

Traditionality and Times: Viewing the Integration and Communication Mechanism of Traditional Culture from the Dance Drama The Journey of a Legendary Landscape Painting

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Abstract

The modern dance drama *The Journey of a Legendary Landscape Painting*, which is based on the famous traditional Chinese painting "A Thousand Miles Map of Rivers and Mountains", has set off a wave of fanatical broadcast in China, and has become a realistic model of contemporary inheritance and integration of traditional culture. The intertextual space produced between the dance drama text of "The Journey of a Legendary Landscape Painting" and the painting text of "A Thousand Miles Map" enables the tradition and modern to achieve dialogue in this space. The performance of dance drama has become a media ceremony. The public, in watching and participating, draws out the "A Thousand Miles Map", which is trapped in the memory storage space, into the scene of functional memory, Cultural identity can be constructed under this mechanism. Specifically, dialogue between ancient and modern characters bridges the temporal and spatial boundaries of cultural inheritance, the cross media narrative world system promotes the revitalization of history, and the de concretization of imagery techniques promotes the fullness of objects. The success of this dance drama work has brought profound inspiration to the cultural inheritance and integration dissemination of our contemporary society: whether it is the inheritance of traditional culture or the adaptation and creation of literary works, it is necessary to firmly grasp the two aspects of "transmission" and "inheritance". Cultural inheritance cannot simply stay at the formal level of protection, preservation, and continuation, but more importantly, needs to be understood, innovated, and transformed. Balancing the traditional and contemporary aspects of cultural inheritance is essential to highlight the significance of "people" in a specific era and promote new vitality and historical significance in the process of cultural inheritance.

Keywords

Traditional Culture; The journey of a Legendary Landscape Painting; a panorama of rivers and mountains; Integration and Communication Mechanism.

1. Introduction

On the evening of January 31, 2022, the dance drama *The Journey of a Legendary Landscape Painting* (hereinafter referred to as "Green Dance Drama"), which was created by China Oriental Performing Arts Group based on the painting of Wang Ximeng, a painter of the Song Dynasty, "A Thousand Miles Map of Rivers and Mountains", appeared on the stage of the CCTV Spring Festival Gala, and many netizens called it "the most anticipated program of the evening". Once broadcast, the program received nearly 10 million broadcasts on the video website Bilibili, and also set off a "green waist" challenge upsurge that Internet surfers scrambled to participate in. China's official media *People's Daily* once commented that "The Journey of a Legendary Landscape Painting Lives the Thousand Miles Map". "QingLv Dance Drama" not only

achieved its own cultural breakthrough, but also further promoted the awakening of the traditional Chinese painting "Thousand Miles of Rivers and Mountains" as its creative foundation. Especially in 2023, "QingLv Dance Drama" has begun its global tour, which provides an excellent productive example for us to think about the active inheritance of traditional culture in the present.

2. Text Dialogue: The Production of Intertextual Space Between History And Reality

As of November 2023, the media exposure of the dance drama "The Journey of a Legendary Landscape Painting" has reached 10 billion, more than 5000 official media reports, more than 2.9 billion Sina Weibo topics have been read, and the "Green Waist" in the dance drama has set off an upsurge of public participation, becoming a hot challenge topic in the mainstream social media platform. The reason why "Green Dance Drama" can become a model work of cultural inheritance and integrated communication is precisely that it has constructed an intertextual space between the dance drama text of "The Journey of a Legendary Landscape Painting" and the painting text of "A Thousand Miles Map of Rivers and Mountains". In this space, tradition and modernity achieve dialogue. The performance of dance drama has become a media ceremony, and contemporary people are watching and participating in it, The "Thousand Miles of Rivers and Mountains", which is shrouded in dust and stored in memory space, is pulled out into the scene of functional memory, and cultural identity is constructed under this mechanism. The dialogue between the dance drama "The Journey of a Legendary Landscape Painting" and the painting "A Thousand Miles of Rivers and Mountains" is an intermediary linking tradition and modernity. In Bakhtin's view, all dialogues are responses to previous discourse, and the "words" we choose in specific situations always contain "otherness" and traces of previous discourse, while "words" become our own words through appropriation. [1]Therefore, words are never unique to themselves, but already contain the words of others and traces of their use. "Words" are full of "duality" in this process, that is, the speaker and the listener, so words become a bridge of communication between both parties. One end of the bridge depends on the speaker, and the other end depends on the listener. Therefore, words become the territory and bridge of dialogue and sharing between both parties. In the picture "A Thousand Miles Map of Rivers and Mountains" and the dance drama "The Journey of a Legendary Landscape Painting", "green landscape" is the "word" shared between the two. The dance drama outlines the scenery of mountains and rivers with the graceful movements of dancers, and the hair accessories of dancers are like the green mountains and rocks in "The Thousand Mile Map of Rivers and Mountains", combined with clothing mainly in stone green and stone blue colors, to recreate the green rivers and mountains in the painting; The changing dance posture imitates the form of mountains, and the fluttering sleeves resemble the texture of green rivers and mountains as well as waterfalls in the mountains. The most famous "green waist" in dance dramas is called "dangerous peak", which is a description of steep mountain peaks. Therefore, dance dramas are all about quoting and adapting, absorbing and transforming the original artwork, and achieving a dialogue relationship between the painting text and the dance text.

Whether it is the 6-minute excerpts of the dance drama "The Journey of a Legendary Landscape Painting" on the Spring Festival Gala, the New Year's Eve, or the complete program of dance drama works, it is a ritual performance of the traditional culture of the "Thousand Miles of Rivers and Mountains". The term "ceremony" originally referred to a celebration or ceremony, but later the concept of "ceremony" became more generalized and was considered an important cultural medium for dissemination. In the 20th century, American scholar James Carey proposed the concept of "ritual view of communication".[2] He believed that communication is the participation of participants in a ritual and emphasizes the description and strengthening

of specific values, ideas, culture, and other concepts during the ritual process. The dance drama takes the chapters of "exhibition, questioning seal script, silk making, stone finding, brush learning, ink quenching, and painting" as the main theme, and sets a unique observation perspective of "exhibition person". It gradually depicts Wang Ximeng's pursuit of freehand brushwork for green mountains and rivers, the display of ancient techniques such as brush making, color refining, and stone grinding, and finally Ximeng's creative process of painting mountains and rivers. Through this process, the audience continuously understands and strengthens their understanding of Song Dynasty green landscape painting. The recognition of Chinese classical landscape painting and Chinese classical painting art. Therefore, communication behavior is actually awakening the collective memory formed by participants in the ritual and strengthening their sense of identity with a specific culture or group, and then participating in the construction of this collective or culture, which means "communication is ritual".

Ritual is also a way for media to construct cultural memory. From the perspective of cultural memory theory, cultural memory is the unity of "stored memory" and "functional memory". [3] Cultural memory can be preserved and disseminated through media, and text is the first tangible storage carrier of cultural memory. The successive emergence of brush, ink, paper, and inkstone made paper a storage carrier for the cultural memory contained in the Song Dynasty's "Thousand Mile Rivers and Mountains Map". However, most of this type of "cultural memory" is preserved in the form of an "archive" and is less well-known, such as cultural and artistic works collected in museums; The cultural carrier of the dance poetic drama "The Journey of a Legendary Landscape Painting" is a new media ceremony composed of multiple elements such as stage, dance, characters, and story plot. Therefore, the memory of the scroll has also changed from "storage memory" to "functional memory". The creative transformation and innovative development of the dance drama "Green Green" make the picture book break away from the original memory field with time and space constraints by means of dance drama, a new media form. The original art book, which was hidden in the Palace Museum, took on a new form of cultural expression and appeared on CCTV's "National Treasure" in 2017, then on Bilibili's New Year's Eve and CCTV Spring Festival Gala. The cultural connotations of dance dramas and art books have further entered the public eye. From the imagery of green rivers and mountains hidden in paper and ink to the boundless mountains and rivers integrated into dance poetry and drama, from specific cultural spaces to the repeated display of media rituals, the cultural connotation of traditional painting has been deepened with the continuous touring of dance dramas. Chinese traditional culture and art are no longer limited to cultural relics themselves, but also include the vivid dancers in dance dramas. The cultural connotation in the picture book "The Journey of a Legendary Landscape Painting" is once again constructed, well-known, and recognized along with the performance of "Green Dance Drama". At the same time, "Green Dance Drama" itself will become a new story system for storing cultural attributes/memories related to the artwork, and play a role as a storage carrier.

Therefore, whether from the perspective of communication effect, cultural connotation inheritance and contemporary presentation, "The Journey of a Legendary Landscape Painting" is indeed a model of contemporary Chinese traditional culture inheritance. Not only does it further bring Chinese classical painting works into the public's view, but it also strengthens the public's recognition of traditional Chinese culture at a deeper level of cultural connotation and heritage.

3. The Practical Path of Inheriting Dance Drama Culture

The series of excellent achievements achieved by dance dramas are not only due to their unique contributions to the contemporary presentation and inheritance of traditional culture, but also

due to their innovative artistic forms, especially in practical aspects, which are worthy of learning and learning from various literary works today.

3.1. Dialogue between ancient and modern characters bridging the temporal and spatial boundaries of cultural inheritance

The dance drama "QingLv Dance Drama" has a unique "exhibitor" perspective, and the "exhibitor" in the work is a microcosm of contemporary cultural research/enthusiasts. The Compendium "Exhibition Scroll" depicts a cultural worker's love and devoted research of traditional Chinese culture and the "Thousand Miles of Rivers and Mountains", leading the audience through the romantic imagination of Wang Ximeng's inner world. It leads the audience to travel between the two time and space of contemporary and ancient times. In dance dramas, the exhibitor is in a unique time and space perspective, observing Wang Ximeng's daily life and creative life, So as to vividly present the painters in history to the audience; In addition, there is also a perspective of the exhibitor in the outline of questioning seal script, practicing brushstrokes, quenching ink, and painting, which not only leads the audience to understand the creative process of the "Thousand Mile Map of Rivers and Mountains", but also showcases the scenes of the lives of ancient Song Dynasty people, as well as the techniques of pen making and color selection in ancient China. The protagonist "Qinglv" in the drama serves as the visual intersection center between the exhibitor and Wang Ximeng, creating a time and space transition for both parties. They walk towards each other, opening up a channel for the intersection of ancient and modern time and space. It seems that Wang Ximeng's creative process overlaps with the exhibitor's interpretation process. Ximeng moves towards the perspective of the exhibitor, who knows the overall situation, while the exhibitor enters Wang Ximeng's creative process Entering the inner world of Ximeng's creation. The relationship between ancient and modern times is no longer simply reproduced or reproduced here, but is interconnected and interconnected. The painter becomes the character in the play, and the exhibitor becomes the character in the painting. At this point, "So Green" has completed a dialogue that transcends time and space with "A Thousand Miles of Rivers and Mountains", bridging the temporal and spatial boundaries of cultural inheritance. At the end of the dance drama and the end of the painting, the final perspective returns to modern times. The exhibitor and Wang Ximeng stand on both sides of the painting to pay their respects. People beside the painting all stay focused on the painting and immerse themselves in it, as if experiencing it firsthand. Together, they have traveled through the green mountains and rivers of the Song Dynasty and felt the pulse of excellent traditional Chinese culture.

3.2. The cross media story world system promotes the revitalization of history

The concept of "story world" originated from narratologist David Hermann and Mary Laune, who further developed their theory and summarized the concept of "story world". They believed that "the story world is an imaginary whole that constantly advances with the events told in the story." The textual relationship of the story world, from a quantitative perspective, focuses on the correlation between multiple texts rather than the one-to-one correspondence of a single element between texts; From a content perspective, the "story world" focuses on the core story system formed by multiple textual contents, rather than the repeated presentation of a single story between different texts. The dance drama "The Journey of a Legendary Landscape Painting" is a cross media development of the core story system of "Green Rivers and Mountains" with the core text of "A Thousand Miles Map". [4]In the construction process of the story world, the picture scroll provides it with the core word "green landscape", and the seven act performance of "The Journey of a Legendary Landscape Painting" provides it with a sense of reality in details. "Rivers", "mountains" and "green" are connected, talked and imagined between the two, which together form the story world system with the picture scroll as the core text, "green landscape" as the core word, and "ask seal characters, sing silk, find

stones....." as the main clue. The original "Thousand Li Jiang Shan Tu" was only presented as a productive work, but for today's people, it is still difficult to understand the historical significance or life behind it. However, the construction of this story world system has led to the emergence of historical figures and life that did not appear behind the "Thousand Li Jiang Shan Tu", such as the Hanlin Calligraphy and Painting Academy, the Song Dynasty female officials, quarrying workers, and the traditional craftsmanship of grinding stones to obtain colors, in a new way. People's understanding of this historical and cultural heritage is no longer limited to the text recorded in historical books or the green mountains and rivers carried in painting scrolls. History is not simply a reproduction, but rather a world of this story. Providing people today with an opportunity to experience the past and understand its historical significance, thus making history more vivid and vibrant.

3.3. The use of de representational imagery techniques to promote object fullness

In the adapted dance drama works of the same type, or in most cultural works, the main characters are usually "characters", who are specific, full of story plots and identity setting characters. In the dance drama "The Journey of a Legendary Landscape Painting", the most important role is "Green" in addition to "Wang Ximeng". Meng Qingyang, the actor of "Qinglv", mentioned in an interview with Youth Digest that "Qinglv" is a purely freehand character and a natural embodiment. She is like the soul of a painting in "A Thousand Miles of Rivers and Mountains". This means that the core character of the dance drama, "Qinglv", is a personification of the freehand portrayal of Qinglv in the painting, and "Qinglv Waist" is a depiction of "dangerous peaks". In the storyline of a dance drama, Qinglv is first and foremost the moon. As her eyes slowly droop and turn towards her back, she has a feeling that brings the audience into the perspective of "A Thousand Miles of Rivers and Mountains". Finally, it feels like standing on the main peak, looking into the distance. As the dancers bent down, they seemed to be looking at this beautiful land with Simon's eyes. The selection and shaping of such a character is completely different from typical character images. It lacks the emotions and stories required for character images, and relies on emotions and stories to drive the development of the plot. Instead, it breaks free from the limitations of traditional character roles and is the embodiment of nature. At the same time, it is also the carrier of the perspectives of the people in the painting and those outside the painting. In a sense, Qinglv can be Wang Ximeng, who had a panoramic view of the thousands of miles of the Song Dynasty, an outsider who could see the steep peaks of the mountains, and also the mountains themselves. From this point of view, the change in the way of taking images in The Journey of a Legendary Landscape Painting has broken through the situation of being limited by "people" and "concrete". Instead, it personifies the country, which is both freehand and anthropomorphic. This is also the embodiment of the concept of "viewing things and taking images" in Chinese classical aesthetics. "Viewing things and taking images" is an important proposition in Zhouyi. In the Book of Changes, the Book of Changes states: "In ancient times, the king of the sacrificial clan looked up at the heavens and looked down at the earth, observing the laws of birds and beasts in accordance with the suitability of the earth. He took the bodies close and the objects far, and thus began to create the Eight Trigrams to convey the virtues of the gods and the emotions of all things." The de concretization of the image taking technique in the Qinglv dance drama is precisely to make "Qinglv" have the emotional function of "emotions similar to all things.", As a result, the "green" characters portrayed by dancers in the entire dance drama are more full and rich compared to the characters in traditional dramas.

4. Tradition and Contemporaneity: Inspiration from Contemporary Cultural Inheritance

Cultural inheritance has always been an important issue in the process of social development. The speech at the 2023 Cultural Inheritance Symposium highlighted the importance of cultural inheritance, Emphasizing that "culture is related to the foundation and destiny of the country. Only by comprehensively and deeply understanding the history of Chinese civilization can we more effectively promote the creative transformation and innovative development of excellent traditional Chinese culture, and more effectively promote the construction of socialist culture with Chinese characteristics, and build modern civilization of the Chinese nation.". What is cultural inheritance really about? This issue is actually the core of cultural inheritance. In the traditional sense, cultural inheritance refers to the transmission of a group's values, beliefs, traditions, and knowledge from generation to generation, in order to protect and promote its unique cultural characteristics. From the cultural works of recent years, it can be seen that in the current society, in addition to emphasizing the inheritance of values, knowledge, material and other aspects, it is particularly important to pay attention to the expression of "people".

4.1. Traditionality: Expressing the Traditional Chinese Lifestyle

Cultural inheritance is not only a simple issue of preservation, transmission, and continuation, but more importantly, it requires the unity of "transmission" and "inheritance". "Transmission" means recording, protecting, preserving, extending, and continuing. The most important aspect of Chinese cultural inheritance at present is "transmission", which is unconditional and indiscriminate, because material culture is constantly lost over time, especially those historical sites, cultural heritage, ancient books and paintings, and so on. China's cultural inheritance has always been particularly prominent at the level of transmission, but often lags behind at the level of inheritance. Compared to "transmission", "inheritance" should be everything related to people in historical life and culture. In the process of protecting and continuing ancient architecture, painting, and books, attention should also be paid to those "people" who have not appeared in tradition, such as the wisdom and ideas of Chinese people in traditional architecture and ancient books, the traditional skills hidden behind traditional painting works, and the unique way of life of their respective times. The dance drama *The Journey of a Legendary Landscape Painting* not only achieves "transmission" for cultural inheritance, but also its value of "inheritance" deserves more attention. In the "exhibition" chapter of the drama, there are many character images that were not present in the "Thousand Miles of Rivers and Mountains", such as the grindstone, ink maker, brocade weaver, seal engraver, and pen writer in the drama, as well as the character images of the painters in the Hanlin Academy of Painting and Calligraphy in subsequent chapters. These characters are not simply created by the screenwriter to promote the development of the story plot, nor are they fictional, but rather for the entire story system, historical background, and so on It also serves to showcase the traditional life of Chinese people. The seal engravers incorporated the Song Dynasty seal carving techniques and grandeur into the limbs of dancers, while the brocade weavers recreated the folk scenes of raising silkworms, weaving silk, and washing silk in the Southern Song Dynasty. The painters of the Hanlin Academy of Painting and Calligraphy reflected the elegant charm of Song Dynasty literati in playing the qin, hairpin flowers, hanging paintings, and ordering tea. The depiction of these scenes and characters in dance dramas was all about showcasing various aspects of Song people's life, and these life scenes were also hidden in the "Thousand Mile Map of the River and Mountains" that were not shown. The adaptation form of dance drama precisely provides a new interpretation, transformation, and innovation of traditional culture, bringing back the traditional Chinese way of life hidden in painting to the audience. Inheritance is also a question of historical research. Gadamer believed that the significance of historical research lies not in restoring the original appearance of history, but in

understanding the meaning of history. Therefore, cultural inheritance should also be the same, and the significance of cultural inheritance should also lie in understanding the historical significance of traditional culture.

4.2. Times: Expressing the lifestyle of modern Chinese people

There are currently two mainstream views on the contemporaneity of cultural inheritance. One is that contemporaneity refers to the use of technological means from a specific era to showcase cultural works, empowering cultural inheritance with technology. For example, computer programming, modern stage art technology, digital media technology, and other means are used to showcase cultural works. For example, "Digital Qingming Shanghe Tu" uses large-scale dynamic high-definition projection technology to reproduce "Qingming Shanghe Tu". The series of programs such as "Tang Palace Banquet" and "Wonderful Journey" combine virtual scenes and real stages using "5G+AR" technology. However, when technology becomes the object of inheritance, it becomes a consumable material that needs to be protected, preserved, and continued, and is still a manifestation of "transmission"; The other idea is that the modernity is to integrate the life style of people belonging to a specific era, especially the ideology, into the inheritance of traditional culture. The modernity still needs to play its value at the level of "inheritance". The dance drama *The Journey of a Legendary Landscape Painting* is just the combination of the two, and the latter is more worthy of discussion, that is, the integration of modern people's lifestyle in cultural inheritance. Returning to the special role of the "exhibitor" in dance dramas, it is not difficult to find that the "exhibitor" is actually a "traveler". From the initial "exhibitor" to the final "gaze", the perspective of the exhibitor has always been a "traveler" perspective. He has crossed the boundaries of time and space, crossed the differences between times and life, and led the audience into history and the journey of Ximeng's mind. This unique perspective of "time travel" seems to have no sense of existence and has never been noticed by the audience, and this neglected experience happens to be a default of modern people towards the possibility of dialogue between ancient and modern times. In modern cultural life, people are accustomed to time travelers in novels and TV dramas, and the scientific community is also exploring the possibility of time travel; At the same time, as a time traveler in the drama, the exhibitor is not surprised by the behavior and habits of the ink makers, brocade weavers, and seal carvers in historical time and space due to the differences in time and space. This is also because the exhibitor or we are modern people with modern thinking and knowledge of the existence of history, as well as modern life experience and certain historical knowledge, so we will not be surprised by things that already exist, It is precisely in this way that we can understand why the characters and lives in history are like this, and how the beings display their own meaning according to their true selves. On the other hand, in "China in Classics", the program assumes a possibility for ancient people to travel to modern times, but because the historical time and space in which ancient people lived existed in the past, it did not circulate to modern times. Therefore, the ancients were very surprised by everything about modern life. In their time and space, due to the astonishment and backwardness of the social environment, it is difficult to imagine something or a state of life beyond their own cognition. Therefore, their imagination of "enjoying food, clothing, housing, and customs" is not concrete, which leads to the surprise and excitement that they show when they can witness the face of modern society with their own eyes. So, looking back at the times, only when we experience traditional culture or history with modern life cognition can we truly appreciate and understand the historical significance of traditional culture; Only by expressing the memories and ways of life of a specific era in the process of cultural inheritance can culture truly be passed down.

5. Conclusion and Discussion

Cultural inheritance is indeed the most effective way for us to continue our traditions and cultural heritage. Whether it is the inheritance of traditional culture or the adaptation and creation of literary works, it is necessary to firmly grasp the two aspects of "transmission" and "inheritance". Cultural inheritance should not only be protected, preserved, and continued at the formal level, but also need to be understood, innovated, and transformed. Balancing the traditional and contemporary aspects of cultural inheritance is essential to highlight the significance of "people" in a specific era and promote new vitality and historical significance in the process of cultural inheritance.

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