

Research on Visualization Presentation Design of Dayu Culture Drama

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Abstract

The cultural resources of Dayu are the product of the continuous accumulation and inheritance of Dayu's footprints on the land of China along with history. It is of great spiritual significance and time value to summarize the characteristics of Dayu spirit and creatively transform its cultural resources. The problems in Dayu's drama at this stage mainly include the fixation of character modeling design, the design of lighting and stage beauty, and the design of stage scenes. The reasons for these problems in Dayu's drama are the lack of drama creative and performing talents with artistic visual thinking, the lack of stage beauty design consciousness, and the lack of market innovation ability. The development path of Dayu's drama in the future needs to deeply excavate Dayu's visual presentation elements, cultivate drama professionals who are proficient in artistic visualization technology, and explore the development mode of combining traditional drama with visual presentation design.

Keywords

Dayu Culture; Theatrical Art Character Image Design; Stage Lighting Design; Visual Design.

1. Introduction

With the growing maturity of the integrated media technology, the cross media integrated communication path is gradually transforming from the traditional single communication path to the comprehensive communication path, which has greatly impacted the traditional drama that relies on the stage and theater communication, resulting in the temporary "stagnation" of the traditional drama culture communication. The production cost of drama is relatively high, the communication efficiency is low, and the exposure and communication efficiency are missing at this stage. All these make the drama art unable to become a popular culture at present. Dayu is an ancient sage of the Chinese nation, and has been respected by people of all ages. The story of Dayu's flood control is also widely spread among the people. The inheritance of Dayu culture among the people is mainly passed on from myth to mouth, and the sacrificial rites are often seen in the Yuwang temple fair. The cultural resources of Dayu are rich, which have practical significance and value of the times. This paper intends to re stimulate the vitality of Dayu's drama through the research on the visual presentation design of Dayu's culture, deeply excavate the image of Dayu's drama and its era communication connotation, and awaken the unique historical memory of drama culture.

2. Problems in Visual Presentation of Dayu's Dramatic Art

Drama is the general term of stage performance art, which needs to rely on action, clothing, language and stage to show different story lines. Hegel once said: "because the characters in the play do not express themselves in a pure lyrical and lonely personal identity, but several people have a certain relationship with each other through the contradiction of personality and purpose. It is this relationship that forms the basis of their dramatic existence, which makes the

whole work necessarily more compact." [German] Hegel Aesthetics (Volume III, Volume II). Translated by Zhu Guangqian Commercial Press, 1981:249.] therefore, exploring the innovative development of Dayu's image in the dramatic art is an important way to innovate Dayu's culture. At present, the artistic image of Dayu's drama mainly has the following three aspects:

2.1. Traditional Problems of Character Image Design

The traditional Dayu opera provides us with such a train of thought that it is necessary to excavate ancient themes. Traditional operas portray the image of Dayu by using the appearance and clothes that can be seen directly. For example, Dayu is a neat and lively young man in Shaoxing opera, and Dayu is a powerful young man in Sichuan Opera and Jin opera. When he passed through the house three times, Dayu showed the appearance and movements of ragged clothes, scattered hair, old face and inconvenient legs. This change shows the painstaking efforts of Dayu to control the flood, so as to attract the attention of the audience. As a stage art, the profound portrayal of characters in drama comes from the language, actions and lyrical lyrics related to the relationship between characters. In the context of Shaoxing opera Yu inheriting his father's ambition, Dayu said, "My father died for all the people in the world. Although he died, he was still alive." He took the initiative to ask his father for advice on water treatment. In the Jin opera, Dayu sang to Emperor Shun when he killed his father: "if you have no merit, you will be held accountable. It is hard for people to believe that justice is unjust", and even later he sang his determination: "I will ask Emperor Shun to treat the water and bring benefits to the people". In the dialogue with his father and in the ceremony of accepting his father's axe for water control, Dayu's lyrics all portrayed Dayu as a young man who was brave, fair and honest, and filial to his father.



Fig 1. The picture is selected from the song and dance Sichuan Opera the soul of Dayu

Most of the traditional Dayu operas on the stage choose to use the ups and downs of the music rhythm, the changes of the stage actions, the conflicts of the rising emotions of the characters, the passionate dialogue and the lyrics to present the heroic image of Dayu. In fact, there is no lack of heroic leaders in ancient Chinese mythology, such as Kua Fu who chases the sun and Jingwei who reclaims the sea. Then, the character image of Dayu's drama should not only reflect the heroic characteristics of traditional characters, but also reflect the unique characteristics of Dayu in the character, such as thinking, understanding flexibility, taking the overall situation into consideration, and serving the people wholeheartedly, so as to interpret the character image of Dayu from multiple angles and create round characters.

At present, the character image of Dayu opera can not fully adapt to the general aesthetic tendency of modern audiences, mainly because of the stylization of the character image. Many operas have some similarities in story links and characterization. This similarity will cause aesthetic fatigue for the audience and make them lose their desire to watch Dayu's drama.



Fig 2. The picture is selected from the song and dance Sichuan Opera the soul of Dayu

2.2. Awareness of Lighting and Dance Design

There are three elements in stage design: environment, atmosphere and action. Environment is divided into natural environment and social environment, which is the top priority of stage design. The environment can be virtual in the dance beauty, but it cannot be designed; It cannot be physically expressed, but it cannot be without thinking. In the early development of drama, the design of dance beauty was neglected. For example, during the public performance of Dayu's soul, the material conditions were relatively scarce compared with today's more than 40 years later, so the stage design could not be paid attention to, and the visual performance of Dayu's drama could not be reflected. Secondly, the traditional stage design strictly follows the stylized and virtual characteristics of the opera art, and does not consider dance beauty as a design focus. For example, in the heroine's fantasy of "the heroine has been waiting for her husband for 12 years", she thought that her husband had returned, and then the illusion disappeared. Dayu was actually an ancient ginkgo tree. The heroine's spirit collapsed and she turned into a Wangfu stone. In this scene, the single use of dance body language to reflect the tragic feelings of the story and push the scene atmosphere of the drama to the climax, it appears that the effect of lighting and dancing is insufficient to foil the atmosphere. As the representative of the mythical story, Dayu's flood control has both reality and fiction. Therefore, how to organically combine the lighting and dance beauty with the story line is the key content of Dayu's dramatic stage visual design.

2.3. Innovation Ability of Stage Scene Design

The most important reason for the lack of competitiveness of dramatic art compared with other arts at this stage is that it ignores the taste of the audience. The story of Dayu's flood control is familiar to the people. How to find new elements in familiar stories to express Dayu's spirit is the breakthrough for Dayu's dramatic works to gain the attention of the audience. However, the success of the dramatic art works lies in finding the market instead of catering to the market. It is necessary to find the audience group with consumption ability and emotional needs, provide the audience with emotional consumer goods that combine consumption needs and aesthetic needs, and guide the market while finding the market. The lack of innovative ability of stage design leads to the drama cannot better meet the growing aesthetic needs of the audience. The audience will have visual fatigue when facing the constant visual stage, and will lose interest in the content of the stage. In the Beijing Opera "the great fission of famine", the stage is not only a table and two chairs, but yellow cloth strips of different sizes and shapes are hung in the air.

The stage is mainly earthy yellow, showing the surging flood. The basic style of the costumes of the characters is to hang them in a net woven with hemp rope, and add feathers, animal skins, bone shells and other decorations. During the performance, many body movements and dances borrowed from folk dances, ancient murals and rock paintings are added. After the performance at that time, the great fission of the flood and famine caused great repercussions, breaking the original "all the same" and forming a new "this one" to get out of the "fission" of the "flood and famine". On the contrary, nowadays, with the rapid development of the times and the improvement of the audience's appreciation horizons, drama creators should improve the innovative ability and consciousness of dance designers.

The purpose of stage scene design innovation is to meet people's spiritual needs. Therefore, on this basis, it is necessary to combine the design concept with the development of the times. In this process, it is necessary to reflect the cultural connotation of the national traditional spirit and carry out innovative design in combination with the acceptance ability of the audience. The development of modern science and technology has an increasing impact on stage scene design. It will also play an important role in the innovation of Dayu's dramatic art to realize the innovation of stage scene design means and fully display the visual presentation of stage scene design.

3. Analysis of Problems in Visual Presentation of Dayu's Dramatic Art

Visual presentation of art is a means of information exchange. Communication is the relationship between the two sides. After expressing the information, both parties need to understand the meaning. Artistic visualization also needs to emphasize artistry. As a comprehensive art, dramatic art needs to pay more attention to visual presentation. At present, the reasons leading to the problems in the visual presentation of Dayu drama are mainly reflected in the following aspects:

3.1. Dayu Drama Lacks Drama Creation and Performance Talents with Artistic Visualization Thinking

The contemporary drama performance education mode attaches importance to the single art training, but neglects the education of literary literacy. As a dramatic actor, only good professional quality cannot well interpret the characters on the stage. When interpreting a role, a dramatic actor should lead the audience to resonate with their hearts and make the audience intoxicated. Therefore, only when the actor has a deep literary foundation can he have a deep understanding of the characters in the script, immerse himself in the characters and endow his soul. Because of their lack of cultural accomplishment, some actors blindly pursue "artistry", which restricts the development of art and affects the image of actors in the public. In Dayu's drama, the main round character image, Dayu, needs the actor to feel from the bottom of his heart the spirit of Dayu's giving up his family for the country and not giving up his contract, so as to show these spirits of Dayu with visual thinking.

Modern drama performance education is also prone to "cramming" education methods. While the teachers let the students imitate excellent cases, they neglected the cultivation of the creative ability of the drama actors themselves. The fixed performance of the visualization of the characters on the stage of drama is not only the insufficient visualization of the characters, but also limits the development of the drama itself.

Fundamentally speaking, the inheritance of Dayu's dramatic art needs to pay attention to the cultivation of theatrical talents. Only by fundamentally solving the problem of cultivating fresh blood of drama can we truly inherit the drama art and solve the performance problem of Dayu's visual presentation of drama art.

3.2. Dayu Drama Lacks Attention to Visual Design of Lighting and Dance Beauty

Successful stage design can create an atmosphere and environment suitable for the drama, and also make the performance of the characters more prominent. Nowadays, social development is so rapid that people's living standards are constantly improving. Their pursuit of art has not stopped. Therefore, the theatrical stage that lacks the artistic design of dance beauty cannot meet the artistic expectations of the audience. In the Shaoxing opera Dayu flood control in the 1990s, the stage design was mainly based on the turntable of Taiji graphics, and the curtain lighting showed the mountain temple. The whole stage was full of ancient stage atmosphere. The audience at that time was attracted by this new form of stage, and the response was enthusiastic. Nowadays, with the development of the times, the audience's requirements for dramatic art are also improving. If there are only simple props and virtual display of lights on the stage, it is not enough to attract the attention of the audience, and it will only leave a bad impression on the theater art. If the stage art design closely follows the social development situation, enhances the lighting design awareness of the stage art under the new situation, introduces new elements, changes the overall concept, and combines the current scientific and technological development, pays attention to the application of modern scientific and technological means, so as to re display the bizarre Fairy tales in front of the audience, then the visual presentation of art will inherit and develop Dayu culture and drama art in a better and faster state.

3.3. Dayu Drama Lacks Market Innovation Ability

Drama art is not a necessity of life, it cannot meet the basic needs of people's life, nor can it realize people's wishes for the future. Choosing drama is not a symbol of noble status. As a cultural product, drama can provide the audience with emotional consumer goods that combine the consumer demand and aesthetic demand. Watching the drama is only for the audience to satisfy their own preferences, which can satisfy their spiritual needs to the greatest extent. Therefore, the market innovation of dramatic art can not only refer to some innovations in the form of dramatic art, but also innovations in the content. With the development of society, the artistic needs of the audience are increasingly difficult to meet. They like to see the emergence of new things, and they are eager to get a new experience of vision and soul. The audience's audio-visual enjoyment needs to be activated regularly. The innovation of drama is not the innovation of discarding the essence, but the innovation on the basis of retaining the original drama. "Strengthen cultural confidence, carry forward fine traditions, and adhere to integrity and innovation." Wu Xinmiao. How to "keep integrity and innovation" in opera art [n] Guangming Daily, June 9, 2021 (version 02).] As a spiritual symbol of the Chinese nation, Dayu culture has important cultural value and historical significance. The dramatic works about Dayu story should enhance the innovation consciousness and improve the innovation ability in the market innovation. Therefore, to study the development market of Dayu drama and improve the innovation ability of Dayu drama market. Meeting the taste needs of the audience should be one of the urgent problems to be solved.

4. The Path of Dayu Drama Visual Presentation Design

4.1. Deep Excavation of Visual Presentation Elements of Dayu Culture

Visual design is an important step to solve the problem of visual presentation of Dayu drama. First of all, characterization needs to deeply explore the visual presentation elements of Dayu culture, such as innovation in character modeling, clothing, makeup and so on. In the dance drama "Dayu" created and arranged by Anhui huagudeng song and dance theater, the director tried to let the legendary Dayu "walk down from the altar of God" and deeply portrayed the character of Dayu in the form of dance drama. Use modeling to refine the representative

symbols of the typical characters, integrate them into the visual elements, and reflect the artistic and cultural colors. In the dance drama Dayu, the actors are dressed in rags, tied with head ropes and barefoot. There are many people gathered together to show their determination to control the flood. The whole picture has few lines, and it gives the audience a visual impact by emphasizing the overall dance action. Secondly, taking the characters as the center, the dance movements of the characters are used to convey the emotions and emotions, and the psychology and attitude of the characters are transmitted from the movements with a large range. There is no flood on the stage, and the audience can imagine the flood through the dance action. This is the focus of the stage visual design of this play. In the visual presentation design of Dayu drama, we can not only use the elements of clothing, props and makeup to strengthen the image characteristics of this mythical character, render the drama content and promote the plot development, but also use the changing lights to show the inner changes of the characters, set off the atmosphere, and use various forms of background music to reflect the ups and downs of the big story. The dramatic art itself limits the time and place, and it is difficult for other art forms to use limited time and space to express special characters' emotions in a specific range. Therefore, finding the elements of visual design on the stage and highlighting the visual presentation of the stage is one of the important entry points for the artistic expression of drama.

4.2. Cultivate Drama Professionals Proficient in Art Visualization Technology

Dayu's drama visualization design focuses on cultivating drama professionals who are proficient in art visualization technology. At present, the shortage of high-quality art visualization talents has become a soft rib in the promotion of Chinese traditional art. At present, China's literary and art circles are facing the transformation period of technology, talent and structure. Traditional artists have shortcomings in visual design. How to cultivate high-end talents who master visual presentation becomes the key. To cultivate talents, we should first attach importance to the selection of talents in the early stage. In the early stage of selecting talents, the major setting should pay attention to the threshold of discipline requirements, such as drama performance and drama art design, with professional ability as the important standard. After entering the University, the drama specialty will be subdivided, and the theoretical knowledge and practical knowledge will be combined to cultivate high-end talents. Secondly, colleges and universities can make drama art education professional, refined and characteristic. During the later practice period, the school and society should provide more practice opportunities of artistic visual design for drama talents, improve the ability to deal with the problems of dance design and performance, and make sufficient preparations for formally entering the drama field in the future. In addition to the need for colleges and universities to pay attention to the drama specialty, colleges and universities should also establish a suitable teaching team, set up special funds for teachers' teaching, guarantee teachers' treatment, and encourage specialized Pay attention to the visual design teaching of art, and provide a strong guarantee for the inheritance of drama art. The cultivation of Dayu drama professionals can learn from the construction of Anhui flower drum lantern talent team, make good use of the influence of network communication, and realize "going out and introducing". In recent years, short video apps have developed rapidly, attracting young people and the public. We can open the official account of Dayu drama culture and the personal account of the inheritor on the short video platform, release the video dynamics related to Dayu drama, and form an interactive mechanism between the audience and Dayu culture. On the one hand, network communication has given Dayu's drama culture and inheritors a broader development space and improved its popularity and influence; On the other hand, the expansion of the audience has increased the reserve of talent resources for the inheritance of Dayu drama.

4.3. Explore the Development Mode of Combining Traditional Drama with Visual Presentation Design

Dayu drama visual presentation design also needs to explore the development mode of combining traditional drama with visual presentation design. Next, take Zhen Huan of Zhejiang Yueju Opera House and Mao Jiaqi. On the adaptation of the TV drama the legend of Zhen Huan in the harem [J]. Drama House, 2020, (29): 162-163.] success and failure Xiao He of Shanghai Peking Opera House.

The excellent new drama works are analyzed as representative cases, and the development road suitable for the visual presentation of Dayu drama is found from the examples.

First is the Yue Opera Zhen Huan. It is supported by large-scale IP, and the audience base is relatively stable. It has been adapted according to the characteristics of Yueju Opera. The costumes of the characters in the TV dramas are not suitable for the performance of the Yueju Opera stage, and later they are performed in an elevated Dynasty. Yue Opera is characterized by being good at expressing emotions. The stage art and costume modeling of Zhen Huan seek to give full play to the poetic and picturesque flavor of Yue opera, and at the same time, they are both dignified and magnificent, which makes people obsessed. The figure modeling takes the gorgeous atmosphere of the Han and Tang Dynasties, and the water sleeves fly. Beautiful and gorgeous clothes and exquisite makeup are a highlight of the play. With the deepening of the plot, the costumes and makeup of the characters will change accordingly, and will be deeply integrated with the characters' emotions and the development of the story. Although the myth of Dayu is a representative of mythology, the story IP still needs to be improved. A copy of the story inherent in people's minds is Dayu's flood control. In fact, there are many stories about Dayu, such as Dayu eating crabs, Dayu meeting princes, and Yu digging Longmen. We can sort out these stories and perfect DayuIP, which expands the audience base, can provide script and story prototype for Dayu's drama and enrich Dayu's character image. The second is Xiao He, success or failure. It conveys the author's new perspective and philosophy of historical examination. His creation attaches importance to the exploration of the inner world of the characters, especially the rich and profound revelation of Xiao He's inner thought conflict. Qi Yun and Qiu Wei are the support for the stage presentation of success or failure of Xiao He: Xiao He, the "old man of Qi school", is an in-depth interpretation of this historical figure, which not only reflects Xiao He's wisdom and loyalty, but also reflects Xiao He's frustration with emotion and rationality; It seems that Qiu Pai's hualian plays Han Xin as an exception, but it is reasonable to make an excellent interpretation of Han Xin's frankness and chivalry in the play. The visual design of the characters in Dayu's drama can learn from Xiao He's characterization method, deeply explore the inner world of Dayu, show the characters in a more three-dimensional manner, and create a character image with the world in mind and family responsibilities. To create a three-dimensional character image, we should not only pay attention to the story itself, but also combine contemporary digital media technology to create more influential shape, sound and color effects, bring more shocking experience to the audience, and thus enhance the practical value of Dayu drama stage visual design. The stage visual design of Dayu's drama should be integrated with the stage performance content to constantly improve the appeal of the stage performance to the audience.

5. Conclusion

Drama has three core elements: personality attribute, content characteristic and situational experience. Breaking through the key link of the drama scene experience is not only an improvement of the artistry of the drama itself, but also an important breakthrough in inheriting Dayu culture. As an ancient myth, Dayu's flood control is well known in China. It shows the patriotic spirit of selflessness and concern for the country and the people, the

entrepreneurial spirit of hard work and perseverance, the scientific spirit of respecting nature and seeking truth from facts, the spirit of national integration and the unity of the Kyushu family, and the heroic spirit of overcoming difficulties and shouldering heavy burdens formed by the ancestors of the Chinese nation in the long-term practice of water control. These Dayu spirits are the core and cornerstone of the spiritual inheritance of the Chinese nation for thousands of years. From the perspective of practice, the exploration of drama visual design can break through the dilemma of Dayu's drama visual presentation and enrich the drama visual presentation cases. At present, Dayu has been regarded as a cultural and spiritual symbol and a supreme belief idol of the Chinese nation. Dayu drama also needs to constantly try to inject some innovative elements, giving people a refreshing and even shocking feeling in visual presentation, and promoting Dayu drama art to a higher stage of conscious development.

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