstly, teacher showed the quotation from 'the Book of Songs' in the anti-epidemic materials donated by Japan to China, and the quotation from 'the Book of Songs' in the anti-epidemic materials donated by the Chinese Embassy in Korea to Daegu City, so as to inspire students to think about the contemporary value of Chinese classical culture and aesthetics. Secondly, teacher and students watched the video clip of Wei Yan's singing Guanju and large scale ceremony activities of Chu and Qin in the TV play 'Biography of MI Yue', students discussed and summarized the cultural elements and the presentation features in the three scenes. Then the teacher corrected and summarized the discussion and introduced the key theory and knowledge of this teaching unit. Knowledge points: the emergence, use occasion and cultural significance of bronzes in the pre Qin period, and the aesthetic characteristics of the Shang Dynasty, the Western Zhou Dynasty and the Eastern Zhou period. Thirdly, the teacher 'explored the course content that students are interested in, seized the exciting points in the classroom, cleverly designed open questions, and then encourage students to answer the open questions according to their own ideas, and activated students' personalized thinking.' [4] Finally, teacher showed pictures or video clips of Shang and Zhou instruments that students were not familiar with, and students judged the general period and function of the equipment according to the cultural elements and characteristics taught in the class.

The teaching effect of this semester is remarkable, and the teaching method is worth learning when the off-line teaching is resumed. In the future off-line teaching, the students of one class will be limited to less than 50, teacher will continue to adopt the mode of group learning and discussion, and use the network for on-line guidance, and build a special learning website or platform for the transmission and sharing of materials.

### *B. Strengthening the practical link and paying attention to the modernization of classical aesthetics*

Only when teaching is according to the time and quality can we have a definite target. In view of the popularity of aesthetic quality of general courses, as well as the students who take this course have a wide range of majors and different background knowledge levels, but they have subjective interest in the course, the author reduces the teaching difficulty and selects the knowledge and theory with contemporary value or closely related to the current social hot spots as the key points of the course. In terms of classroom teaching, the teaching objectives of each chapter are refined into theoretical objectives and practical objectives, and the practical application goals are strengthened. The main teaching mode is teacher's theoretical teaching combined with students' speeches and discussions. In addition, all members analyze and comment on the current popular documentaries, films and TV dramas such as 'National Treasure', 'If the National Treasure would Speak' and 'Qing Ping Yue', so as to strengthen students' impression and teaching effect. For example, in the unit of 'Art and Aesthetics of Shang and Zhou Dynasties', the theoretical teaching objective is to understand the aesthetic characteristics of the art features and the integration of poetry and dance through the appreciation of the key art types and works such as bronzes, the practical teaching objective is to design anti epidemic propaganda copy and poster using the cultural elements of this period. After class, 30 assignments were handed in, of which 6 (20%) were excellent, they could not only show China's anti epidemic support to other countries, but also use appropriate poster styles and literary sayings for publicity; 15 (50%) assignments were good, they could choose appropriate literary quotations as propaganda copy but lacked aesthetic feeling in the design of posters, the details can be improved if it is modified; 9(30%) assignments were up to standard, they were also in line with the theme of anti-epidemic propaganda, but need more guidance to be revised and improved. For another example, the theoretical teaching goal of the teaching unit of 'Art and Aesthetics of Yuan Dynasty' is to make students understand the main art types, painting styles and aesthetic implication of landscape painting in Yuan Dynasty, and the practical teaching objective is to enable students to imitate the characteristics of landscape painting of Yuan Dynasty. Among the 36 assignments submitted, 31 (86%) had the characteristics of combination of poetry, calligraphy, painting and printing in Yuan Dynasty. The composition and theme of 28 assignments (78%) conformed to the landscape painting layout, and 10 assignments (33%) had classical aesthetic conception while completing basic elements. Therefore, 'teachers should be problem-oriented, student-centered, so as to stimulate students' participation and interest in learning

new knowledge, and constantly improve their ability to solve problems.'[5]

### *C. Establishing AFL learning evaluation system with self-management mode*

In the aspect of curriculum management, group learning and the auxiliary mode of horizontal evaluation among groups is adopted. Teacher set up We-chat group before class, arranged students to collect books, documents, auxiliary teaching images and other related teaching resources as well as spare parts required by the course. All students were divided into several study groups and each group contained 6 students. In each class, different groups expressed their opinions or discussed the designated issues. After class, the groups collected or supplemented the required contents of the course and completed the practical course assignments together. Members of the group should supervise and check each other. Teacher should comprehensively evaluate the usual performance according to the overall task completion of each group and the individual performance of each student.

As 'the course adopts the mixed teaching mode, which is not only limited to off-line classroom teaching, but also includes various modes such as on-line learning, extracurricular practice projects and personalized learning'[6], 'Assessment for Learning' is adopted in terms of curriculum evaluation. It is not only a way to test students' learning, but also a way to promote the success of learning as the fundamental purpose, and comprehensively investigate the students' learning enthusiasm, learning process and learning effect. This form breaks through the single traditional inspection method, truly realizes the student-centered, multidimensional teaching effect evaluation, and can greatly enhance the students' initiative learning enthusiasm. In the specific implementation, the evaluation of the course 'Chinese Classical art and Aesthetics' comprehensively investigated the students' attendance, usual performance, selected assignments and the quality of the final examination. Each link had a clear scoring basis, which fully guaranteed the fairness of the evaluation results and was recognized by the students.

## **IV. CONCLUSION**

Under the strategic background of 'realizing the great rejuvenation of the Chinese nation', Chinese classical aesthetic education shoulders the dual mission of improving students' aesthetic quality and carrying forward Chinese traditional culture. Through the analysis of the opening policy of the general aesthetic education course in the College of Humanities of Northeast Normal University and the teaching mode of the public education elective course of 'Chinese Classical Art and Aesthetics', the author explores the

following paths to innovate Chinese classical aesthetic general course: Firstly, colleges and universities should highlight the concept of ‘great aesthetic education’ and optimize the top-level design of the course. Secondly, teachers should enliven the teaching mode, modernize the classical aesthetics and diversify evaluation system. At present, there are still many problems in the setting and teaching of related types of general education courses in China. It is necessary to continue to explore the teaching approach to realize the sustainable development of aesthetic education general course, and truly achieve the improvement of students’ quality, humanistic quality and aesthetic character.

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# Sculpture Bearing "Meanings" Tradition of French Classical Sculpture and Modern Sculpture of Sichuan Province

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## ABSTRACT

The so-called sculpture bearing "meanings" refers to a sculptural language system that vividly reproduces nature with full physical space, heavy volume, rigorous realistic skills, precise anatomical structure and proportion of shapes. This is an aesthetic law centered on the theme and completely faithful to the natural body structure. An important criterion for people to judge the pros and cons of classical sculpture language is the degree of conquest of media technology (shape, space, volume, anatomy, proportion, color, etc.). The higher the degree of conquest is, the more imitated is, the better the sculptor will be. In contrast to modernist sculpture, the tradition of classicist sculpture is not to express "objects" but to reproduce nature to the greatest extent. Sichuan modern sculpture introduced this teaching system to China through the Sculpture Department of the Academy of Fine Arts of Paris. Its basic language paradigm is the French classical sculpture tradition. This is the transformation of Sichuan modern sculpture from "Theodizee" to "Anthrodizee". The specific performance is the change of sculpture content (theme) from "God" to "man", that is, modern sculpture begins to take "man" as the object of molding, which is an important sign of the difference between modern sculpture and ancient sculpture. As the representative of sculptors from other provinces, Liu Kaiqu immerses himself in the atmosphere of Sichuan culture. At the same time, there is the collision and blending of new sculpture and the sculpture tradition of Sichuan Province. His sculpture works created in Chongqing and Chengdu for decades have injected fresh blood into the modern process of Sichuan sculpture and composed a new chapter in the process of Sichuan modern sculpture.

**Keywords:** classical sculpture, sculpture language, media language, sculpture of Sichuan Province

sculpture and ancient sculpture.

## I. INTRODUCTION

The first generation of Chinese sculptors, who introduced the French classical sculpture tradition to China through the Sculpture Department of Academy of Fine Arts of Paris, became the origin of modern sculpture in Sichuan. For Sichuan and even China, this is the transformation of sculpture from "Theodizee" to "Anthrodizee". Its specific performance in sculpture is the change of sculpture content (theme) from "God" to "man". That is to say, modern sculpture begins to take "human" as the object of molding (taking celebrities, events, wars, farm workers, animals and people's livelihood in various fields as the themes), which is an important sign of the difference between modern

## II. THE ENLIGHTENMENT OF IMAGES: THE INTRODUCTION AND RECEPTION OF FRENCH CLASSICAL SCULPTURE

According to the literature, Liu Kaiqu returned to Shanghai in 1933, visited Cai Yuanpei at the Central Research Institute, and met Lu Xun. Lu Xun talked to Liu Kaiqu, "in the past, there only has Bodhisattva sculpture. Now it's the turn to make the sculpture of human beings." Liu Kaiqu did some research. At that time, people generally believed that "sculpture refers to Buddha, Bodhisattva or longevity statue". "Because I used clay to make statues, my neighbors called me a worker of making mud Bodhisattva. The police regarded me as a vendor who made a living by this, and asked me to register. No one asked me to make the sculpture for a living person, and people believe that I

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would take away the soul of the living person".<sup>1</sup> That is to say, the people regarded the realistic sculpture art as "the technique of captivating souls" at that time. It can be seen that the first thing to be solved in the introduction of new sculpture is the artistic problem of sculpture itself. At the same time, it expresses a position of cultural value, that is, with the enlightenment of sculpture images, the rationality, science and freedom are used to break the superstition and blind obedience of religious theology, so as to embark on the road of modernization.

Cai Yuanpei, the pioneer of modern art education in China, first paid attention to sculpture art and put sculpture major into the system of modern art education for the first time. Cai Yuanpei studied in Europe in June 1907. When there were endless schools of concrete and abstract expression in the field of French art, Cai Yuanpei advocated learning realistic sculpture art. In his opinion, there are four standards of sculpture: "the first is symmetry, the length of each part is proportional, which is not against the natural state; the second is the work of improvement, which is impeccable; the third is to be natural, without axe and chisel; and the fourth is to be vivid and graceful, which is in line with the common practice of running a school."<sup>2</sup> The discussion of new ideas, the application of new culture, the collapse of old orders, and the attack on the old order are aimed at all fields of traditional culture, which also caused great discussion of fine arts, that is, "art revolution". In fact, the "art revolution" advocated western realistic techniques. It believed that "the decline of modern Chinese painting is caused by the fallacy of painting theory"<sup>3</sup>. It opposed the four skills of copying ancient painting of "practicing", "copying", "imitating" and "depicting" of Chinese painting. Chen Duxiu thought that "if we want to improve Chinese painting, we must first change the paintings". In order to improve Chinese paintings, it is necessary to adopt the realistic spirit of foreign paintings. What's the reason? For example, only by using realism can the literati adopt the technology of the ancients, develop their own genius, draw their own paintings, and do not fall into the pattern of the ancients.<sup>4</sup> And they can strongly advocate the fine brushwork of depicting in the northern and southern Song Dynasty and the early Yuan Dynasty, and oppose

the blind worship of metaphor. Obviously, according to the above analysis, it is found that those western modern art thoughts with considerable power and profundity have not been accepted by the society and sculpture circles in the repeated debate, while the western realism advocated by Xu Beihong has been popular. The essence of the "art revolution" in the early 20th century is the spirit of "going into the society". Sculpture is regarded as an art style with the purpose of social revolution under utilitarianism. As a result, realism becomes a kind of "body".

### III. SCULPTURE AS THE MEDIUM: THE AESTHETIC ESSENCE OF FRENCH CLASSICAL TRADITIONAL SCULPTURE

"Human body — sculpture — modeling — casting", as the shaping system of classical sculpture language, is really an art to reproduce the human body through the form and space (in painting, it refers to color block, block surface and texture). In the classical language system, Professor Wu Xingming believes that the "classical sculpture focuses not on 'objects', but on themes. Object is only the intermediary presenting the theme and content. The more it disappears in the work, the better the work will be completed".<sup>5</sup> That is to say, the media of classical sculpture exists as a tool. The media completely melts in the reappeared sculpture theme, and has no independent aesthetic value. Obviously, the media of classical sculpture conveys the plot of the story with the literary meaning. Therefore, it is necessary to make an in-depth analysis of the characteristics of its classical sculpture language and its sculpture-making techniques, so as to clarify how modern sculpture of Sichuan Province imitates the French classical sculpture language.

First of all, the basic language of French classical sculpture is characterized by rigorous realistic skills and full body features. Most of them express the theme of heroism, emphasize science and rationality, standard composition, and ignore subjective emotional expression. French classical sculpture should not only make the sculpture look true (realistic), but also look beautiful. For example, Myron's "Discobolus" and replica sculpture "Dancing Pan" began to try the sculpture language of body rotation in space, and systematically denied the sculpture language of ancient times. Specifically, through the artist's intentional distortion and rotation of the three large spatial structures of head, neck and chest, the "Dancing Pan" has a spatial form that must be viewed around the sculpture. On the other hand, the classical sculpture has always avoided the symmetrical and stable technique. As the left side is rotated and squeezed, "it adopts

<sup>1</sup> Zheng Chao. "History of Sculpture: 70 Years of Sculpture Department of China Academy of Art", Hangzhou: China Academy of Art Press, 1998, p70.

<sup>2</sup> Liu Kaiqu. "Remembrance of Sculpture Art", "Cultural Education of Old China" edited by the CPPCC National Committee of Literature and History, Hefei: Anhui People's Publishing House, 2000, p243.

<sup>3</sup> Cai Yuanpei. "Anthology of Cai Yuanpei", Beijing: Peking University Press, 1983, p59.

<sup>4</sup> Lang Shaojun, Shui Tianzhong. "Anthology of Chinese Art in the Twentieth Century", Volume 1, Shanghai Painting and Calligraphy Press, 1999, p21.

<sup>5</sup> Lang Shaojun, Shui Tianzhong. "Anthology of Chinese Art in the Twentieth Century", Volume 1, Shanghai Painting and Calligraphy Press, 1999, p29.

zigzag lines. The right side is closed, and the left side is open"<sup>6</sup>, which forms a continuous arc from the position of the chest, neck and fossa of the sculpture to the position of the pubic bone. It is through the shaking space tension formed between the front body orientation and the side legs to capture the moment before Pan dancing, reflecting the elegance, sweetness and strength.

Secondly, from the perspective of sculpture production techniques, the more complex sculpture works use the "three-dimensional fixed-point method". In the ancient and classical times, the Greek made stone statues of schematic analysis. The sculptors first used clay to create a clay model, and then measured the marble outside the sculpture according to the "point positioning" method. "3D" is to set three axes (x-axis, Y-axis and Z-axis) in the space, corresponding to each point in the space (x-axis measures the width, Y-axis measures the height, and z-axis measures the depth). Specifically, the clay model is in the same modeling system with the "three-dimensional fixed-point method". The highest point or lowest point of a part of the sculpture is measured by the tool, and then the same ups and downs are marked on the stone. "The sculptor will cut off the redundant part and leave the corresponding point."<sup>7</sup>

Finally, from the perspective of the artistic techniques of classical sculpture, it emphasizes the shaping of "volume" and the expression of body language. "Volume" refers to the size and mass of the sculpture itself. And it is the entity occupying three-dimensional space, not the edge outline of the object. Rodin, a classicist sculptor, believes that the deep modeling, and "the assumption that the form is directly directed at you, and that all life flows from a central point, expanding from the inside out"<sup>8</sup> are the best interpretation of the spatial language of the form. Classical sculpture is based on literary texts or myths and legends. Then, the most direct and powerful way of expression is certainly to strengthen body language, using body movements, different figures' body posture and demeanor to convey the emotion in the literary sense. According to the above analysis of the language features, production methods and the emphasis on the shaping of "volume" of classical sculpture, French classical traditional sculpture is a medium to convey literary significance, and the sculpture materials themselves have no independence.

<sup>6</sup> Wu Xingming. "On the Philosophical Sense of Avant-Garde Art — Focusing on "objects", *Literature and Art Studies*, Issue 1, 2014, p13.

<sup>7</sup> (British) Woodford. S. "Ancient Greek and Roman Art" (The Twentieth Century), translated by Qian Chengdan, Nanjing: Yilin Press, 2009, p16.

<sup>8</sup> (British) Woodford. S. "Ancient Greek and Roman Art" (The Twentieth Century), translated by Qian Chengdan, Nanjing: Yilin Press, 2009, p137.

#### **IV. THE RISE OF MODERN SCULPTURE OF SICHUAN PROVINCE: LIU KAIQU'S SCULPTURE COMMUNICATION IN SICHUAN PROVINCE**

As a representative of sculptors from other provinces, Liu Kaiqu not only immerses himself in the atmosphere of Sichuan culture, but also brings about the collision and blending of new sculpture and Sichuan sculpture tradition. Liu Kaiqu (who arrived in Chengdu at the end of 1938) has lived in Chongqing and Chengdu for nearly ten years, during which he has created four large-scale monument sculptures and dozens of sculpture works. These sculptures are different from Sichuan traditional sculptures. Liu Kaiqu has injected fresh blood into the modern process of Sichuan sculpture and composed a new chapter in the process of Sichuan modern sculpture. Its influence on early modern sculpture in Sichuan can be summed up in the following aspects:

First of all, the introduction of western traditional realistic sculpture language mode has opened the first step of Sichuan modern sculpture. Sichuan sculpture has changed from the mode of reflecting religious mythology to the expression of modern society and public life, which has promoted the change and progress of Sichuan sculpture language. "In terms of creation, Liu Kaiqu wants to try his best to make works not separated from social life, so that it can generally reflect the social life at that time".<sup>9</sup> It can be seen that art works of different national styles can be created and produced by directly reflecting people's feelings, thoughts, artistic temperament and means of sculptors in the current society. Viewing the portrait works "female portrait" and "portrait of Bi Qi, President of West China Union University", the author has uncritical acceptance of western classical sculpture, especially since ancient Greece, Rome and the Renaissance. When creating "the nameless hero", he said: "I don't have a model, and I can't afford to hire a model. I run with a gun to shape the face of a hero."<sup>10</sup> Based on the research of human anatomy and scientific proportion of real models, the super realistic modeling skills are strengthened. The decades of sculpture creation has changed the Sichuan sculpture from myth and longevity statue to the depiction of social life of the general public, which is fundamentally different from the traditional way of teaching and learning from teachers and apprentices.

Secondly, the emphasis on body and space language has promoted the development of ontology language of Sichuan sculpture, which is embodied in the method of

<sup>9</sup> (French) Rodin. "The Theory of Rodin Art" (narrated by Rodin and noted by Gesell), translated by Shen Qi, Wu Zuoren, Beijing: People's Fine Arts Publishing House, 1978.

<sup>10</sup> Sculpture Department of China Academy of Art. "Sculpture: 70 Years of Sculpture Department of China Academy of Art", Hangzhou: China Academy of Art Press, 1998, p72.

"moving people directly with one form and one volume"<sup>11</sup>. That is to say, sculpture is an art that occupies space. Different from two-dimensional plane painting, sculpture does not use background and color to complete the visual effect of art. It uses concise body language and materials to "express the depth and breadth of objects, so some people say that sculpture is a solidified poem"<sup>12</sup>. The language of sculpture, including space, shape, weight, texture of materials and so on, converges into the whole sculpture. In the specific molding process, the intentional retention of strokes (scratches) like paintings contains the feelings of sculptors and enriches the language of sculpture. Unfortunately, the language of classical sculpture (space, form, sense of weight, texture of materials, etc.) exists passively as a dependency of literary meaning.

Thirdly, the reflection on the theory of stereoscopic photography is another important influence of Liu Kaiqu on the language of modern sculpture in Sichuan. Liu Kaiqu, a sculptor, has repeatedly stressed that "we should not make images just for the sake of making images. I think it's a fax, a stereo...It takes pictures for people to remember, and leaves materials for history. However, it is not the thing that guides people to create lofty ideal sculpture art."<sup>13</sup> It can be seen from this that although the classical method of sketching has been introduced into the classroom, still life, models, gypsum, labor scenes, etc. have become the objects of sculpture. However, sculpture not only stays on the "true" skills, but also pays attention to the feelings of shaping objects. In this way, sculptors can constantly enhance the observation ability and improve the skills of shaping. At the same time, Liu Kaiqu believes that there is a clear language boundary between sculpture and literature. "Some actions and moods or situations are described in words, which can be clear. However, they can't be expressed in image language, which can't bring up visual beauty in modeling, so it is not suitable to use sculpture art to reflect"<sup>14</sup>. This is a preliminary reflection on the boundaries among sculpture language, literature language and painting language, which has a positive impact on the exploration of self-discipline of modern language of Sichuan sculpture in the 1980s.

<sup>11</sup> Sculpture Department of China Academy of Art. "Sculpture: 70 Years of Sculpture Department of China Academy of Art", Hangzhou: China Academy of Art Press, 1998, p86.

<sup>12</sup> Yang Lizhou. "The Pioneer of Chinese Modern Sculpture: Liu Kaiqu", "New Cultural Historical Materials", No. 1, 1995, p33.

<sup>13</sup> Liu Mina. "Giving Life to Stones — Professor Liu Kaiqu Talking about Sculpture", "Popular Tribune", Issue 07, 1992.

<sup>14</sup> Sculpture Department of China Academy of Art. "Sculpture: 70 Years of Sculpture Department of China Academy of Art", Hangzhou: China Academy of Art Press, 1998, p64-p65.

## V. CONCLUSION

Under the specific historical environment, the early modern sculpture in Sichuan Province has experienced the initial overall acceptance and absorption of western traditional realistic sculpture language mode, the exploration of sculpture ontology language and the preliminary reflection of "three-dimensional creation theory". On the basis of rigorous and accurate western realism, combined with the simple and bright line, volume and modeling techniques of Sichuan sculpture tradition, it initially constructed unique modern sculpture mode of Sichuan Province. However, this kind of sculpture language exists as a media in a sense, and has no independent aesthetic value. However, the heterogenous culture outside Sichuan Province has given the sculptors in other provinces unique visual and value standards. Due to the transitional nature of society and the trend of cultural exchange, modern sculptors in Sichuan have not yet fully digested and absorbed the tradition of French realist sculpture language. Once again, the Soviet Union's social realist monument, as a "heterogeneous culture", has made the transformation, collision and blending for the sculptors in Sichuan Province.

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# Investigation and Research on the Inheritance Status of Original Ecological Yao Folk Songs in Ruyuan Yao Autonomous County, Guangdong Province

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## ABSTRACT

**Yao folk songs, with their long and fine sound, reflect the historical accumulation and spiritual culture of the Yao people in Ruyuan, and are of great value in humanistic research. However, the inheritors of Yao folk songs of Ruyuan are getting older and the way of inheritance is relatively simple. This paper will investigate the inheritance status of Yao folk songs in Ruyuan Yao Autonomous County, Guangdong Province. This will include the status quo of the inheritor, the way of inheritance, the task of inheritance, the repertoire of inheritance and the problems in the process of inheritance, etc., in order to have a more comprehensive understanding of the inheritance status of Ruyuan Yao folk songs.**

*Keywords: Yao folk songs in Ruyuan, inheritance status, inheritance and development*

## I. INTRODUCTION

Ruyuan Yao Autonomous County is located in the adret of the Nanling Mountains. Everyone of Yao nationality enjoys singing folk songs and is good at it. In daily life, Yao people sing songs all the time. Whenever they are working in the fields, meeting each other daily, going hunting up the mountain and attending weddings, etc., they talk with each other through songs. And on New Year's Day or other festivals, Yao people hold a series of activities where they sing and dance to express the festive and good wishes through songs. The folk songs of Ruyuan Yao nationality reflect the historical precipitation and spiritual culture of the people of Ruyuan Yao nationality and are thus of high research value. However, the inheritance and development of Ruyuan Yao folk songs is facing a crisis, which deserves attention and research.

existence that makes the culture go ahead. Here is an overview of information about the inheritors of Ruyuan Yao folk songs ("Table I").

## II. THE STATUS QUO OF THE INHERITORS OF RUYUAN FOLK SONGS

### A. Investigation of the inheritors

Inheritors are the soul in the process of immaterial cultural heritage inheritance, because it is their

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**TABLE I. OVERVIEW OF INFORMATION ABOUT THE INHERITORS OF RUYUAN YAO FOLK SONGS**

<b>Name</b>	<b>Level</b>	<b>Status quo and related information</b>
<i>Zhao Xinrong</i>	National level	Female, 72 years old. With a love for them since little, at the age of 6, she began learning to sing the songs from her grandfather who was a "private adviser" then, and could sing a lot of them at 10. She is now active in various art occasions and often teaches in the Cultural Center of Ruyuan Yao Autonomous County.
<i>Zhao Caifu</i>	Provincial level	Male, 54 years old He is now active in various art occasions and often teaches in the Cultural Center of Ruyuan Yao Autonomous County.
<i>Deng Xiangyin</i>	County level	Female, 56 years old She used to listen to elders singing when little but have never learned to sing the songs in any formal way due to her job. She began to learn from the national-level inheritor of Yao Folk songs after retirement. She is now active in various art occasions and often learns and teaches in the Cultural Center of Ruyuan Yao Autonomous County.
<i>Zhao Liangman</i>	County level	Male, 56 years old He is now active in various art occasions and often teaches in the Cultural Center of Ruyuan Yao Autonomous County.

Currently the inheritors of Ruyuan Yao Folk Songs are "national-level Zhao Xinrong, provincial-level Zhao Caifu, county-level Deng Xiangyin and county-level Zhao Liangman", all of which are advanced in years above 50. With the change of time, Yao folk songs are on the verge of disappearing. Inheritors of intangible cultural heritage play a critical role in the process of inheriting. Therefore, it has become an important measure to pay attention to the dynamics of the inheritors, which is worth people's concern.

#### *B. Goals and tasks of the inheritance*

In many modernized countries, "inheritors of intangible culture" are called "national treasure in life". With the development of China, the intangible cultural inheritors have been paid more and more attention by the country and the people. The first issue to consider is to establish the goals and tasks of the inheritance. The national-level inheritor of Ruyuan Yao folk songs Zhao Xinrong said, With "inheritance and development" as the primary goal and task, in cooperation with the work arrangement, teaching and performance of the Cultural Center, it is necessary to inherit Yao folk songs through the form of teacher-student impartation, so that more people can learn Yao folk songs and sing them. Meanwhile, coupled with related measures launched by the local cultural center, it is also important to collect and sort out Yao songs in order to make innovations and endow them with the meaning of the new era. And creating Yao songs of the new era is an important direction of inheritance goal.

"Remaking the Yao folk songs" is an important measure to realize this idea. The content of Yao folk songs is not rich enough, mostly about trifles in life and eulogizing mythological figures, in elusive language, which causes the failure of Ruyuan Yao folk songs to be extensively spread. "Remaking the Yao folk songs" not only retains the characteristics and essence of Yao folk songs but also combines the contents of the new era. By the translation of Yao language, the language barrier is removed, the content is enriched and they are

transmitted more widely, representing the features and charm of Yao folk songs in the new era".

#### *C. The supportive policies of the government*

In the inheritance and development of intangible cultural heritage, the relevant support policies of the government and its economic support for the inheritors play a very important role. According to Zhao Xinrong, since the confirmation of my identity as an inheritor, related government departments have paid great attention to me. They dole out a certain amount of money every year and encourage me to teach and participate in performances in the cultural center, schools and other occasions. The ways and channels of inheritance are becoming more and in a wider range. I feel the attention of the government and its effort of support that has protected the subject of the inheritance, which is a significant factor in the inheritance and development of Ruyuan Yao folk songs.

### **III. THE INHERITANCE STATUS OF RUYUAN FOLK SONGS**

#### *A. Ways of inheritance*

1) *Inheritance through traditional festivals such as the "Shiyue Zhao" Festival* (the first day of the tenth solar month) and *"the Panwang Festival"*, etc.: The "Shiyue Zhao" Festival is a traditional Yao festival (in the custom of Yao nationality, the first day of a month is called "zhao"), symbolizing a year of grain harvest and the arrival of a bumper harvest. Zhao Xinrong said, "The 'Shiyue Zhao Festival' each year is a grand day for the Yao people. To celebrate it, they hold activities for three days and three nights. And as a Yao song singer, I also have to sing for three days and three nights. The diverse activities on the scene also attract tourists and scholars from around the country, and those love Yao songs among them will come and learn a bit from me." And the "Panwang Festival" is another grand festival to worship Panwang, a ceremony of special

significance for Yao people. To celebrate it, the "master" holds the activity of paying tribute to Panwang, where the Yao people sing "Panwang Song" and dance "Panwang Dance" to commemorate Panwang. And at these festivals, people will put on Yao clothing, sing Yao songs and dance Yao dances. Therefore, the grand festivals held each year is an important channel of Yao song inheritance.

2) *Inheritance through written music scores:* In order to make Ruyuan Yao songs be inherited lively, and intensify the efforts of inheriting Yao culture, the local government and cultural center carried out a series of activities such as "Bringing Yao song and dance into the campus" in combination with the situation of the school. The "Yao song and dance" was also included in the curriculum of the school. Combined with the age of students and the difficulty of the Yao language, teaching plans and school-based teaching textbooks have been compiled, and inheritors are arranged to give lectures themselves. In this way, the folk treasure can be inherited by elementary school students, so that "the song and dance of the Yao nationality" can truly enter the campus, contributing to the full preparations for training a new generation and more inheritors. The local bureau of publication of cultural radio, film and television news of Ruyuan Yao autonomous county also published the "Selection of Folk Songs of Ruyuan Yao Nationality", which collected and sorted out a large number of local folk songs. They are of many categories: the type of "myth, legend, migration"; the type of "love, marriage, family; the type of "production, life, knowledge". The writing of music and books enables people to have a deeper and clearer understanding of the folk songs of the Ruyuan Yao nationality, which is an important medium for the inheritance of the folk songs of the Ruyuan Yao nationality.

3) *Inheritance through image data:* With the departures of inheritors, the rich cultural heritage of Yao folk songs will also fade. In order to better realize the protection and inheritance of Ruyuan Yao folk songs, relevant experts and scholars as well as local cultural departments have made a lot of preparations. They have recorded the folk songs of Ruyuan Yao nationality, and recorded them on CD. Many CDs have come to the hands of the inheritors, and there are also recordings of Yao folk songs available for appreciation in the local World Guoshan Yao Museum. In addition, many books on Yao folk songs have been published and some are being written. In particular, the curator of the local cultural center, Pan Guiqing, adapted the original Yao song with the elements of the new era, forming a new form of "remaking the Yao folk songs"

and relevant audio has been preserved. And there are also many pieces of audio and videos of Yao folk songs online, which enable more people to understand Yao folk songs, and also let more young people pay more attention to them.

4) *Inheritance through media:* Newspapers, magazines, radio, television, the Internet, WeChat and other mass media have quietly integrated into every aspect of people's lives. TV, Internet and other media truly show the majority of viewers and Internet users the original Ruyuan Yao folk culture, which improves the efficiency of the spread Ruyuan Yao nationality folk songs and allows more people to get to know and then understand Ruyuan Yao nationality folk songs, folk songs. A large number of people are attracted by these media to come to Ruyuan to experience the charm of Yao folk songs. In recent years, the folk songs of the Yao nationality have aroused the attention of many people, and there have been a number of media going deep into Ruyuan to make interviews. Under the media reports, Ruyuan Yao folk songs have been known by more and more people, and attracted many experts, scholars, students and Yao song lovers to come to Ruyuan to investigate and study Yao folk songs, which promoted the inheritance and development of them. Therefore, media inheritance has also become a bridge facilitating the folk songs of the Ruyuan Yao nationality to go out and allowing the outside world to know and understand the folk songs of the Ruyuan Yao nationality.

#### *B. Repertoire of inheritance*

There are not many songs with scores among the inherited ones and they are transmitted orally mainly as most of the songs have only lyrics, with no particular personal writing them down in the form of scores. Later, Pan Guiqing, curator of Ruyuan cultural center, arranged the original ecological Yao folk songs. And the "Selection of Folk Songs of Ruyuan Yao Nationality" compiled by the bureau of culture, radio, television, press and publication of Ruyuan Yao Autonomous County collects the folk songs sung for words in occasions of toiling and hunting, festival activities, weddings, friends and family gatherings, dinner parties and holding religious ceremonies etc. by Ruyuan Yao people through the ages. Among the inherited songs, the "Song of Panwang of Yao Nationality" and "Great Song of Panwang" are the worship of the Yao ancestor, Panwang, which praise the story of the national savior "Pan Hu Legend" and are widely sung folk songs. The "Flowers in the Twelve Months" is a song made through praising the beauty of flowers across the twelve months and referring to them in the time sequence of their blossom to express people's joy of harvest. "Old Folk Song of Yao

Nationality" and "Song of Migration", etc. are songs about migration.

In addition to the above much sung songs, there are many on other themes, such as the type of "myth, legend, migration" represented by "The Birth of Panwang", "Song of Migration" and "The Great Drought", etc., the type of "love, marriage, family", represented by "Nightfall", "Teaching the Bride and Bridegroom to Sing" and "Toasting Song for Wedding", etc., as well as the type of "production, life, knowledge" represented by "Spring Ploughing", "Children of Yao passing on the Songs" and "Song for the Twelve Chinese Zodiac Signs", etc.

Zhao Xinrong not only knows very well how to pass the songs down, being able to sing some of the songs passed down from generation to generation, but also make impromptu performance upon what she sees and thinks in life. From the folk songs, one can understand the lives of the Yao people and their history and culture.

### *C. Problems in the inheritance of Yao folk songs*

1) *Young people only have average interest in them:* Among the young people, the degree of love for Yao folk songs is average. As the times advancing, with the impact of popular music, although Yao songs are close to life and have their own artistic characteristics and have gained a certain influence in the broad masses, from the overall point of view, young people only have average interest in them. In addition, quite a few young people think that Yao song is too vulgar and backward.

2) *The media publicity is weak and the role of school inheritance should be strengthened:* In an age when information travels so fast, the voice of the media is everywhere. As the carrier of information transmission, the media plays an important role in promoting and inheriting culture, especially in the propaganda of books, magazines, radio, newspapers, TV and Internet. Without enough publicity of the media, the Ruyuan Yao folk songs needs further strengthened propaganda work. School inheritance plays an important role in the inheritance of Yao folk songs. In the investigation, it is learned that although there are school-based courses under "bringing Yao songs schools" school-based curriculum in primary and secondary schools, they were suspend after some time due to low attention paid to them. Therefore, the inheritance role of schools needs to be strengthened.

3) *The age of the audience is high and the range of target audience needs to be broadened:* Yao folk songs have a long history. In the investigation and interview, it is found that among the audiences of the Ruyuan Yao folk songs, the elderly are the main body, and only a

small number of them are young people. As the cultural essence of the Ruyuan Yao nationality, the folk songs of the Ruyuan Yao nationality should be extended to the broad masses and get a broader range of target audience.

4) *The content is not rich enough, with insufficient creativity:* According to the inheritor and curator of the heritage and cultural center, based on conversations in daily life, with mainly impromptu lyrics, most Yao folk songs in Ruyuan have scant contents, and most of the performance are in the form of solo singing and duet singing, which is too simple; in addition, since most of them are sung in original Yao dialect, the audience inevitably think that the Ruyuan Yao song is low and unrefined. Compared with the Yao folk songs in Guangxi and other places, the situation of the Yao folk songs in Ruyuan is not optimistic. The contents of Yao folk songs in Guangxi and other places are rich, not limited to the art itself. Through artistic procession, efforts are made to make innovation in performance forms. And it is the goal of the future efforts of Ruyuan Yao folk songs to improve the innovation ability, create more diversified contents and enhance the artistic taste.

5) *Activities fall to formality and systematic implementation to be strengthened:* The implementation of the activities is of far-reaching significance to the development of Ruyuan Yao folk songs. According to the interview, the activities related to the folk songs of the Ruyuan Yao nationality fall to formality and are just slipped by; relevant activities are carried out without combining the features of the new era to enrich the contents and change the ways of activities. Therefore, the systematic implementation needs to be strengthened.

6) *The language barrier of the folk songs:* Language is a major obstacle for inheriting and innovating the folk songs of the Ruyuan Yao nationality. As a very unique language, the Yao dialect has a very wide range of pronunciations. Yet since it has no characters, there is no related written record. There are more than 30 initials and more than 100 finals in Yao language, and the 8 tones, 4 more than the Chinese language. Therefore, the Yao dialect is rather difficult to learn. The complicated pronunciation of Yao language greatly limited the learning of the Yao dialect in Ruyuan. And when interviewed by the author, Deng Xiangyin, the provincial-level inheritor said, the main factor barring Yao folk songs from being transmitted widely is the language in which they are sung is different with what are used normally, leading to the incomprehension of the lyrics. As a result, people are not able to write lyrics unless they master the language as the lyrics of Yao folk songs are improvised orally.

Therefore, the learning of Yao language is an important factor in the development of Yao folk songs.

#### **IV. CONCLUSION**

The Yao folk songs is the reproduction of the life of Yao nationality, which contains the memory of the life of Yao nationality for generations and the spirit of Yao nationality, and it shows the temperament of this nationality to the world. This kind of culture and art which serves as a tie should arouse people's attention. In view of the current situation, efforts should be made to improve young people's cultural identity of Yao folk songs, enhance their awareness of protection, and take effective measures to diversify the ways of inheritance. At the same time, it is necessary to give full play to the advantages of school inheritance and pay attention to the talent cultivation of Yao folk song inheritance. Besides, the inheritance and development of Yao folk songs is inseparable from its own inheritance and innovation. So it is necessary not only to innovate in content and form of expression, but also to make the melody of Yao folk songs more in line with the public's aesthetic taste, keep pace with the times in content, and show the life outlook and cultural spirit of the Yao nationality in Ruyuan in the new era.

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# An Exposition on the Quanfeng Lantern Opera and Its Cultural Characteristics

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## ABSTRACT

Quanfeng Lantern Opera (also "Quanfeng Hua Deng", "全丰花灯"), an important local folk art form of Jiangxi Province, was included in the First National List of Intangible Cultural Heritage of China in 2006 (500IX-52). It has developed a unique performance form and characteristics after long-standing as the folk-art form closest to the people of northern Jiangxi Province. This paper analyzes and discusses all elements of the Quanfeng Lantern Opera from the perspective of art culture. It re-approaches and interprets, in a manner that may benefit the modern researches, the Quanfeng Lantern Opera based on its history and current situation, research of characteristics of all performance elements, regional characteristics and folk customs. The re-interpretation will allow us to understand the meaning behind the Quanfeng Lantern Opera, and its influence on the thoughts and behaviors of the general public. It further makes us recognize the role of the traditional cultural and artistic performances in the construction and maintenance of a harmonious socialist society. Last but not least, it sets an example for culture researchers on how to study local art.

**Keywords:** *Quanfeng Lantern Opera, performance, characteristics, culture*

## I. INTRODUCTION

Quanfeng<sup>1</sup> Lantern Opera<sup>2</sup> originated from the Song Dynasty<sup>3</sup> of China. Just like those similar lantern-based

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<sup>1</sup> Quanfeng Town is one of 36 towns in Xiushui County, Jiujiang City, Jiangxi Province. It was the jurisdiction of Xiping County from the Eastern Han Dynasty to the Tang Dynasty. It was renamed Xixiang, Yining County starting since 800 A.D. in the Tang Dynasty. Located in the northwest of Xiushui County, Jiujiang City, Jiangxi Province, it is a basin-shaped mountainous area surrounded by mountains, flat in the middle, adjacent to Bailing Town, Lukou Town, and Dachun Town, and bordering on Tongcheng and Chongyang counties in Hubei Province. In the area of 100.2 km<sup>2</sup>, there are 15 administrative villages, 243 villager groups, 7,080 households, and more than 28,000 populations. It has a warm and humid climate and is rich in natural resources. As a town with a long-standing history, it is one of the birthplaces of the Autumn Harvest Uprising.

<sup>2</sup> Also known as the Lantern Opera. It is a popular opera form around China. The Lantern Opera came from lantern songs and dances of the folk. It is an opera form with local features born in the late Qing Dynasty and the early Republic of China. It has evolved into different singing and performance styles due to the influence of local dialects, folk songs, customs, etc.

<sup>3</sup> The Song Dynasty (960-1279) was a dynasty sit in between the Five Dynasties and Ten Kingdoms and the Yuan Dynasty in Chinese history. It had two stages, namely the Southern Song Dynasty and the Northern Dynasty. With eighteen emperors on the throne, it lasted 319 years.

arts, such as Sichuan Lantern Opera, Yun'nan Lantern Opera, Guizhou Lantern Opera and Gansu Lantern Opera, it blossomed when the Poetic Opera of the Song Dynasty<sup>4</sup> thrived. Historical records show that the Quanfeng Lantern Opera was born when the Emperor Renzong of the Song Dynasty<sup>5</sup> restored his power to rule from his mother Liu E<sup>6</sup>, the first regent empress dowager in Song Dynasty. Liu E came to Quanfeng

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<sup>4</sup> The Poetic Opera of the Song Dynasty is a general term for all kinds of singing, dancing and dramas of Song Dynasty. The Song Dynasty represents the mature period of Chinese opera. It was called "Yuan Ben (院本)" in the Jin and Yuan Dynasties. The opera started with a little piece of singing and dancing performed by five characters, called "Yan Duan (艳段)"; followed by a "main opera", usually a farce or story told against the tune of "Da Qu". The Wulin Jiushi (武林旧事) written by Zhou Mi recorded 218 official opera names.

<sup>5</sup> Zhao Zhen, Emperor Renzong of the Song Dynasty (May 30, 1010-April 30, 1063), formerly as Zhao Shouyi, was the fourth emperor of Song Dynasty (March 23, 1022 – April 30, 1063 on the throne). He was the sixth son of Zhao Heng, Emperor Zhenzong of the Song Dynasty. His mother was Li Chen Fei.

<sup>6</sup> Liu E (969-1033), Empress Zhangxian Mingsu, wife of Zhao Heng, Emperor Zhenzong of the Song Dynasty, was the first regent empress dowager in Song Dynasty. She has been often compared to Empress Lv of the Han Dynasty and Empress Wu of the Tang Dynasty, and was rated as "had the talents of Lv and Wu but without the evil".

Baoshan Temple<sup>7</sup> to practice Buddhism after giving back the power to rule, which offered an opportunity for the combination of the Royal Lantern Opera and Buddhist music. The Quanfeng Lantern Opera is a product of three Poetic Operas of the Song Dynasty, namely the "Bamboo Horse Opera ("竹马戏")<sup>8</sup>", "Telling and Singing ("说唱")<sup>9</sup>" and "Royal Lantern Opera of the Song Dynasty". It inherited the contents and forms of the royal operas of the Song and Tang Dynasties, and further blended them with local dialects, music and folktales of Quanfeng to create the unique style and characteristics.

As an important cultural form, the Quanfeng Lantern Opera displays a variety of artistic forms and skills including opera, dancing, singing, dialogue, lantern-based performance, acting and acrobatic, and they further unfold as opera, dance, Quyi ("曲艺"), telling and singing, vaudeville, bamboo horse, flower drum ("地花鼓"), folk song, lantern decoration, paper cutting, print, Bianzha ("编札"), mounting, production and light and shadow. The Quanfeng Lantern Opera is a consummate product of Chinese history and culture and the local culture of Jiangxi Province. The unique art form has always been closely related to the life of the local people and has profoundly affected the way of how people think and understand the world. The Quanfeng Lantern Opera was an important part of the local culture of northern Jiangxi Province, and even up to now, it is still the most important entertainment resort in the everyday life of the indigenous people of Quanfeng.

<sup>7</sup> The Baoshan Temple was formerly the Nanfen Temple. It sits at the eastern foot of Nanfeng Mountain, Nanfeng Village, Quanfeng Town, Xiushui County. It was constructed during the year 1008-1016 when the Emperor Zhenzong of the Song Dynasty was in power and named by the emperor as "Baoshan Temple". As a very important temple in the history of Xiushui, it was included into the six major temples of Xiushui together with Huanglong Temple and Doushui Temple.

<sup>8</sup> The bamboo horse opera is a local opera form developed from "Pao Zhu Ma (跑竹马)", a folk singing and dancing performance. It originated in the counties of Zhangpu and Hua'an in southern Fujian and is popular in counties (cities) such as Changtai, Nanjing, Longhai, Zhangzhou, Xiamen, Tong'an and Jinmen and Taiwan.

<sup>9</sup> It is a traditional quyi form, displayed in talking or singing, such as Bianwen (变文), Pinghua (评话), Kuaishu (快书), Dagu (大鼓), Tanci (弹词), Daoqing (道情) and Baojuan (宝卷), etc.

## II. THE PERFORMANCE SYSTEM OF THE LANTERN OPERA (A COMBINATION OF SINGING, DANCING AND DRAMA)

### A. Singing: the combination of telling and singing

Quanfeng Lantern Opera shares some characteristics with local folk songs: simple, natural and un-carved. The singing of the Quanfeng Lantern Opera is frisk and bright, full of pleasure, just like local folk songs, despite they have been re-produced and adapted by folk artists during spreading. The tune is structured and rhythmic. The flat and low-pitch singing delivers deep feelings, mingled with passionate emotions from time to time. Basically, the single-tune has two echoing lines while the string-of-tune has two echoing qu ("曲"). The performance combines dialogue and singing, and the use of local dialect displays strong regional characteristics. The local dialect used in the telling and singing and the spoken lines of this art form is the ancient Jiangxi dialect, coming from Duchang County. (see "Fig. 1") Lots of words and expressions are inserted in almost every line of verses for balance or euphony, creating an amicable and contagious artistic atmosphere.

The features displayed in the music of the Quanfeng Lantern Opera also include: "one leading performer and multiple sing-along performers", "antiphonal singing"(see "Fig. 2"), "echoing singing by several performers" and "singing-in-unison". It combines telling and singing. The use of prolonged voice and tune creates the unique pre-tune and pro-tune displayed at the beginning and the end of each piece of Quanfeng Lantern Opera; that one performer plays several roles allows the same performer to speak or sing for himself/herself or a third person; the addition of the percussion instruments such as Chinese gong chime, gong, drum and cymbal creates a better stage atmosphere; sometimes the huqin ("胡琴"), bamboo flute and suona horn may also be used for accompaniment; all lantern operas share the same orchestral music interlude, going like De Kuang Kuang/De Kuang Kuang/De Kuang Kuang/De Kuang Kuang, and some parts of the opening, prelude and interlude share the same rhythm.



Fig. 1. Performers delivering spoken lines in a Quanfeng Lantern Opera<sup>10</sup>.



Fig. 2. Antiphonal singing in a Quanfeng Lantern Opera.

*B. Dancing: the combination of drama and dance*

The dance displayed in the Quanfeng Lantern Opera is combined with drama as well as ethnic and folk features. On the one hand, the body language of each character is very similar to that displayed in an opera performance. The acting displayed in the Quanfeng Lantern Opera refers to performance skills in general, especially referring to the dance-like body language. This is one of the main signs that the Quanfeng Lantern Opera is different from other performing arts. The creation of a character needs skills in the hands, eyes, body and walk; and different skills can be used in actions including whip-raising, hair-swinging, walking and appearance-making. The combination of these basic opera-performance skills and dance makes it possible to emphasize the character, age and identity of the role. The dance-like actions in those skills-oriented performances pay more attention to the revealing of the mental activities by body language, where the character creation is the ultimate goal. On the other hand, Quanfeng Town sits in the south of Jiangxi Province of China where Han people live, so the dance shares some characteristics of the folk dance of Han. It strongly reflects the life of locals and also displays pungent, funny, quiet and enthusiastic traits, such as the cross step and wrist-winding skill. It is a great tool to have the outsiders understand the simplicity, honesty and kindness of the people of Quanfeng Town.

The standing-out dance displayed in the Quanfeng Lantern Opera has effectively made this art from more welcoming and recreational. The lights used in the Quanfeng Lantern Opera has long divorced from the

<sup>10</sup> The artists in this picture are Dai Shuiping, Dai Zhixin, Hu Caiju, Rao Meiling, Dai Dingzheng, Dai Zhifu, Yu Nanping and Yang Dahui. They are inheritors or performers of Quanfeng Lantern Opera; Art Institute of Jiujiang University; Thanks to the Ethnic and Folk Culture and Art Research Base of Jiujiang University for providing materials support.

pure lighting function, and evolved to become a supplement for vocal accompaniment as well as singing and dancing. (see "Fig. 3")The use of the lights on the stage, not just the fixed-position lights, allows the performance to better suit the stage and become more professional and three-dimensional. The increase from one carriage and horse to several carriages and horses shows the improvement so it can better suit the stage.



Fig. 3. Lantern dance in a Quanfeng Lantern Opera.

*C. Drama: the combination of script and improvisation*

The Quanfeng Lantern Opera requires three performers and the three is also the core of the performance: the female role (with a handkerchief in one hand and the handlebar in the other); the male role (with a hat on top and wears tofu-like facial makeup); and the clown role (who will help the carriage forward from the behind; the carriage is surrounded by curtains with wheel prints on both left and right sides), as shown in "Fig. 4" "Fig. 5". It is different from some other lantern-based performances such as the song-and-dance duet (which requires two performers), the five-performer opera (which requires five performers) and the seven-performer opera (which requires seven performers); instead it requires three performers. The Quanfeng Lantern Opera can be carried out with one performer playing multiple roles; and the plot of the opera is generally simple. As for the history, that the male role rides a bamboo horse originated from the "Bamboo Horse Opera" in the northwestern China of the Han and Tang Dynasties; that the female role rides a carriage inherited the "Carriage Opera ("车车戏")" in Central China; and the funny performance given by the clown role, including leg-bending while helping the carriage forward, shoulder-shaking, jumping, leapfrogging, improper dressing, belt and skullcap wearing, stemmed from the costume and makeup in the Poetic Opera of the Song Dynasty.



*Zhong Hua* ("六个月种花") and *Shi Dai* ("十带"). It displays an extremely-joyful scene of the Quanfeng people expecting "a peaceful and flourishing nation" and "loving the Chinese Communist Party and getting prosperity". With multiple ups and downs, the opera represents a comedy that reveals the life of the Quanfeng people. (see "Fig. 8")



Fig. 8. A scene of the *Spring* performed by the Art Institute of Jiujiang University.

This piece of opera tells a story that happens on the lantern show in lunar January. It reflects a slice of life of locals: people, men and women, old and young, came to the lantern show to appreciate the lanterns, talking and laughing, singing and dancing, full of joy. It reveals the joyful and hopeful gathering of Quanfeng people at the central square to celebrate the peaceful and prosperous life they have after four-season hardworking. The "happy and promising" life displayed in the opera shares the "positive energy" upheld by the current society. This opera shows both the artistic characteristics of the traditional lantern opera and the unique local features of Quanfeng, both the real-life experience of the locals and the artistic recreation and re-production. The simplicity, sincerity and happiness displayed in this show reflect the underlying theme — "prosperity and harmony" of Quanfeng.

#### IV. CONCLUSION

Quanfeng Lantern Opera, as a local performance form of Jiangxi Province, is a "grassroots-based art" born in Quanfeng and full of rural and folklore features. As a popular local cultural form in Quanfeng rural area, it reflects the interaction between people and the rural society. The combination of opera and lanterns, elegance and vulgarity as well as drama and folklore in the Quanfeng Lantern Opera creates major popularity among the local people.

Quanxi represents an important town of Jiangxi Province in terms of local culture, and the Quanfeng

Lantern Opera stands as a symbol of Quanfeng due to its high popularity. The art form is well-received for a long time both in Quanfeng and in its surrounding counties and towns. The performance organized by the locals can be seen on streets or villages as a celebration of the Spring Festival and Dragon Boat Festival every year. Not only this, the performances of dragon lanterns, lion lanterns and boat lanterns are also part of the celebration. They have contributed more joy to the festivals and allowed the town people to have a better spiritual life, simple but optimistic living conditions and endless vitality. Quanfeng Lantern Opera, as a symbol, reflects the expectations and morals of people living in this region. It is not only a reflection of the real-life experience of people living here, but also a reflection of the optimism and profound understanding of sufferings shown by ordinary people in their daily life.

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# Inheritance and Transmutation

## Discussion on the Artistic Features of Chinese Lacquer Painting

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### ABSTRACT

As an independent easel painting form, lacquer painting is undergoing a similar formation process in other painting forms. Whether it is the choice of materials or the selection of craftsmanship, it has a profound historical origin and inheritance relationship with the traditional lacquer craftsmanship in terms of artistic characteristics. At the same time, in view of the high efficiency of contemporary information exchange, the independence and formation of lacquer painting art has the characteristics of incorporating various forms of painting art, which has greatly enriched and expanded the connotation of lacquer art, at the same time accelerated the growth of it and gradually formed lacquer art with its own artistic characteristics and aesthetic style.

*Keywords: materials, techniques, craftsmanship, paintings, theme, sense of form*

### I. INTRODUCTION

Throughout all the art categories, all contain specific content and forms and the same is true of painting. Writing brushes, ink sticks, paper and inkstones and mineral plant pigments constitute the external form of Chinese painting; the external artistic conception created by the line shape and the light and dark ink colors constitutes the various inner state of Chinese painting. The content and form of these are not static, and it is precisely the evolution of all art categories that has merged into a mighty art history. As a relatively young form of painting, in the contemporary era where globalization and information communication are more smooth and efficient, the soil for the development of lacquer painting is more fertile, but it also faces many confusions and disputes. Like all easel paintings, lacquer painting in the modern sense is independent from various buildings and lacquer utensils. Its development also faces how to coordinate the relationship between traditional inheritance and modern innovation. Everything has its connotation and extension. As far as lacquer painting is concerned, no matter how it develops, it must adhere to its essence while expanding its scope of expression. Therefore, it is very necessary to study and explore the origin and artistic characteristics of lacquer painting.

### II. MATERIAL SELECTION FOR LACQUER PAINTINGS

#### A. Inheritance of traditional materials

Modern lacquer painting is born out of traditional lacquer art, therefore, at the beginning, the creative materials of lacquer painting are mainly traditional lacquer art materials, the most basic of which is natural lacquer, also known as tree lacquer, which is refined into raw lacquer and then is mixed with multicolor mineral pigments and tung oil to make various colored paint. Huang Cheng, a lacquerer of the Ming Dynasty, mentioned in "Xiushilu" that: "Decorations of ancient times were mostly solid color paintings; later, with the emergence of another kind of painting with colors, the kinds of decorations were changed". This shows that the color of the lacquer is relatively single, mostly based on raw paint and black red paint. The lacquer is thick and mild with a large span of use environment and conditions, and has good practicability. The natural lacquer is thick because it has translucent properties. In particular, the refined transparent lacquer presents a slightly transparent visual effect of coffee color, and combined with the traditional painting materials such as gold, silver and aluminum, it creates a deep and subtle image conception through cover dyeing and blooming.

Every kind of painting has its relatively "self" material selection. Through different combinations of material processing and different drawing forms, it presents different artistic effects. In addition to the inherent gold, silver, black, and cinnabar materials, lacquer painting materials also include titanium

cyanine, malachite green, and gamboge. Lacquer contains laccase and acid, and most metals such as iron, sodium, plumbum and zinc will chemically react with it, so they can't be used. Black red is the most representative color of traditional lacquer art, so it is widely used in modern lacquer painting. With the development of traditional lacquer art, more and more materials have been added, such as gold and silver foil, gold and silver wire, mother-of-pearl inlays that have emerged with the development of inlay technology, and various gems embedded in treasure chest. During the evolution of lacquerware from extravagance to ordinary, copper and aluminum foil and wire entered the art of lacquer instead of gold and silver. Aluminum and copper are widely used in modern lacquer paintings, and gold and silver materials will be used in high-end customized lacquer paintings. At the same time, in order to reduce costs, lacquer is sometimes replaced by cashew paint. Cashew paint is a semi-natural resin-based oil-based paint. The main raw material is cashew nut shell juice, mixed with methylbenzene and urushiol, and after the polymerization and then adjusted to a solvent. The traits are similar to that of lacquer, which dries slightly faster than lacquer, but has a strong taste and slight toxicity.

#### *B. Expansion of modern lacquer painting materials*

Each form of painting advances in independent development and drawing on other art forms. Modern and contemporary lacquer painters excavated traditional lacquer painting materials and continued to expand and innovate through exploration and research. Some new materials are constantly added to the creation of lacquer paintings, which greatly enhances the expressiveness and creative power of lacquer paintings, making the artistic style of lacquer paintings more diverse in unity. The application of the diversity of lacquer painting materials is now the main method of lacquer painting creation. Since the colored paint of lacquer painting is basically based on the white and transparent colors of the lacquer and blended with the color powder, and because the white color as the base color is slightly beige with light coffee color, in order to make up for this deficiency, the white color in modern and contemporary lacquer painting has increased the adhesion of eggshells. The application of various eggshells has greatly enhanced the expressive power of lacquer paintings. There are two main groups of lacquer creation, one is various free and semi-free lacquer painters, and the other is teachers and students of various fine art colleges. As a lacquer painter, he or she has close contact with social production, especially lacquer art production. The production of lacquer handicrafts oriented to market products has strong flexibility in the choice of materials. Starting from product quality and production efficiency, more and more new materials are applied to products, which in turn greatly enriches the lacquer painter's material

choices, such as gold and silver powder, various fabric leather materials, flashlight powder, mica titanium pearlescent powder, cornstarch, etc. The teaching of lacquer painting in fine art colleges generally tends to be more traditional in terms of material selection, and at the same time, it also explores and studies the combination of new materials and lacquer. Students use a large amount of copper powder, aluminum powder, eggshell powder, paper, dried leaves, mung beans, sesame seeds and other seeds, and cut tobacco, monofilament and other available materials. Some materials are directly used into the painting, and some are used to graining to make the texture. In addition to the traditional tree lacquer and cashew lacquer, some synthetic lacquers and industrial chemical lacquers are also used in the selection of lacquer. Chemical lacquer are characterized by rich and showy colors and short drying time, especially in the case of low humidity and high temperature, it can become dry within a day. But chemical lacquer also has a relatively big disadvantage, that is, after it is dried, it has enough hardness and insufficient elasticity, and the painted works have a short shelf life. In particular, the transparent lacquer with cover is prone to yellow and crack after passing through a long time, which is suitable for the painting of lacquer art products and lacquer paintings with lower cost.

Due to the limited choice of hue and color in traditional lacquer paintings, some modern lacquer paintings have gradually begun to incorporate oil painting, Chinese painting and acrylic paint, as well as mineral plant pigments in rock paintings, and even a small amount of gouache and watercolor paints. At the same time, patent leather and paint powder made of synthetic paint, especially chemical paint, sawdust powder, carbon powder, etc., and various new metal powder materials are also widely used. The addition of these materials makes the color expression of lacquer painting more flexible and diverse, greatly improving the expressive power of lacquer painting. In addition to the materials available for different paintings, modern lacquer painting also absorbs any compatible materials, such as titanium dark green, gamboge, lithol red, lampblack, cadmium yellow and other chemical pigments. The extension of modern lacquer painting has been extended to the territory of comprehensive materials. Some lacquer creations no longer completely follow the traditional process, and the finished products are no longer polished, buffed, and brightened, which provides the possibility of painting on various "impossible" materials. The use of certain construction materials such as tile ash, gypsum powder, talc powder, and lithopone and so on, makes expressive lacquer painting extend in the direction of relief effect. In addition, all kinds of decoration materials such as plastic sheets, glass, hemp rope, etc., and even pigskin,

fishskin, pillis ophidia, etc. can be included in the painting.

### **III. THE TECHNICAL LANGUAGE OF LACQUER PAINTINGS**

#### *A. Inheritance of traditional techniques*

The lacquer painting originated from the ancient lacquer art and was named in modern times, so the lacquer painting looks both old and young. As far as the technique of lacquer painting is concerned, it can be traced back to seven or eight thousand years ago. At that time, the ancestors began to paint lacquer on the utensils. The earliest lacquer ware discovered in the world at present is the lacquer bow unearthed at the Xiaoshan Kuahu Bridge Ruins in Zhejiang, which has a history of about 8,000 years. The lacquered objects in the archaeological discoveries of tombs in the new period mainly include wooden bowls, pottery pots, steans, etc. In the Yushun period of the pre-Qin period, lacquer was painted on the food containers and sacrificial utensils. The lacquer art technique before the Shang Dynasty was relatively simple, which mainly contained easy-to-paint colored lacquer and played the role of beauty and protection of utensils. On the basis of painted colored lacquer, the lacquer art of the Shang Dynasty presented the patterns commonly used on bronzes by carving, and inlaid techniques such as jade and shell. During the Shang and Zhou Dynasties, gold slice inlaying techniques began to appear, and thick wooden carcasses were used for the utensils carcasses. In the Spring and Autumn and Warring States period, artificial trees were planted manually, and the fineness of the lacquer process was significantly improved. Bamboo weaving carcasses began to appear during this period, but wooden carcasses still dominated. The thickness of the carcass became thinner, and the Jiazhu (夹纻) technique of using burlap and lacquer gray to make lacquer fetal bones began to appear. The more popular lacquer techniques during this period were colored drawing and cone scribing or engraving.

Qin Dynasty established the Qin Dynasty after unifying the vassal states. Qin's lacquer art has the legacy of the Warring States Period and has a certain regional character. The lacquer art styles of the period of two Han dynasties began to unify. The development of the lacquer art in the Han Dynasty reached a peak period.

Utensils and objects during that period were diversified in shape, mainly with catering utensils. Most of the wooden carcass lacquer coating are red inside and black outside, with red or ochre patterns painted on the black ground. In addition, there are techniques such as lacquer painting, oil paint, gold and silver foil stickers, needle etching and embossed lacquer. The needle etching is filled with gold paint in the seam of

the needle thread, resulting in a pattern effect similar to that of gold and silver interlacing on the brass. The decoration method of embossed lacquer is mostly linear embossed lacquer to form a prominent pattern. Lacquerware after the middle of the Western Han Dynasty was also popular for "silver mouth and golden ear", that is, gold or silver was plated on the rim of the utensils, and gold-plated copper shells were inlaid on the ears of the cup. During the Three Kingdoms, Jin Dynasties and Northern-Southern Dynasties, social unrest and wars were frequent, and the development of lacquer art was affected to a certain extent. During this period, filled gold lacquer and lacquer colored coating were still used as before. Painting techniques began to be applied in lacquer art, and blooming techniques appeared, breaking through the limitations of the previous flat coating techniques.

The Tang Dynasty built on past achievements and strived for new progress, and its economy and culture flourished. Due to the appearance of porcelain and the relatively low price, the position of lacquerware in daily necessities was gradually replaced. Then it moved towards the direction of handicrafts and the craftsmanship became more refined. The technique of lacquer engraving appeared in the Tang Dynasty, and the inlaying technique of mother-of-pearl inlay also improved. The gold and silver flat off developed from the inlay technique of the gold and silver foil pattern in the Han Dynasty is a typical representative of the progress of the lacquer art technique in the Tang Dynasty. "Pingtuo" (平脱) refers to a color method. Specifically, it refers to inlaying a thin lacquer art material on the utensil, painting it all over, and grinding and polishing to reveal the mosaic pattern, while the surface of the utensil remains flat and bright. In the Song Dynasty, there were special agencies to manage the manufacture of royal lacquerware, and the folk lacquer art industry also developed.

There were few lacquerwares in the Yuan Dynasty, and the technique was mainly inlaid mother-of-pearl inlays and carved lacquer. The lacquer crafts of the Ming and Qing Dynasties basically inherited the tradition and the varieties were more diversified. There were factories or workshops producing lacquerware all over the country. There was a heyday in the carved lacquerware process during the Qianlong period, with techniques such as carved red paint, carved black paint and carved colored paint, and inlaid with various materials.

#### *B. Technological innovation and reference and integration of multi-painting techniques*

The true independence and development of Chinese lacquer art was in the 1960s and 1970s. Vietnamese lacquer painting occupies an important place in the beginning of Chinese lacquer painting art. Lacquer

painting was gradually accepted by the public in the 1980s and cut a figure. Lacquer paintings were included in the National Fine Arts Exhibition in 1984, and since then they gradually experienced the process from being exhibited together with pastel and murals to an independent exhibition section. In this process, the materials and techniques of lacquer painting have been greatly developed. With the use of new materials such as eggshells, fabrics, etc., a variety of eggshell pasting techniques have been extended, including flat pasting, gradual change, density effect, three-dimensional effect, porcelain-like cracked glaze effect, etc. Various metal powders, paint powders and other particles can be scattered, and can be sparse and dense. The parts of the character's skin are mostly made of coarse aluminum powder or white paint. After drying, the structure of the facial features and fingers are outlined with lines, and then the traditional Chinese painting blooming technique will be used to draw. After using mung beans, leaves, soft plastic cloth, loofah sponge and other materials to graining, it can be applied with foil cover paint and polished to form a texture effect similar to rhinoceros hide, also known as "rhinoceros hide" technique. The light-weight materials technique is made by using finger belly to tap the colored paint, which can produce a strong three-dimensional effect. The gold-blooming technique is somewhere between filled gold and blooming. The technique requires higher skills and requires longer training to master. The technique of splashing paint, exploding paint or flowing paint can create a flexible picture effect. This technique is to first apply turpentine on the paint board (gasoline works best, but there is a certain degree of danger), and then apply the diluted colored paint to let it flow freely. At the same time, it can be splashed on top of the flowing paint to form a visual effect of explosion.

Tianjin lacquer painting also creatively uses aluminum plate as the bottom, also known as aluminum plate lacquer drawing. Its drawing technique is similar to the wooden embryo lacquer plate with aluminum foil as the bottom, but the entire aluminum plate is visually smoother. According to the characteristics of its own materials, modern lacquer painting also absorbs and integrates many techniques from oil painting, Chinese painting, printmaking, gouache and watercolor. The techniques of oil painting cover dyeing and color layer stacking have considerable advantages in shaping the three-dimensional effect. Some lacquer painters use the realistic technique of oil painting to draw the faces, hands and feet of characters, and some use the blooming technique of traditional Chinese painting. Although the technique of printmaking is relatively simple, it can create works with strong visual effects. Lines are the soul of printmaking. Lacquer painting can also draw on printmaking techniques to create a strong contrasting picture effect through a relatively single material and colored paint. In addition, from the

perspective of the epitaxial comprehensive material of lacquer painting, there are also pasting of various materials such as copper wire and aluminum wire as well as stacking of tile ash, etc.

#### **IV. THEME CONTENT OF LACQUER PAINTINGS**

##### *A. Evolution of traditional lacquer art*

The lacquer pigment was initially applied as a protective medium on the surface of the utensils, so at the beginning of the ancestors' use of the lacquer, there was no ornamentation. In the Xia, Shang, and Zhou Periods, with the massive use of bronze wares, some common ornamentation on bronze began to appear on the objects of painted bronze utensils. During the Spring and Autumn Period and the Warring States Period, the ornamentation content of lacquerware was more diverse, and the content was extended to birds, beasts, insects and fishes. During the Qin and Han Dynasties, the Three Kingdoms Period and the Jin Dynasties, with the emergence of the painting art, various patterns such as spirit birds, animals, beasts and ghosts began to appear on the lacquerware. In particular, the appearance of figure paintings on silk directly influenced the decoration of lacquer art. Various coffins and screens began to be drawn with pictures of character conversations, playing chess and nobility getting around on Bunian (步辇). The figure painting art of the Tang Dynasty began to usher in a peak. Reflected in the lacquer art, it was the appearance of a large number of figure decoration, such as the common use of gold and silver Pingtuo as well as mother-of-pearl inlaid on the back of the copper mirror to draw figures, flowers, auspicious birds and precious trees. Some are decorated with dermatoglyphic patterns, while others are relatively realistic life scenes. Buddhism began to rise gradually during the Han and Tang Dynasties. Although the existing temples in the Tang Dynasty are rare and mostly repaired many times in later generations, it is conceivable that lacquer paintings representing Buddhist themes may appear in the carved beams and painted rafters in temples of the past dynasties. In the Song and Yuan Dynasties, there were more characters and flowers and plants themes in lacquer decoration, and there were also images of palace pavilions inlaid with mother-of-pearl inlay, which made breath of life more intense. The decoration content of lacquerwares in the Ming and Qing Dynasties was more diverse, including almost everything on silk or paper paintings from characters to landscapes, from flying birds, insects and fishes to auspicious signs, from palace's courtyard to marketplace's pavilions, terraces and open halls and from sceneries to life scenes, etc., all of which had wonderful performances.

### *B. Development of modern lacquer painting themes*

In the 1930s, there were some art artists and painters exploring the field of modern lacquer painting on the basis of traditional lacquer art. In the early 20th century, under the influence of Bauhaus thought, the lacquer art movement that combined craftsmanship and art gave birth to such outstanding paint artists as Jean Du Sac in France and Eileen Gray in England. Although Japanese lacquer art originated from China, it also has new developments and has also greatly promoted the production and development of modern Chinese lacquer painting. Since then, the rise of Vietnamese lacquer painting in the 1960s has also brought more big shock to the world. Under the combined effect of internal and external factors, modern Chinese lacquer painting is decomposed from traditional lacquerware, and then becomes an independent form of painting. The subject matter of its creation has evolved from the traditional relatively unitary to the contemporary rich and colorful.

In the 1970s, a group of artists in China began to use lacquer painting as an independent form of painting. They combined lacquer tradition and modern materials and techniques and incorporated western painting composition forms, most of which represented the current social life, including mountains and trees, flowers and plants, beasts and fishes, pavilions, terraces and open halls, local conditions and customs, production and labor scenes, etc. Besides, characters' performance is also a very important content. The creation of modern lacquer paintings has been booming in China, and the subjects of its expression are very wide. The creation of lacquer paintings has involved lots of themes from the traditional Chinese paintings to oil paintings to prints and even the contents expressed by comprehensive materials.

## **V. THE AESTHETIC CHARACTERISTICS OF LACQUER PAINTINGS**

### *A. Craftsmanship and painting*

Lacquer paintings were formed in modern times where various artistic activities were active, making lacquer paintings integrate many modern aesthetic elements from the independent development. And its richness of aesthetics and the diversity of materials are inherent. Lacquer paintings come from traditional lacquer art, with a strong craftsmanship in the bones. The technicality of lacquer painting is the main form and foundation of lacquer painting creation. From the selection of materials and the pasting and painting of various materials to the polishing and brightening, the entire production process of lacquer painting perfectly reflects the craftsmanship. The artistic accomplishment and comprehensive quality of the creator determine the technical performance of the lacquer painting, which is

directly related to the success or failure of the lacquer painting and the artistic effect. The innovation and development of lacquer art should be based on traditional lacquer art. Traditional lacquer art has strong practicality and breath of life, and it has been precipitated for thousands of years. Therefore, the artistic effect of a lacquer art work depends on its ideological and technical characteristics.

Modern lacquer paintings have strong craftsmanship and decoration, and incorporate traditional painting concepts. Lacquer painting belongs to the visual arts and is also paintable. The painting of lacquer painting is accompanied by the evolution of the history of Chinese painting, and has the form and color characteristics of painting. The subject matter of lacquer painting has a narrative sense of tableau, and its materials and inspiration are derived from life and are higher than life. The picture showing can be realistic or enjoyable, and at the same time, when expressing ideological sentiment and artistic interest, it often expresses emotions through objects. Art comes from life, and the beauty of lacquer works comes from the unity of craftsmanship and painting. In the process of creating lacquer paintings, it's essential to make full use of the diversity of its materials, deeply explore the beauty of traditional lacquer art, fully demonstrate the beauty of painting, and create lacquer paintings with a contemporary meaning.

### *B. Pattern of manifestation of decorations*

In the context of contemporary art, the expression forms and styles of lacquer paintings begin to diversify, and there are innovations in the use of materials and the matching of color elements. Lacquer painting is no longer just a single graphic expression, and the application of new colors and techniques makes the expression of modern lacquer painting more diverse. On the basis of traditional biased decoration, modern lacquer painting pays more attention to discovering the inherent meaning of the lacquer painting and the atmosphere of the times, and its sense of form is more diverse and intense.

The composition of the lacquer painting is highly decorative, which is particularly prominent in Qiao Shiguang's works. The main point of the decorative composition is that there is change in the unity of the picture, and the theme of the work is clear and intuitive. The characteristics of the lacquer painting materials also determine that the composition of the lacquer painting is mainly decorative. The picture is divided according to a certain density relationship and the corresponding picture elements are arranged according to the primary and secondary, so that the picture shows a proper sense of rhythm. The decoration of the lacquer painting is related to the lacquer painting materials. The lacquer painting materials have complete elements of

dots, lines and surfaces. The dotted materials are eggshell powder, lacquer powder, mother-of-pearl inlay powder, etc.; the linear materials are gold, silver, copper and aluminum metals lines as well as cotton and linen and monofilament etc.; the materials that can be formed into a surface shape include gold, silver, copper and aluminum foil, eggshell, mother-of-pearl inlay, patent leather, paper scraps, etc.

Because the color paint of the lacquer painting is basically deep in brightness and purity, it also makes the color of the lacquer painting stable and rich in decoration. In the creative process, the creator often determines the main color tone of the picture based on experience, and then combines the casualness of the texture and the inevitability of general hue to collide with the unique decorative color charm of the lacquer painting.

## VI. CONCLUSION

In summary, lacquer painting is still in the early stages of development as a form of painting. At the most authoritative National Fine Arts Exhibition in China, lacquer painting has existed as an independent exhibition unit for many years. At the same time, the lobby of several halls of the Great Hall of the People are also decorated with large-scale lacquer paintings. However, the reference to lacquer painting as a kind of painting has always been quite controversial both inside and outside the industry. On the contrary, in foreign countries, especially the United States and Europe, the art of lacquer painting has a wider acceptance. Perhaps they are not too entangled in the confusion of the distinction between paintings. It's understandable to say that the newcomers are with a lot of criticism. To gradually dispel this criticism, the inheritance and innovation of lacquer painting still have a long way to go. The development prospect of lacquer art can be summarized as "strengthening connotation and expanding extension". The essence of traditional lacquer art must be inherited and developed, and at the same time, the essence should be taken away from its dross, and the beneficial nutrients of other art forms should be absorbed to develop the lacquer painting art with strong oriental art aesthetic characteristics and the characteristics of the times.

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# Study on the Inheritance and Development of Chinese Folk Songs Against the Background of "the Belt and Road Initiative"

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## ABSTRACT

Chinese folk songs are an important part of traditional Chinese culture, and also are bridges for the communication between the historical dimension and the geographical dimension of the Chinese nation. "The Belt and Road initiative" provides a good platform for the inheritance and development of Chinese folk songs in the new era. Relying on the national development strategy, Chinese folk songs should enrich and optimize traditional music through the establishment of an education system and the innovation of expression methods. By formulating multi-angle communication strategy and integrating excellent foreign musical elements, the development goal of Chinese folk songs can be realized, so as to continue the vitality of Chinese folk songs and expand the influence of Chinese folk music.

*Keywords: the Belt and Road Initiative, Chinese folk songs, inheritance, development*

## I. INTRODUCTION

The Chinese nation has created folk songs with different styles and rich contents in different historical periods, which show the social life of the people and the social outlook of different times. Folk songs have been sung for generations in various forms. As the most important part of Chinese traditional culture, they always have the significance of inspiring, resisting foreign enemies and praising diligence. They have been written into the spiritual gene of the Chinese nation through the long history and social evolution. In the new era, with the development of economic globalization, China has put forward the "Belt and Road initiative", and values such as "openness", "self-confidence" and "inclusiveness" have gradually been popular. China's folk songs are frequently on the world stage, and are also faced with the impact of multiculturalism and the choice of development direction. Chinese folk songs should take advantage of the opportunity and platform brought by "the Belt and Road Initiative", root in traditional music essence, adhere to face the public, the world and the future, promote the further spread of the Chinese folk songs, build the Chinese folk songs with new connotation, easy spread, multi-level forms in the new era.

## II. THE NATIONALITY AND COSMOPOLITANISM OF CHINESE FOLK SONGS

### A. *The historical evolution and national characteristics of Chinese folk songs*

Chinese folk song is one of the most popular and moving art forms in Chinese culture. Its development process has experienced the evolution of ancient instrumental music, music and dance of ancestors, songs of Chu and pre-Qin Dynasties, Yuefu poems of Han and Wei Dynasties, Daqu of Tang Dynasty, music modes of Song Dynasty, Zaju of Yuan Dynasty, Beiqu of Yuan Dynasty, biography of Ming, Suqu of Ming and Qing Dynasties, local opera and modern new music. The invasion war in modern China made western music widely spread in China. Many Chinese created new types of Chinese music combined with the characteristics of western music. The concept of Chinese traditional folk music refers to the traditional Chinese music performed with traditional Chinese instruments in the form of solo and ensemble. According to the artistic characteristics, it can be divided into folk songs, song and dance music, rap music, opera music, folk instrumental music and comprehensive music.

Chinese folk songs have different connotations and singing forms in different times, but they have never been divorced from the core of Chinese traditional music. The artistic style of Chinese folk songs pays attention to the treatment of melody and charm,

emphasizing that the form is scattered and the spirit is not scattered, which is similar to other traditional cultural forms such as poetry, calligraphy and painting. Therefore, Chinese folk songs have a unique artistic conception different from foreign music. They strike a delicate balance between emptiness, reality, movement and stillness, and more implicitly and meaningfully express the state of mind of performers or composers. They use the techniques of variation, inheritance and combination, and reproduction to present a harmonious and appropriate way of the mean under dialectical thinking. In addition, Chinese folk songs, poetry and dance complement each other. It also uses the national singing method with bright and vivid, clear articulation. Through artistic expression, the combination of the three shows the national style and features of tact, tenacity, harmony and patience, and conveys the national spirit.

In the process of historical development, Chinese folk songs are closely related to Chinese culture, people's life, social form, production and development. They are precious wealth of Chinese folk music culture. They are imprinted in the depth of the Chinese nation's thought and have special characteristics and significance of the Chinese nation. People have a strong sense of identity and affinity for Chinese folk songs, but it is easy to lose in the process of development. Especially in the current all-media era with the integration and impact of diverse cultures, it is particularly important to protect the nationality of Chinese folk songs.

#### *B. The worldwide spread of Chinese folk songs*

The national is the world. Music, as a way of communication, is the common language of the world, and has a huge role in cultural exchange and dissemination. With the enhancement of China's comprehensive national strength and the improvement of its international status, Chinese folk songs are also known to the people of the world. At the first Sharm el-Sheikh Asian International Film Festival in March 2019, Chinese Silk Road Band used traditional folk instruments such as Erhu and Pipa to perform Chinese Peking Opera and classical local music of countries along "the Belt and Road routine". The National Peking Opera Troupe of China and the Emilia Romani theatre foundation of Italy jointly created the Peking Opera "Turandot", which was toured in Italy in February 2019 and caused great repercussions. Facts have proved that the self-contained "isolated" culture can only make culture stagnate. It is necessary to explore the global development potential of culture, and collide with more cultural exchanges, so as to make Chinese folk songs emit new charm, produce greater influence and output creative content.

At present, Chinese folk songs have had a great impact on the world, but they are still facing the dilemma of communication and development. First of all, the mode of communication is relatively single. At present, the mode of music transmission has changed to rely on the Internet, and it is transmitted to all parts of the world through all-media, supplemented by the traditional interpersonal connections such as genetic inheritance, geographical inheritance and industrial inheritance and human-computer interaction. With the rapid development of all-media in China in recent years, and the lack of international discourse power, the international discourse system has not yet been established, and the non-governmental network international exchange activities are not smooth. By relying on the Internet free communication and official music interaction, China is difficult to better grasp the interpretation power and communication effect of Chinese folk songs. Secondly, aesthetic barriers and religious beliefs form obstacles. The countries along "the Belt and Road" route involve 4 major civilizations and 3 major religions. Different regions and different cultural traditions, ethnic customs, traditional aesthetics, and cultural environment have all created barriers to the international recognition of Chinese folk songs. Moreover, the lag and uncertainty of China's cross-regional cultural communication are likely to cause misunderstanding and obstacles to China's folk songs.

It can be seen that the development of Chinese folk songs in the future should be mainly from two aspects: the inheritance of traditional music and the effective dissemination through "the Belt and Road Initiative". It is necessary to solve the development dilemma of Chinese folk songs in the new era, give consideration to the nationality and the world of Chinese folk music, find effective ways of inheritance and development, and promote the innovation and upgrading of Chinese folk songs.

### **III. INHERITANCE AND INNOVATION OF CHINESE FOLK SONGS**

#### *A. Construction and improvement of education system of Chinese folk song*

Education is the cornerstone of development. Due to various reasons such as social history, cognitive level and so on, China's folk songs are not perfect in terms of theory construction, teaching staff construction and curriculum setting, which leads to the obstacles to correct understanding, wide dissemination and audience evaluation of folk songs. It is better to establish a broad sense of Chinese folk songs education system, so that the folk songs with truly universal value can be recognized and inherited. It is required to cultivate people's extensive understanding of Chinese folk songs

and artistic aesthetics, and carry forward the Chinese folk songs of the new era on the basis of inheritance.

Cognitive and aesthetic training should start from childhood. However, at present, there are many kinds of music teaching materials in schools at all levels. The music teaching materials compiled by teachers are limited to their own musical literacy and cognitive level, which has shortcomings in folk music education. Therefore, it is better to gather more teachers, compile more authoritative Chinese song textbooks, and systematically establish a knowledge system of Chinese songs, so as to expand social influence, better inherit folk songs, and establish applicable standards in a certain range. Due to China's vast territory and significant regional differences in multi-ethnic countries, it is necessary to pay attention to integrating local characteristics when teaching songs with teaching materials, especially adding music elements, so as to make teaching and practice have more local characteristics.

Scientific and reasonable curriculum is an important way to put the theory of folk songs into practice in people's life. For the development of folk songs curriculum, it is mainly to let students really get the influence of folk songs, and should start from the "quality" and "quantity" of the curriculum. "Quality" means that the teaching contents and methods should be diverse and excellent. In terms of content, on the basis of imparting music theoretical knowledge, it should not make such knowledge superficial, but should popularize folk songs to students from various perspectives, such as musical background, playing instruments, creators, performers and the meaning of songs, so as to dig deeply into the connotation of folk songs and keep up with the Times. "Quantity" refers to the number of courses and teaching contents. In the university campus with fierce competition, the elective course of songs should not be set too much. The colleges and universities should focus on music appreciation after class, so that students can form the habit of appreciating folk songs after class and in leisure time. And then, folk songs can really integrate into life and be deeply rooted in the hearts of the people. In class, teachers should mainly play the role of imparting knowledge, stimulating interest and recommending excellent works.

#### *B. Innovating the expression of folk songs*

Keeping pace with the times and blazing new trails in a pioneering spirit are the important reasons for the long history of all cultures. Nowadays, the wave of information technology is impacting every industry. With the development of big data analysis, AIoT system and cloud computing system, the expression form of folk songs is no longer confined to the traditional mode of singer singing and audience

listening, but changes to the coexistence of various forms of expression. In today's era of information exchange and convenient transportation, Chinese folk songs should penetrate into all aspects of public life through various media. Folk songs should actively seek common ground with popular music and western music while reserving differences, and add new elements to the traditional forms, so as to expand the expressive force and enhance the audience's impression. At the same time, music listening software, short videos, variety shows and so on have broadened the way for the audience to obtain folk songs. In the future, folk songs will mainly strengthen the contact with the audience by means of human-computer interaction.

#### **IV. GLOBALIZATION AND DIVERSIFIED DEVELOPMENT OF CHINESE FOLK SONGS**

##### *A. The external communication strategy of folk songs*

"Working behind closed doors" cannot effectively inherit and develop folk songs. It is the only way for the development of folk songs to go abroad and go to the world. The external communication strategy of folk songs should be based on the cooperation mechanism, cultural identity and content innovation of folk music, so as to truly expand the influence of folk songs and enhance the soft power of national culture.

It is required to establish and improve a mechanism for the exchange and cooperation of songs, establish long-term friendly relations of musical exchanges with neighboring countries on the basis of "the Belt and Road Initiative", and use various means and forms to increase communication opportunities. In September 2014, China National Music Orchestra launched a large-scale ethnic concert "Silk Road", which presents the Chinese dream concert of National Cultural Renaissance to the audience relying on the inheritance of Chinese traditional culture through a comprehensive stage art integrating national orchestral music, national vocal music and digital multimedia technology. Cultural exchange activities among the countries along the Belt and Road route can not only promote the folk songs to learn from others, but also convey China's political and cultural values and cultural feelings through the music carrier. Relevant departments should not only attach importance to carrying out multi-form music exchange and appreciation activities, but also actively cooperate with other countries to jointly cultivate music talents. Specifically, China's higher music colleges and countries along the "Belt and Road route" have reached an education alliance, communicated the education plan and skills of music talent cultivation, formulated the transnational exchange program of university talents, and helped Chinese folk songs to integrate into the tide of globalization through music forums, tours and other forms.

According to the characteristics of the audience in different regions, it is required to customize the content and strategy of folk songs in different regions, and follow the market rules. Along the Belt and Road route, there are many religions and countries. When spreading China's folk songs, it should have a detailed understanding of the religious beliefs, customs and aesthetic orientation of the audiences in different regions, so that the Chinese folk songs can be combined with local characteristics to improve the acceptance of songs and avoid subjective assume, cultural misunderstanding and trust crisis. In the selection of tracks, it is better to pay attention to the representativeness and communicability of songs to adapt to the aesthetic and needs of different regions in the new era.

### *B. Integrated development of Chinese and western music*

In the 1920s and 1930s, two famous masters of Chinese and western music appeared, Huang Zi and Qing Zhu. They explored the use of western music techniques and forms to improve Chinese music, leaving behind such excellent works as "flowers are not flowers" and "the river of no return", which have left precious wealth for Chinese folk songs. In fact, western music and Chinese folk music have different historical and cultural backgrounds. And they have common features in emotional expression and social functions. In the future, culture should seek common ground while reserving, learning and integrating differences. To promote the integration of Chinese and western music, it is necessary to absorb the beneficial parts from the aspects of breathing, resonance, singing, timbre and emotional expression, and integrate them into the performance of Chinese folk songs.

The integration and development of Chinese and western music needs to grasp the dialectical relationship between skills and emotions, and then it can present beautiful works. The integration of Chinese folk songs and western music shows the relationship of organic connection and organic unity. Similar emotions are expressed with different techniques, and the same performance mode has different emotional interpretation. These are the wonderful chemical reactions produced by the integration of Chinese and western music. Only by treating the integration of Chinese and western music dialectically, can the works show the universal humanistic feelings, increase the aesthetic value of music, give meaning beyond time and space, and become a music classic, lasting for generations.

## **V. CONCLUSION**

The inheritance and development of Chinese folk songs complement each other. Only on the basis of

inheritance can people not forget the original intention and stick to the core. Only under the premise of development can people have a long history and burst into vitality. "The Belt and Road Initiative" creates good connection for the inheritance and development of China's folk songs. Against the background of "the Belt and Road Initiative", it practices the nationalism and the world of Chinese folk songs, and opens up the way for the inheritance and development of Chinese folk songs. There will have more outstanding folk songs in the future, constantly promoting the progress of China's folk music and the prosperity and development of folk culture.

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# Research on the Expression Forms of Dance Action Language in Huangmei Opera Performance in the New Period

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## ABSTRACT

"Dance" occupies an important position in the "four basis" of Huangmei Opera, and it is also an important factor that distinguishes it from traditional opera. The unique living and local atmosphere of Huangmei Opera determines that the dance movements of Huangmei Opera cannot be set under the strict program framework like traditional opera. It has continuously gained the strengths of other operas in the development process and formed colorful and eclectic dance performance forms.

**Keywords:** Huangmei Opera, dance, action language, form

## I. INTRODUCTION

Huangmei Opera has a history of more than 200 years in China. It is one of the five traditional Chinese traditional operas and is loved by the public. The traditional opera performance has the "four basis", that is, "singing, reading, acting, fighting". Due to the particularity of the development and evolution of Huangmei's dramas, martial arts scenes rarely appear in the performance repertoire, but vivid dance scenes are added to form the performance form of singing and dancing in Huangmei dramas. So the "four basis" of Huangmei Opera became "singing, reading, acting, and dancing". It is the difference in the fourth point that makes people more profoundly realize that dance performance plays a vital role in Huangmei Opera.

The Huangmei Opera originated from the folk minor tune of Huangmei County in Hubei, that is, Huangmei tea-picking tune, which was also called tea-picking opera. At that time, the tea-picking opera was based on simple singing forms such as folk songs and tea songs that farmers entertained themselves, and there is no "dance". According to legend, the victims of Huangmei County came to Anqing in Anhui Province to escape the water scarcity, and combined Huangmei tea-picking tune with various local folk arts to produce small programs with songs, dances, and plots, forming the rudiment of Huangmei Opera. Huangmei Opera is "running and growing up" by "learning from others". Its youth makes it possible to take advantage of others

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without any burden and form its own talents. Therefore, the dance form of Huangmei Opera can also be described as colorful and eclectic.

## II. DANCE FORM WITH SONGS AND DANCES

Songs and dances of Huangmei are formed on the basis of the colorful folk songs and dances popular among the three provinces of Anhui, Hubei and Jiangxi, such as "flower-drum", "land dragon boat", "cart lights", "walking and picking tea lights" and "Nuo dance". Therefore, at the time of the one-man, two- and three-men small operas, the performance forms of singing and dancing can be said to be ubiquitous, but the form of dance is different, the degree of dance is different, and the content of dance is different, of which all give people good impressions. For example, the classic one-man drama "The Bitter Daughter-in-law Sighs" in Huangmei Opera can only be regarded as a "performance" sing in the strict sense. The actress who plays the bitter daughter-in-law sings on the stage, supplemented by the corresponding figure and movement, giving the play a certain degree of drama, which vividly reveals the contradiction between mother-in-law and daughter-in-law, so that the audience deeply appreciates the inner pain of the daughter-in-law and sends full sympathy to the characters. Another example is the classic Huangmei Opera "Couple Watching Lanterns", where the couple Wang Xiaoliu and Li Jiaoe sings while imitating various styles of lanterns and various passersby watching lanterns, forming a rich dance performance, and describing a witty and funny image of peasant youth. It seems to bring the audience into the lively lantern festival, which infects their joyful emotions, and at the same time shows their optimism and humor in singing and

dancing. Tao Jinhua, the fifteen-six-year-old and innocent mistress of "Collecting Grass for Piggy", shows joy in every move. Whether it is turning around or circling the handkerchief, every act and every movement reveals a happy mood. This vivid and beautiful dance action that is full of rustic flavor and close to life makes the audience feel real, fresh and harmonious.

Although the traditional small operas of Huangmei Opera have few characters, thin content, and simple plots, they are not monotonous. Many small operas make people want to "dance with the hand and dance on the foot" as soon as they hear the lyrics, because they all have distinctive features of singing and dancing. After the Huangmei Opera has further developed into this drama on the basis of the small opera, singing and dancing is still one of the most distinctive and popular performance forms of Huangmei Opera, and has become a consensus of people. For example, the performances of the two vivid dances of "Magpie Bridge" and "Weaving Silk" in "Goddess Marriage" with vivid images, beautiful mirrors and characterizations of the characters add a dazzling color to the whole drama, which is why the drama has long been loved by the audience. "Magpie Bridge" arouses the envy and longing of the seven fairies of the world by the dancing scenes simulating the human scene. The world is dancing gracefully and beautifully. Heaven and earth, dancing gracefully, it is splendid and beautiful. Similarly, a silk dance of seven fairies was added to a scene of "Weaving Silk" — fairies danced with silk cloth, singing and dancing, with lively forms, beautiful and charming.

### III. PERFORMING DANCE MOVES

In the Chinese opera industry, performing actions are called figures. These performing actions are derived from life, and through artistic refinement and processing, they form a unique set of stylized actions to express the plot of the drama. Performing movements in the opera are all expressed in dance form, which can also be called dance movements. These "dances" cannot be independent dance forms. However, it is indispensable in the performance of Chinese opera because it combines characters everywhere and exists in its specific rhythm. As Huangmei Opera moved from "grass" to "stage", due to the need of development, it appropriately borrowed from Peking Opera in dance, singing, and accompaniment to enhance the artistic level of Huangmei Opera. The dance of traditional opera is stylized, but the unique living and local atmosphere of Huangmei Opera determines that the dance movements of Huangmei Opera cannot be set under a strict program framework like Peijing opera. As a result, the artists of Huangmei Opera used these formulas creatively in the long-term exploration to form

the "stylized" performance actions unique to Huangmei Opera. It can be carefully divided into three categories:

#### A. Behavioral dance moves

The moves can be behaved as an act, such as opening the door, closing the door, going upstairs, going downstairs, etc. In Huangmei Opera, different doors must have different opening and closing methods. Although the doors are virtual, the actions must reflect the authenticity of life; there are also learnings on going upstairs and downstairs. If the steps are not symmetrical, they will be laughed by the audience. There are also pushing carts, boat trips, carrying water, spinning, etc., and the dance of these movements is more obvious. For example, "Pushing Unicycle to the Meeting" focuses on the process of pushing a unicycle. During the whole process, the movements of the three people of pushing the unicycle, pulling the unicycle, and sitting on the unicycle must be combined in one momentum and one beat, so the movement must be rhythmic and not Loss of beauty can only be recognized by the audience. This example of the dance process of pushing car is also reflected in the driver of the "Roppa" to send Chen Saijin to escape with a small car. Water-carrying is a daily life that everyone is familiar with, and its performances are also very delicate. For example, in the "Meeting on the Blue Bridge", the female host goes to carry water, and only uses a white silk ribbon to replace the pole, bucket and well rope. Therefore, the process of drawing water is all simulated with delicate dance movements, meticulous and vivid, which makes the audience feel that the rural life seems to be in front of them. As it known to all, freehand is one of the basic characteristics of opera performances, the behavioral dance movements in Huangmei Opera are smart and smooth, and the realistic tendency close to the prototype of life can be said to be innate.

#### B. Emotional dance moves

This kind of moves shows emotions, such as happiness, confidence, anger, etc. For example, Chen Yueying in "Picking Mulberry and Sending Tea", she is a little girl who just knows love, and she brings her elder brother tea with love in joy and hope. She holds the tea tray in one hand and the white fan in the other. She holds the tea tray in one hand and the white fan in the other. She couldn't help singing and dancing, showing a happy mood when she saw everything. At this time, the tea tray and the white fan move in her hands, making the dance more beautiful and vivid. When Yan Fengying performed the performances of "Emperor's Female Son-in-law", according to the content of singing, combined with the performance of sorting out hats, sleeves, and the pace of the niche, she vividly portrayed a magnificent and polite new champion form, and then took the broken step of the den, turning her eyes and smiling back, showing the

truth that she was originally a clever girl. In the "Peacock Flies to the Southeast", Liu Lanzhi repeatedly tolerated and suffered in the face of her mother-in-law's unreasonable behavior, but when her mother-in-law finally placed a piece of divorce paper in front of her, she finally burst into tears in silence: "I have grievances, grievances, grievances, grievances in my heart!" Her decayed body shuddered all over, and every tremor was like the waves of the barren sea in the rain, grievances, pains, anger, and despair poured out like a tide.

### *C. Decorative dance moves*

Decorative movements are often added between behavioral movements and emotional movements. They are auxiliary and rarely appear in life, but they play a role in beautifying, decorating and accentuating the atmosphere in Huangmei Opera. As mentioned section in the "Goddess Marriage", all the fairies go down, mainly using the fine steps of the dance movements, the swinging waist, the chic sleeves, and the conspicuous eye performance to create the volley and flying artistic conception. In the first scene of "Making Trouble out of Nothing", in order to welcome General Hou's triumphant return, the whole house was decorated with lanterns. Four girls stood on the shoulders of the four boys and put down the colored silk high, using the standing shoulders of Anhui flower-drum lantern, going around the stage, creating a festive, warm and peaceful atmosphere, novel and decent. The "Sacrifice to the Flower God" dance in "Dream of Red Mansions" combines the fan dance of the flower-drum lantern, the umbrella dance and the "singing about flowers" of the Huangmei Opera singing tune, to hope that the jubilant and lively play of the flower-drum lantern dance can add a bit of beauty to the show.

## **IV. INDEPENDENT DANCE PASSAGE**

In traditional Huangmei operas, independent dance passages are rare, and dance movements are often combined with singing or reading. However, since the 1990s, in order to solve the increasingly prominent crisis of opera, various experienced directors have participated in the creation of Huangmei Opera. They have a very optimistic and positive attitude towards breaking the traditional Huangmei Opera program to cater to the aesthetic taste of young audiences. In the future performance of Huangmei Opera, any modern, western, and folk dances that they believe will contribute to stage performance are included in the Huangmei Opera, which not only maintains the performance of "singing and dancing", but also strengthens this feature. Therefore, in the practice of contemporary Huangmei operas, many Huangmei operas in the new era not only increase the proportion of dances in Huangmei dramas, but even in some dramas, the proportion of dances has exceeded that of

singing, reading and acting. Such as "Trapeze", "Huizhou Woman", "Peacock Flies to the Southeast" and "Girls Want to Cross the River", etc., effectively promoted the transformation of Huangmei Opera's performance style.

The emergence of Huangmei Opera "Trapeze" made Huangmei Opera's musical form take shape. It strengthened the proportion and role of dance in Huangmei Opera and was an important sign that Huangmei Opera began to explore the form of song and dance. The whole play is using a movement style full of folk games and dancing qualities — swinging to go through the whole and give the movement in the opera full of meaning. There are many wonderful dance scenes in the drama, such as the dances of the candidates and examiners in the examination room, and the women on the street who welcome the new champion's "Parade", which are all fun and lively. What especially memorable is the last dance on the execution ground of the strange woman Ruoyun played by Ma Lan for the surrogate exam-taker of her father and her husband and being succeeded. It is not an exaggeration to describe it as "flying swiftly as a frightened swan goose, and being as graceful as a swimming dragon".

"Huizhou Woman" further emphasized the dance function of Huangmei Opera. Compared with "Trapeze", it went further in dance and made a bolder attempt. In the first act of the play, "Marriage", through a group dance of young bear-men carrying a sedan and the subsequent singing and dancing ceremonies such as the folk song and dance "paving grain bags" with rich local characteristics, it expressed the poetic vitality and good wishes, and expressed the joy and shyness of women "marrying". In the second act of the play "Hope", the woman's caress and monologue to the little frog by the well shows the woman's longing for the outside world and the expectation of the man's return; When it was known that the man sent her the family letter, the woman put on her wedding dress again, dancing the red hijab in her hand, and sang "being bride again", which was so sweet. However the content of the family book was so cruel compared to the sweetness of this woman. The most shocking thing is the third act "Moaning", almost all of which are performed in the form of solo dance. In this large-scale solo dance on the theme of "Spring" of women, it fully rendered the woman's struggled and enriched inner world of desire for "Spring" and her rejection of "Spring". Han Zaifen's performance blends with dance, dancing gracefully and beautifully. Here, the expressive power of dance is rich, and it is no longer a dependency of "singing", but an important means of expressing plots and characters.

"Girls Want to Cross the River" is a milestone of Huangmei Opera. It fully integrates the artistic elements of Tujia culture and subverts the tradition that Huangmei Opera mostly describes stories that occurred

in the river area of eastern Hubei and Anhui and Jiangxi. The whole drama incorporates many dance performances of Tujia people in western Hubei, such as Maogusi, hand-waving dance, and evil-cutting dance. The large dance scene and large number of people give the audience a strong visual effect and inner shock. In the play, a group of young men and women danced happily with Tujia hand-waving dance, showing full of hope for the future life. It uses the group dance performance form to properly introduce the protagonist A Duo's appearance and make her join in the scene. As the most primitive Tujia dance, the Maogusi dance was reasonably used in the Huangmei Opera "Girls Want to Cross the River". In the scene of the girls' meeting, it used the broken steps of the Maogusi dance to move back and forth, shaking left and right, etc., showing the anxious mental state of the blind date scene. At the same time, in the process of dancing the Maogusi dance, the thatch is covered from the head to the toe, and the other party can only see the vague face, which also gives mystery to the encounter between A Duo and A Long, thus foiling the story theme.

## V. MARTIAL ARTS DANCE

Martial art dance is very technical and artistic. In traditional operas, martial arts dance is a product of martial arts, acrobatics, turns and falls and other techniques combined with dance forms, and is an indispensable body language in the performance of drama. Unlike martial arts dance, which has a large proportion in Peking opera, there is no martial art in traditional Huangmei dramas, so martial arts dance movements are rare. Although it is rare, it is very characteristic when it appears.

For example, in "The Haircut", Zhang Meili was chased by the robber Dong Ba and his men. On the way, she met a martial arts superstar, Aunt Wang, and her daughter. The clown character deaf man and the female clown character the aunt Wang play in the process of fighting. Even IN the fighting, the martial arts and the funny performances foil each other, and complement each other, making the audience feel relaxed and happy rather than intensely nervous. In addition, Huangmei Opera also has the performance like acrobatics. For example, in "Mao Zicai Rolling the Lantern", the husband Mao Zicai did something wrong and was corporal punishment by his wife, performing heading the candle and rolling the stool. The actor was asked to hold the bowl in both hands, put the bowl on his head, and light a candle in the bowl to make a tumbling movement. The difficulty is quite conceivable.

## VI. CONCLUSION

In summary, the dance of Huangmei Opera is different from traditional opera and folk dance. It

combines dance in the storyline and chanting of the lyrics. It not only adds a gorgeous brilliance to Huangmei Opera performance, but also strengthens the artistic charm of Huangmei Opera performance. Thus, it can show a different style of Huangmei Opera dancing style with great charm.

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