

Nan Fang Fu Zi : Guidelines for Creating Chinese Dance Drama That Reflect The
Philosophy of Confucius

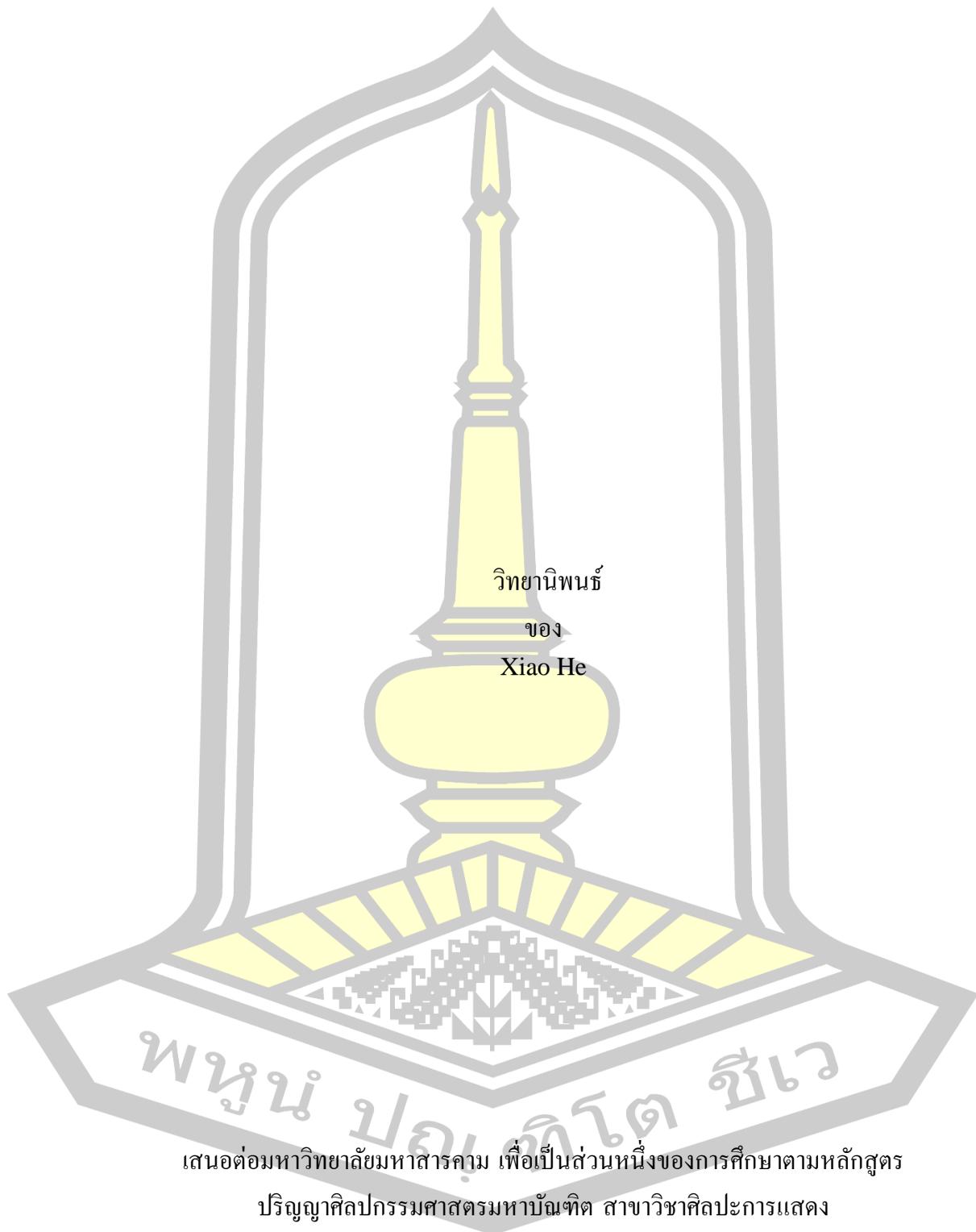
Xiao He

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts

May 2024

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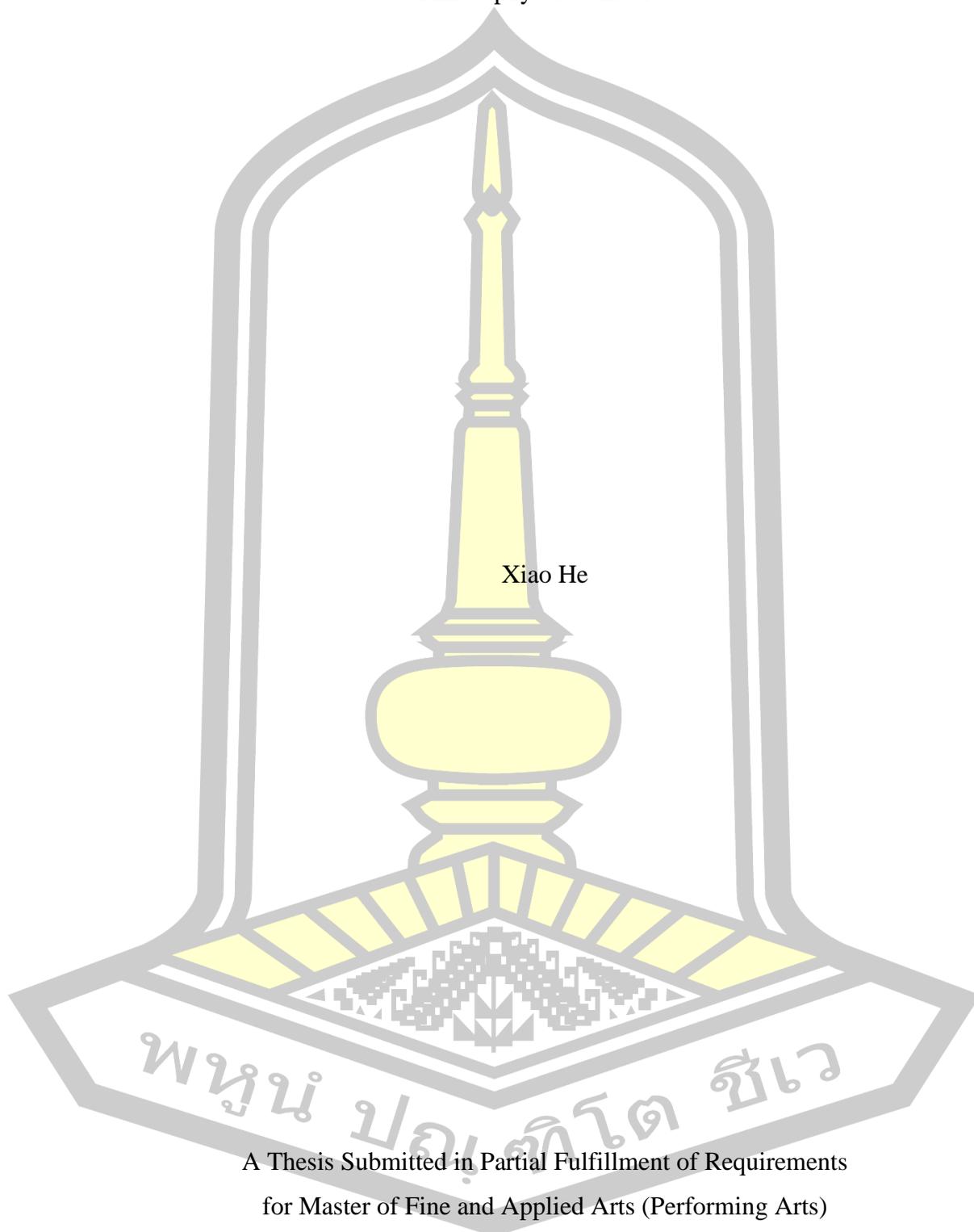


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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Philosophy of Confucius



Xiao He

A Thesis Submitted in Partial Fulfillment of Requirements
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May 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Xiao He , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Maharakham University

Examining Committee

Chairman

(Assoc. Prof. Supunnee
Leaboonsboo , Ph.D.)

Advisor

(Assoc. Prof. Sirimongkol
Natayakulwong , Ph.D.)

Committee

(Assoc. Prof. Ourarom Chantamala ,
Ph.D.)

Committee

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts

(Asst. Prof. Peera Phanlukthao , Ph.D.)
Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

พหุบัณฑิต ชีวะ

TITLE Nan Fang Fu Zi : Guidelines for Creating Chinese Dance Drama That Reflect The Philosophy of Confucius

AUTHOR Xiao He

ADVISORS Associate Professor Sirimongkol Natayakulwong , Ph.D.

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ABSTRACT

This qualitative research aims 1) To study the history of Confucius's philosophy in Chinese performing arts(1920-2022), 2) To study and analysis the creation methods of Nan Fang Fu Zi dance drama production in 2022. All information are collected from Documentaries, In-depth Interviews and Observation. The Population and Sampling group were professors at Changshu Institute of Technology, Actors, Director. The result is this descriptive analysis.

The research found that the performing art works reflected Confucius's philosophy include film, television drama, stage drama and Peking Opera. One of the earliest works was the drama titled "Zi Jian Nan Zi" by Lin Yutang in 1920. Confucius's philosophy is the core value of Chinese sociocultural, The Confucius's philosophy on the Chinese performing art works is reflected on the moral ethics, education, politics and other aspects of Chinese society. In other hand, For the production of Nan Fang Fu Zi dance drama in 2022.It shows that the life of Yanzi who is student from Confucius. The researcher analyzed the characteristics of dance creation, music creation and dress of the drama. Compared with other forms, this kind of dance drama has its unique characteristics and advantages in the aspects of artistry, visual experience, interaction and audience. "Nan Fang Fu Zi" provides valuable guideline and for other dance dramas from four aspects: in-depth exploration of confucius historical , design the story frame and characters,dance movements and content combination,innovative use of modern artistic means.

Keyword : Confucius, Philosophy, Yanzi, Chinese performing art, Nan Fang Fu Zi

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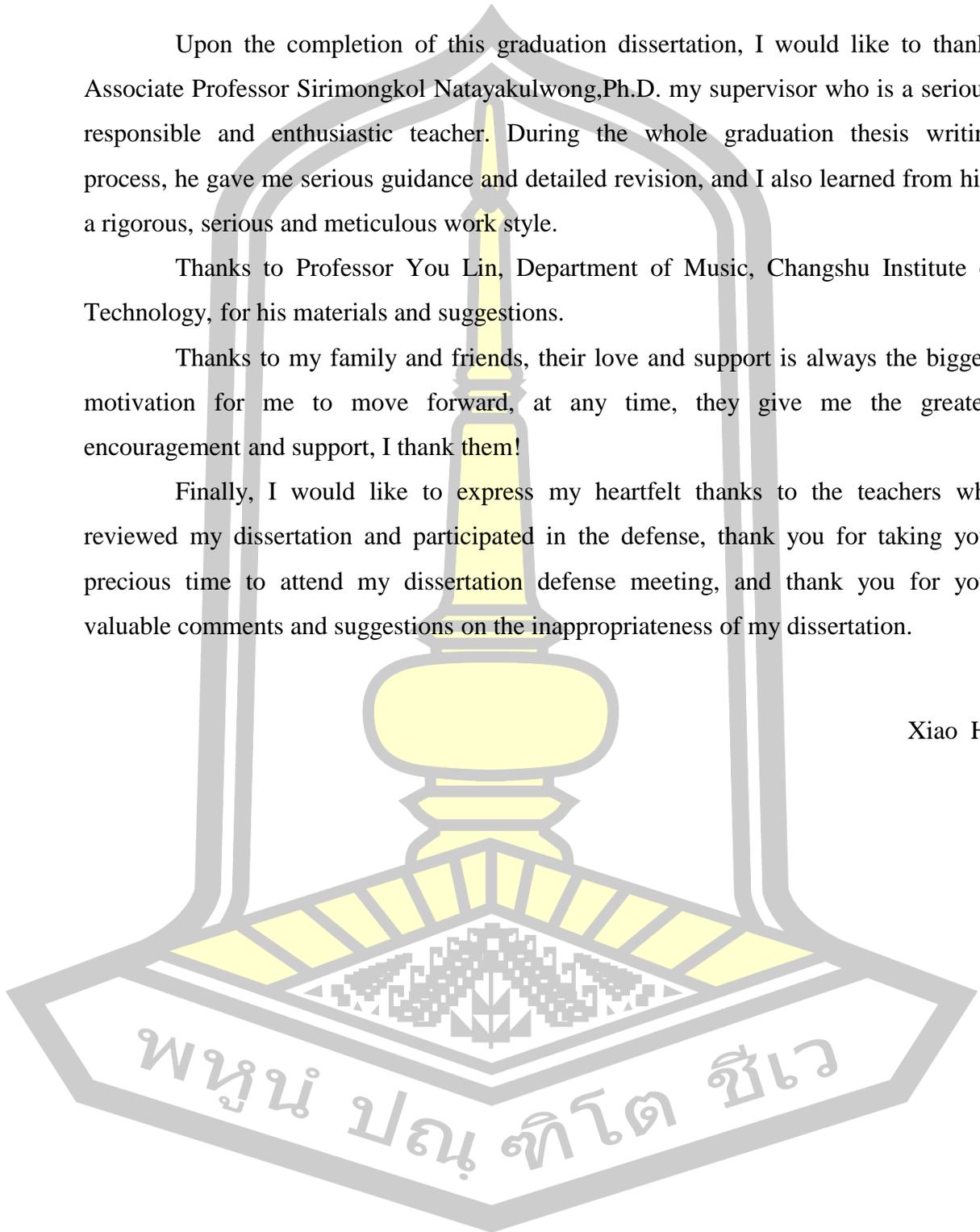
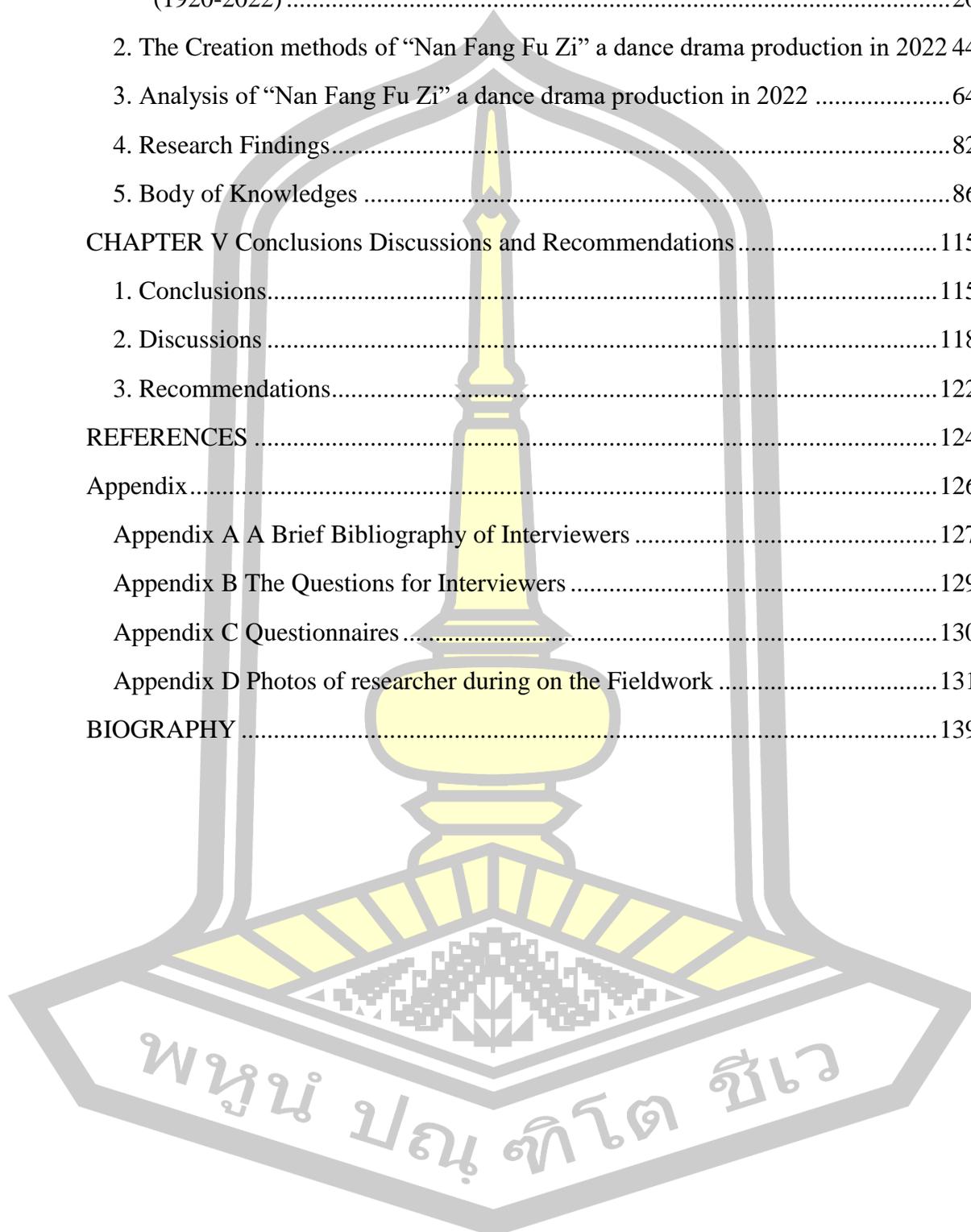


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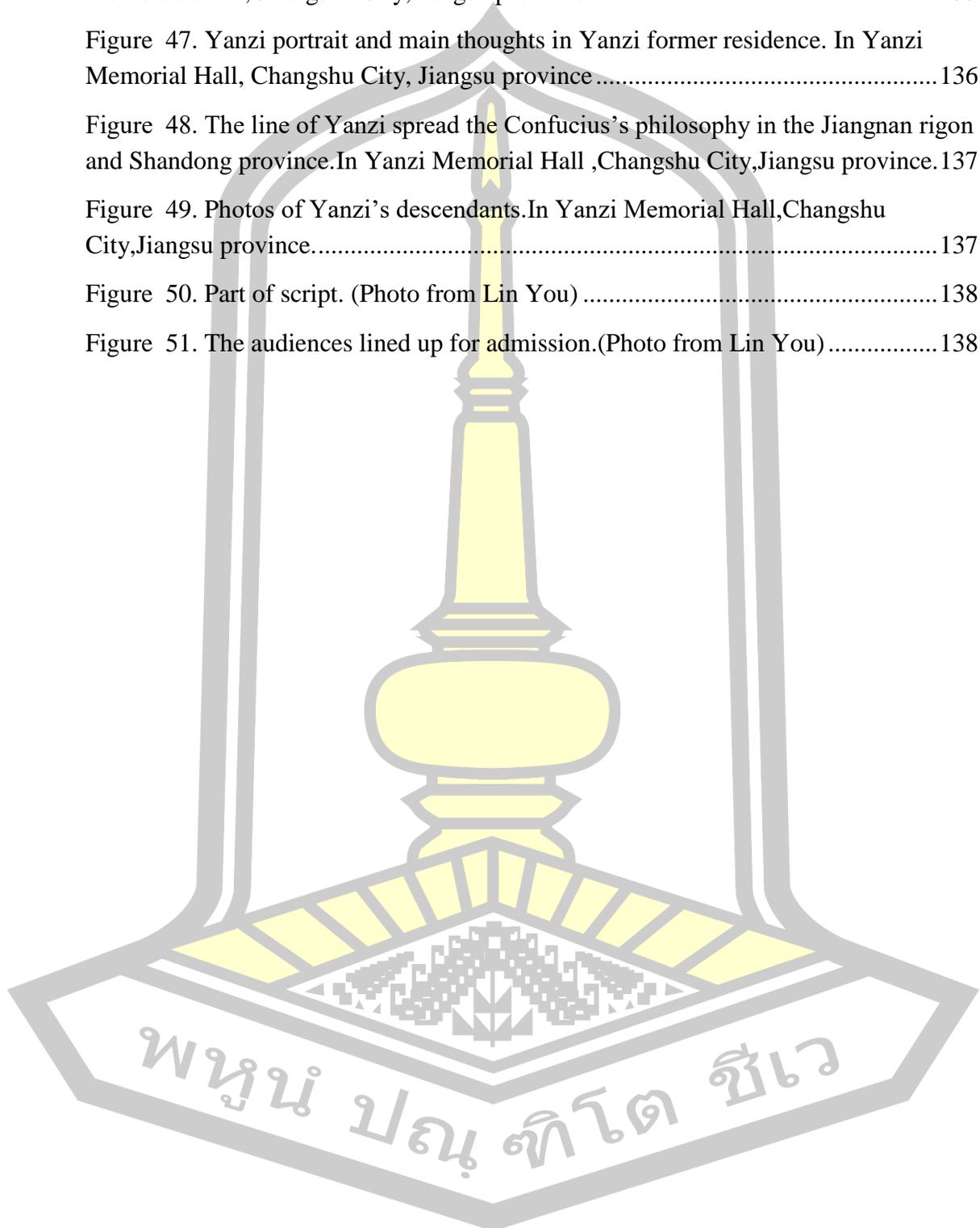


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CHAPTER I

Introduction

1.1 Research Background

Confucius (551B.C--479B.C), named Qiu Kong, native of Qufu City, Shandong Province was a great thinker, statesman, educator and founder of Confucius's philosophy in ancient China. Confucius lived in the Spring and Autumn Period, a time of war and division, in that time ancient China was divided into more than 100 vassal states, among which the most important were Qi, Song, Wei, Lu, Chu, Qin, Wu, Yue and Yan.

Confucius came from the state of Lu. It is said he had 3,000 students, 72 of whom were sage men. He traveled with his students to more than ten states to spread Confucianism for about 14 years, which was a pioneering work at that time. He revised the six books in his later years. After his death, his students recorded the sayings and philosophy of Confucius and his students and compiled them into the "Lun Yu" of Confucius. The book is regarded as a Confucian classic. Confucius was one of the most knowledgeable scholars in the society at that time. His philosophy had a profound influence on China and the world.

Confucius put forward such important ideas as "benevolence", "the moderation" and "rites", which have become the core values of traditional Chinese culture. He believed that people should treat others with respect and kindness, rather than pursuing self-interest and power. He also advocates following the golden mean in life, not being too biased to either side, and maintaining balance and stability. At the same time, he also stressed the importance of the way of etiquette, believing that it can restrain people's behavior and thought, and promote social harmony and stability.

Secondly, Confucius's philosophy has exerted a profound influence on Chinese education. He created "Confucianism", put forward the "education-oriented" thought, advocated through education to train talents, promote social progress." (Chen nv, 2023) He also pays attention to the practicality and individuation of education, advocating "teaching students according to their aptitude", so that every student can get an education suitable for their own.

In the time of Confucius, due to the inconvenience of transportation and the division of the country, Confucianism is an important part of Chinese traditional culture and the spiritual pillar of the Chinese nation. Dance drama, as an art form, can pass on Confucianism to the audience through the dance language and integrate them into their daily lives. The audience can not only enjoy the wonderful dance, but also understand the wisdom and practical significance of Confucianism in the dance. This kind of ideological inheritance not only helps to inherit the Chinese national culture, but also helps to cultivate the audience's moral sense and social responsibility.

Confucius's philosophy was widely popular in the north of China. For those who played an important role in the spread of Confucianism in south China, Yanzi has to be mentioned here .

Yanzi, named YanYan (B.C506-443B.C), was a native of Changshu, Jiangsu province. He was one of 72 sage men of Confucius and he was the only student from southern China .Yan zi actively promoted the thoughts he learned from Confucius in his hometown, set up schools for students and taught the essence of Confucianism, which was highly praised by students in Jiangnan region (South of Changjiang River in China). "Yanzi's teaching was greatly affirmed and respected, which made Jiangnan district from advocating force to attaching importance to literature, and actively integrated into the mainstream culture of the Chinese nation, making it an important and developed region of Chinese culture, which had a great impact on the spread of Confucianism ". (Qi fukang ,2006). So its success was relatively great. The influence on Jiangnan Confucian culture is also relatively profound. As a result, Yan Zi practiced Confucius's philosophy and exerted a profound influence on the Confucian culture in the South of the Chang Jiang River.

Researcher have the opportunity to see "Nan Fang Fu Zi"dance drama which is directed by Lin You ,who is professor of Changshu Institute of Technology music department .The dance drama uses the innovative form of "music, poetry and dance". Dance,music combined with recitation and other forms of performance to show Yanzi's life. Changshu is the first time to use this art form to express the theme of Yanzi drama.

In the music creation, different styles of artistic tunes from ancient and modern China and abroad are used to interpret the heavy spiritual connotation of

“Nan Fang Fu Zi”, integrating traditional national instruments such as guqin, erhu, chime bells, and Western cello, symphony and many other elements in one, so that the audience will not have aesthetic fatigue because the melody is too simpl.

In the sense of the picture, the important images of Jiangnan culture such as green mountains, flowing water and alleys are selected to highlight the important scenes of the “South” area, and send out a strong poetic sense. In the choreography of the dance, it is not difficult to see that the solo dancer who play Yanzi in the performance process have a symbol of ceremonial actions of bowing, swinging sleeves, bowing, and arching hands, and there are also some special movements to express the dancers’ emotional changes Such as “rushing”, “beating”, “twisting” and a series of basic movements composed of postures, these postures together constitute the emotional expression of Yanzi played by dancers, which is the pursuit and expectation of social harmony, harmony of rites and music, and order of grades. The most important expression of dance is to show the inner emotion through the movement of the body. Confucius’s philosophy plays a great role in providing value guidance or promoting the spiritual realm of dance.

To sum up, this kind of creation is an unprecedented breakthrough, bringing the audience a novel experience of watching the drama, deepening the audience’s profound experience and unique cognition of Yanzi culture with this innovative performance form, and further influencing the promotion of Yanzi’s Confucian ideology and culture. As a fellow of Yanzi, “Yanzi” is often mentioned on the land of Changshu, and people living here always feel kind and proud. People still remember “Yanzi”, a historical figure that existed thousands of years ago, and did not let it disappear in the long river of history, which is inseparable from his unique spiritual appeal and cultural influence.

1.2 Research Objectives

- 1) To study on the history of Confucius’s philosophy in Chinese performing arts (1920-2022).
- 2) To study and analysis the creation methods of Nan Fang Fu Zi dance drama production in 2022.

1.3 Research Questions

1) What kind of productions to express Confucius's philosophy in Chinese performing arts from 1920 to 2022?

2) What is the difference between communicating Confucius's philosophy in the form of dance drama and other forms?

1.4 Research significances

1) Through "Nan Fang Fu Zi" dance drama, audience can enjoy the wonderful dance, and understand the philosophy and practical significance of Confucius's philosophy in the dance. Confucius's philosophy is an important part of Chinese traditional culture and the spiritual pillar of the Chinese nation. Dance drama, as an art form, can pass on Confucianism to the audience through the dance language and integrate them into their daily lives.

2) We can learn that the philosophy of ancient Chinese philosophers can be passed on through modern performing art forms. In modern times, there are many films and television works and stage works adapted based on ancient philosophers. The actors bring not only a performance to the audience with gorgeous costumes and superb acting skills, but also the spread and promotion of ancient wisdom. Confucius's philosophy helps dancers to grasp the emotion of the role, and understand how to accurately combine emotion with dance movements. It can help dancers to improve their spiritual realm.

1.5 Research scope

1) The study focusing on the form of dance drama.

2) The study focusing on the performance forms that conveyed Confucius's philosophy mainly on stage premiered at Baoli Grand Theater in Changshu City in September 2022.

1.6 Research benefits

1) Expanded knowledge space and improved academic ability. Dissertation research usually involves relevant theories, methods, data, etc., which can provide

researcher with new understanding and ways of thinking, thus promoting the expansion of knowledge space. Through the completion of this research, researcher can also cultivate problem awareness and methodology, and improve academic ability.

2) Improved the efficiency and quality of practical applications. Some dissertation researches with practical value can provide reference and guidance for students and teachers in related fields, thus improving the efficiency and quality of practical applications.

3) Promoted knowledge dissemination and exchange in the academic community. After dissertations publishing, researchers will provide new knowledge and insights for the academic community and society. It will promote development and growth of discipline and make contributions to discipline construction and development.

1.7 Definitions of Terms

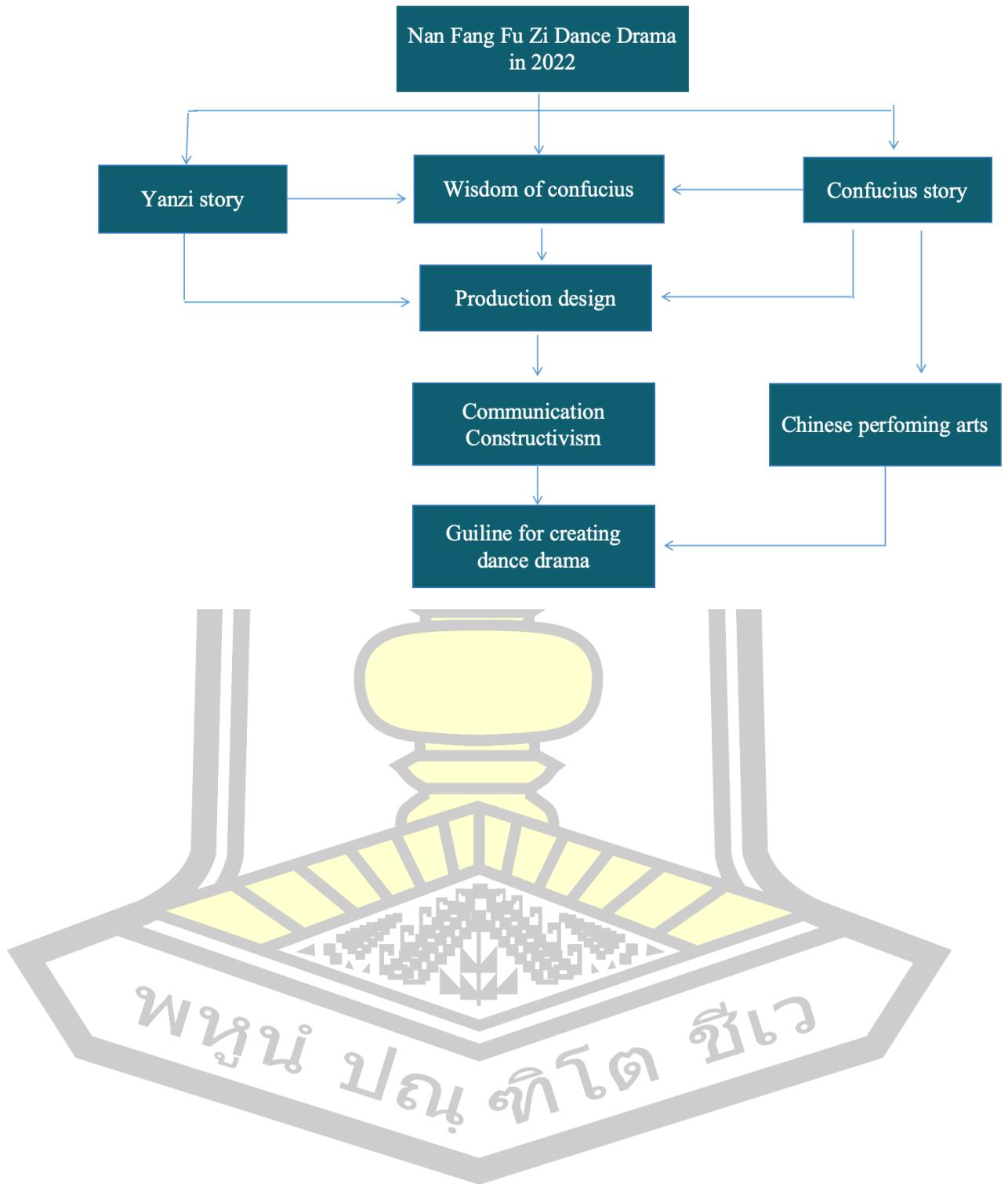
Chinese classical dance in this dissertation refer to the originated dance style and contents is mostly based on folklore, mythology, religion and so on. Chinese classical dance have strong national characteristics and aesthetic characteristics

Nan Fang Fu Zi in this dissertation refer to a dance drama which performed by music department of Changshu Institute of Technology and premiered at Baoli Grand Theater in Changshu City in 2022. The dance drama uses dance, music combined with recitation and other forms of performance to show Yanzi's life.

Confucius in this dissertation refer to a great thinker, educator, politician and founder of Confucian school in ancient China.

Yanzi in this dissertation refer to one of Confucius' sage students who is the only one from south China who traveled to north China to study from Confucius at the age of 22 and made great contributions to spread Confucianism in South China.

1.8 Conceptual Framework



CHAPTER II

Literature Reviews

This dissertation takes “Nan Fang Fu Zi : Guidelines for Creating Chinese Dance Drama that reflect the philosophy of Confucius” as the research Title, determines the problems to be studied, and researches related literature and various fields through the following aspects:

1. A brief autobiography of Confucius and Confucius’s philosophy
2. A brief autobiography of Yanzi and preaching Confucianism in Jiangnan region.
3. Chinese performance to convey philosophical ideas, the relationship between dance and philosophy
4. The creative methods of performing arts
5. Theory Related
6. Research Related

1. A brief autobiography of Confucius and Confucius’s philosophy

Confucius was a famous ancient Chinese litterateur, thinker, educator, politician, social activist, collator of ancient documents, and the founder of Confucianism “The sage of Heaven” was revered by later rulers as the “Sage of Confucius” and ranked first among the “World’s top Ten cultural celebrities” rated by UNESCO. Ralph Waldo Emerson, an American poet and philosopher, believed that “Confucius is the glory of all the nations of the world” .British historian and philosopher Dr. Toynbee said that only Chinese Confucianism and Mahayana Buddhism can save human society in the 21st century. According to the January 2013 Basic Education Forum: Confucius had three thousand disciples, seventy-two virtuous disciples, and once led his disciples to travel around the world. The sayings and philosophy of Confucius and his disciples were recorded and compiled into the “Lun Yu” of Confucius.

The “Lun Yu” of Confucius is a scholar, One of the classic works of the school of Confucianism, mainly in the form of quotations and dialogues, records the

words and deeds of Confucius and his disciples, reflecting Confucius's political views, ethical thoughts, moral concepts and educational principles, etc. The language is concise and concise with profound meaning, and many remarks are still regarded by the world as the most reasonable. Confucius's philosophy and theories have exerted profound influence on later generations.

Li Dajie, Wang Feifei, Wang Jie, Xu Hongfang(2011) explain that Since Confucius founded Confucianism at the end of the Spring and Autumn Period, his theory and thought gradually spread to all vassal states and had a great influence on all countries. Confucius established private schools for the first time in history, disciples studied under Confucius, returned to various places after learning, and Confucius accompanied his disciples to travel around the world to preach, all of which promoted the widespread spread of Confucianism in various countries. Especially in the later years of Confucius, there were a large number of disciples, and many people came from far away to admire his fame.

Confucianism advocated benevolent governance, emphasized the traditional ethical relationship, especially the ethical relationship between people, and was widely accepted by people, especially the scholar-official class. Confucius had three thousand disciples, seventy-two of them sage. These disciples later developed into various schools of Confucianism, and played a huge role in promoting the cross-cultural and trans-regional dissemination of Confucianism. In the middle and later periods of the Warring States period, Mencius and Xunzi, who were regarded as orthodox Confucianists by later generations, enriched Confucianism and taught Confucianism successively. They all traveled extensively, which further expanded the influence of Confucianism.

Su Qi (2022), explain that in "Rites" and "Benevolence" in Confucius Thought In Confucius's ideological system, "Rites" and "benevolence" are the core of it. Confucius's "benevolence theory" and "rites theory" deeply demonstrate the spirit of humanity and the spirit of etiquette, which correspond to the order and system in the modern sense. Humanism is the eternal theme of mankind from beginning to end, no matter in any community.

Society is applicable to all times, and order and institutions are the basis of the development of human society. The rites and benevolence in Confucius thought are

the essence of Chinese ancient social and political thought. Only by accurately grasping the relationship between the two can we inherit and carry forward the traditional Confucian thought and make it provide a strong spiritual power for realizing the great rejuvenation of the Chinese nation. The “benevolence” and “rites” in Confucius’s thought, the former embodies the spirit of humanism, the latter embodies the spirit of ritual. Humanitarianism is the eternal theme of mankind, and order and system are the important basis for the establishment of a civilized society, so contemporary Chinese people should inherit and carry forward Confucius “benevolence” and “courtesy” thought, only by internalizing this thought in the heart, can we be tolerant of others, to suit people, and can we contribute our strength to the great rejuvenation of the Chinese nation.

2. A brief autobiography of Yanzi and preaching Confucianism in Jiangnan region

According to the Changshu City People’s government website records explain that if we trace the origin of Changshu's literary world, the first thing we should mention should be Yan. Yan Yan was born in 506 BC and died in 443 BC. So later generations called him “Yanzi” out of respect for him.

Yan Yan was born in Wu and came to Lu to learn from Confucius. From the fact that Yan Yan was forty-five years younger than Confucius, he was a student of Confucius in his later years. Confucius had three disciples, 72 wise men, and Yan Yan was one of the 72 wise men. Confucius taught students, with moral, political, language, literature and other “professional”. There are ten outstanding students in these “majors”, which are called “ten philosophers” by later generations. Because Yan Yan ranked ninth, it is also called “the ninth among the ten philosophers”. Because Yan Yan was the only southerner among Confucius’s students, he was also called “the North learns China, the South one” and “the South Master”.

Yan Yan went to Confucius to study, mainly to learn “rites”. This is a kind of moral code and hierarchy of the Zhou Dynasty concrete expression of a learning. It was used in a very wide range, and people at that time commented on whether a thing was correct, always divided into “propriety” and “impropriety”. According to records in the Analects of Confucius and the Notes, Yan Yan studied very hard in Confucius’s

class and often asked Confucius for advice when he encountered difficult problems. Confucius also regarded Yan Yan as one of his satisfied disciples and once described to Yan Yan the beauty of his ideal society.

At work, Yan Yan pays more attention to methods, pay attention to efficiency. Good at handling the relationship between up and down. He said: to treat the monarch too lightly will invite insult; Treat your friends too much, and you will be alienated. His classmate Zi Gong commented that he thought carefully before doing a thing, so the action will not go wrong. His teacher Kong Yu commented on him: if you want to learn if you have talent, if you want to ask more questions if you have knowledge, if you want to think more if you have satisfactory results, if you want others to help you, you must be prepared. All these show that Yan Yan is not only outstanding in literature, but also a very political talent and leadership level of the country.

Later, when Yan Yan returned to his hometown, he brought back the developed culture of the north and made great contributions to the prosperity of the southern culture. After his death, Yan Yan was buried at the foot of Yushan Mountain.

Yan Zi's Confucianism

Professor Qi Fukang, a professor of Su Zhou University, mentioned in his "Yanzi Confucianism Theory" that Yanzi Confucianism has its own characteristics: First, it developed into his thought of ruling the country by etiquette on the basis of Confucius's theory of etiquette. Confucius said, "If you don't learn the rites, there are no words". There is no doubt that "ritual" is an important content of Confucius's teaching. Confucius put "Tao with virtue Qi with rites, shame and grace" as the basic guiding ideology of governing the country, requiring people to "do not see, do not hear, do not speak, do not act", do these four things, also achieved "benevolence". The world returns to benevolence, that is, the world is peaceful, the country is peaceful and the people are safe, this is the ideal society of Confucius.

The study of Yanzi as the first "ceremony" of literature is naturally his most important content. Therefore, in his questions to Confucius, the content of "rites" became the main topic of their teachers and students. Second, he promoted Confucianism of "education without class distinctions" to the idea of education for all. Think whether it is "gentleman" or "villain", all should be educated. No matter

what level of people should learn. In the goal of educating students and cultivating students to become talented, Yanzi believes that we should cultivate students' ambition and cultivate them from a young age to govern the country and peace of the people's moral ethics.

The third is to pay more attention to practical talent. At the same time, from the process of spreading Confucius's philosophy, we find that Yanzi is the most important inheritor between Confucius's Confucianism and Mencius's Confucianism. Therefore, in-depth study of Yanzi's Confucianism has certain academic and ideological value for the understanding of primitive Confucianism.

3. Chinese performance to convey philosophical ideas, the relationship between dance and philosophy

Chinese performance to convey philosophical ideas

Li Jinrong, (2019) "Confucius" is a large-scale original dance drama choreographed and performed by China Opera and Dance Theater. This dance drama is a reproduction of the image of Confucius advocating benevolence and virtue

The play is composed of six parts, telling the story of Confucius's life teaching experience. In the Preface, we can see that the actor of Confucius makes a series of body language, such as bowing, making a bow, swinging his sleeves and arching his hands, which symbolizes the etiquette form and benevolence thought that Confucius adheres to. From a series of actions such as "beating", "rushing" and "twisting", it can be seen that Confucius wanted to break the bondage and fight against the evil forces. In a grand and quiet dance, Confucius expressed his thoughts on "benevolence".

The key, according to Confucius, was to love people. Only love, there is benevolence, there is world peace and harmony. Therefore, the author believes that in the choreography and performance of Chinese classical dance, the realization of "unity of body and mind", "beauty of neutralization" and "like an external environment" is a process of artistic creation through the vivid presence of the "flesh" in the environment through mind, qi, emotion and form.

Therefore, no matter what kind of art forms and techniques the author adopts, they can reflect some kind of artistic conception in a certain aspect and degree, which is also a major feature of Chinese classical art.

The relationship between dance and philosophy

The social philosophy of dance art

Guan Guan,(2010).From the perspective of human development, the art of any nation, era, and society is bound to be connected with the philosophy of that nation, era, and society. Philosophy is the self-consciousness of a nation, an era, and a society, and great works of art always show profound philosophical ideas.

Great dance works are not only the product of national character, spirit of The Times, social trend of thought, etc., but also actively participate in the construction of national character, spirit of The Times, and social ideals, and are the representatives of the nation, era, and society in which they are located.

Duncan's "unity of soul, body and thought" is actually an extension of Nietzsche's philosophical thinking consciousness. After breaking away from the old rigid, mechanical and stylized dance forms, Duncan tightly pasted modern thinking with philosophical consciousness and sublimated dance with soul, so as to achieve a new concept of philosophical dancing beyond the body.

The national independence of dance art

Russell said that to understand an age or a nation, one must first understand his philosophy. This is a profound statement, every great civilization has a great philosophy behind it. A nation without philosophy is doomed to no great future. The virtual events created by art must be based on people's subjective needs in social life. The virtual reality constructed by art can have a great impact on the formation and change of people's ideological form. Therefore, the philosophy and art of a period determines the direction of artistic development and aesthetic taste of a period.

Art and philosophy complement each other and become one.

The development of art has promoted the progress of human civilization to a large extent, and the reasoning and speculations of human beings on their living environment are also reflected in artistic creation. It is precisely because of the broad form of art and the leading spirit of philosophy that art and philosophy blend with each other, from each other's roots to each other's details, they are mutually nourishing and growing.

4. The creative methods of performing arts

Zhang Yu(2022).In the process of dance creation, choreographers need to find out the theme among thousands of things in life, lock the target and observe carefully, integrate the dance creation techniques into it, and optimize the dance structure on this basis, pay attention to the choreography of dance movements, and pay attention to the portrayal of dance images. In addition, it is also necessary to consider the ordering of the content between the dance scenes, the setting of costumes, props, lighting, etc. The character is the actor's alter ego, and the actor is the embodiment of the character. Dance is a typical intentional art, which is close to the emotional mode of human beings, and many people will use dance to express their emotions. Therefore, in the creation of dance, the shaping of dance movements also needs to change from perceptual to rational, and guide the audience to understand the emotional implications of dance movements from a rational perspective, so as to enhance people's perception of dance.

Li Shan,(2017).The shaping of the role is the actor's concrete cognition of the real life and the objective reflection of the subjective initiative. Through the analysis and deep understanding of the role system, the role is gradually clear in the actor's mind, and provides a good premise for the actor to incarnate the role. When the actor creates a vivid and credible artistic image on the stage, he should integrate the analysis of the script and the role with the shaping of the role organically.The creation of actors has a certain subjective consciousness and dynamic creation, which requires actors to think about the observation and experience of real life, and unify it with the method of artistic creation.

5. Theory Related

Dance morphology is a subject of descriptive research on the aesthetic form of dance. The main body form of dance is the core of the research, which radiates to dance history, classification, works, material structure and other aspects. In the way of concrete demonstration, the deep analysis of the dance ontology from the bottom up can be divided into two levels: First, the research on the historical and cultural forms of dance, summarizing and concluding the dance forms accumulated over a long period of time, exploring their cultural morphological characteristics and historical

accumulation; The second is the study of dance creation culture form, through the in-depth analysis of the field of dance creation, to explore its aesthetic concept and essential law of dance form creation.

Constructivism theory, the main representatives are J.Piaget, O.Kernberg, Sternberg, R.J. Sternberg, D.Karz, Vogotsky. It advocates learner-centered learning under the guidance of teachers, that is to say, it emphasizes the cognitive subject role of learners while not ignoring the guiding role of teachers, who are the helpers and promoters of meaning construction, rather than the imparts and indoctrinators of knowledge. Students are the subject of information processing, the active constructor of meaning, rather than the passive recipient of external stimuli and the object of indoctrination.

To be an active constructor of meaning, students are required to play the main role in the learning process from the following aspects: to construct the meaning of knowledge by means of exploration and discovery; In the process of constructing meaning, students are required to actively collect and analyze relevant information and materials, and put forward various hypotheses and try to verify them. Try to connect the things reflected in the current learning content with the things you already know, and think seriously about this connection.

“Connection” and “thinking” are the key to meaning construction. If the process of connection and thinking can be combined with the process of negotiation (that is, the process of communication and discussion) in collaborative learning, the efficiency and quality of students’ meaning construction will be higher. There are two kinds of negotiation: “self-negotiation” and “mutual negotiation”. Self-negotiation is to argue with oneself about what is right. Mutual consultation refers to the discussion and debate within the study group.

Communication is a science that studies the law of the occurrence and development of all human communication behaviors and communication processes, as well as the relationship between communication and human and society. It is also a science that studies social information system and its operation law. In short, communication studies is the study of how humans use symbols to communicate social information.

6. Research Related

Hagen Kurtis (2022) *Confucian Education : From Conformity to Cultivating Personal Distinction*. This article explores contrasting interpretations of early Confucian philosophy as they apply to education, focusing primarily on the Analects of Confucius (Lunyu), the Mencius (Mengzi), and the Xunzi . I first describe a common interpretation of the Confucian worldview, according to which an already perfected way is thought to have been established.

This view tends to encourage thinking of education as a process of conveying the True Way and ensuring conformity to the norms that constitute it. I then describe and defend a contrasting Confucian worldview, in which the learner's initiative, critical engagement, creativity, and personal qualities play a significant role. According to this interpretation, the way is, to some degree, indeterminate and evolving, and thus more open to participatory inquiry as well as influence. Illustrious virtue, which Confucian learning aims at developing, is likewise to some degree indeterminate and legitimately personalized.

Although some degree of conformity to established norms is involved, especially in early stages, Confucian education culminates in the cultivation of personal distinction, developing one's own uniqueness.

Schuh Guy (2023) *Is being virtuous good not only for others, but also for the virtuous person herself? Call the "yes" answer to this question "the eudaimonistic thesis."* In this essay, I argue that the most prominent explanation for why Confucius accepts the eudaimonistic thesis should be rejected; this explanation is that he accepts the thesis because he also accepts "naturalistic perfectionism" or that for something to be good for oneself is for it to realize one's nature and that being a virtuous person realizes human nature. In its place, I propose two alternative explanations: the "hedonistic explanation," which justifies the eudaimonistic thesis in terms of pleasure, and the "desirability explanation," which provides a justification rooted in the claims that virtuous people function as normative measures and that they desire that they themselves be virtuous. Finally, I discuss what may have motivated later Confucian philosophers to adopt naturalistic perfectionism.

Lyu Yisheng (2020) The Canadian esthetician Francis Sparshott published an essay in the 1980s titled "Why Philosophy has Ignored Dance." He said: "This situation draws attention to a strange situation in aesthetics. Ancient legends regard dance as one of the most fundamental of the arts, and this tradition was reinforced by evolutionary perspectives at the beginning of the century; This point of view reaffirms the ubiquity of dance in primitive cultures... But the philosophers of art, content only with talking about this point of view, have done nothing about the aesthetics of this art, which itself remains only at the basic stage. The view of general aesthetics was and still is rarely using dance as an example, and there are few isolated articles and monographs on dance aesthetics. Furthermore, although a large amount of early dance literature exists, it is generally little known in academic and literary circles. People wonder why this is happening." He thinks that philosophers of art "do nothing" about dance aesthetics is either hanging on, or staying at the most basic stage.

For this phenomenon, Francis made several explanations, such as gender issues - the legacy of male society and female society, film and video technology has not yet appeared. These explanations, though less academic, have some philosophical relevance: "Another explanation is that dance is physical, and philosophers fear and loathe the physical body. This view may be used to explain why philosophers are seldom athletes, observers, or critics, and why dance and other visible arts, as an art or arts, have more meaning in their physicality than in their spirituality". If the western world still respected the existence of dance art in ancient Greece and Rome, since the Middle Ages, when the supremacy of reason became the academic mainstream in Europe, most philosophers or philosophers of art have taken to the dualism of body and mind, separating the body and soul, treating the spiritual world as the upper soul and the body as the abyss of sin. This can be seen in Hegel's philosophy.

Lyu He (2013) Nietzsche's "mind-body monism" thought, before Nietzsche's body has been replaced by soul, consciousness, and reason, but to Nietzsche, he re-examines the position of the body and regards the creativity of the body as the core. "The drawbacks of rationalism became apparent with the explosion of the contradictions of capitalism, which Nietzsche seized upon. At this opportunity, he began to pay attention to his own authentic and irrational intuitive feelings,

emphasizing human instinct and potential, and must rely on human creation to make the world and life meaningful” .

He declared that “God is dead”, that there is no longer a religion above the body to dominate the creativity of the body, that everyone must begin to re-establish their own value, and that the body subject has since deviated from the norm and has been admired by some people.

Nietzsche’s philosophy of the body is embodied in two aspects: first, the pursuit of “physical and mental monism”, and second, It emphasizes the natural and instinctive expression of the body’s innate desire and emotion. Third, it emphasizes the return to the natural nature of the body and manifests the physical instinct, giving the body creativity. The former is the philosophical foundation of the latter, and the latter is the concrete embodiment of the former. Heidegger once said that Nietzsche emphasized the body as “the untorn, unbroken unity of mind and body”. It can be seen from the side that he aims to affirm the equal status of body and consciousness, and affirm the original natural and active performance of human body. This idea of seeking equality and liberation of body and mind based on the spiritual realm has influenced the philosophy of modern dance, resulting in a dance concept that respects the body and attaches importance to the body’s natural expression of emotions.

Summary

Through the above literature reviews, the researcher can understand the historical background of some Chinese performing arts productions reflecting Confucius’s philosophy, the core of Confucius’s philosophy, relevant research and theories, and the basic steps of creating a dance drama. It provides a strong basis and support for the next research on the creative methods of Nan Fang Fu Zi dance drama.

CHAPTER III

Research Methodology

The researcher will be study on Nan Fang Fu Zi: Guidelines for Creating Chinese Dance Drama That Reflect The Philosophy of Confucius. Information was collected from relevant literature and research papers, and field data was collected by qualitatively examining the following research frameworks and methods.

1. Scope of Research

1.1 Scope of Research Content

1) Study on the history of Chinese performing arts that reflect Confucius's philosophy in 1920-2022.

2) Study the Confucius's philosophy embodied in Nan Fang Fu Zi , a dance drama which premiered in 2022.

1.2 Scope of Area to Study

Music Department of Changshu Institute of Technology at Baoli Grand Theater in Changshu City.

1.3 Scope of Time

July 2022-June 2024

2. Research Methodology

In the study, the researcher used a qualitative research methodology.

2.1 Population and sample groups

Key informant

Lin You, a professor of department of Music at Changshu Institute of Technology. Director and choreographer of Nan fang fu zi dance drama.

Tao Yulin and Huo Jinfang. scriptwriter.

Dazhi, a singer, composer of Nan fang fu zi dance drama.

Wang Jian, a professor of department of Chinese language and literature at Changshu Institute of Technology.

Casual informant

Main actors: Li Guoshun, Yan Shuqin, Xiao Jianjun, Qian Yuhan, Li Wuxiong

General informant

Audience, Students

Sampling groups:

Performers of Music Department of Changshu Institute of Technology in Changshu city, Jiangsu province China.

2.2 Research Tools

The data collected in this study created 4 types of tools including

- 1) Questionnaires
- 2) In-depth interview
- 3) Observation
- 4) Focus group

2.3 Data Collection

1) The researcher studied the relevant literature as follows: Internet Research Database, Research Articles and Documentaries related.

2) The researcher interviewed the chief director and the casts of the drama to learn about their methods and views on the research issue.

3) The researcher make questionnaire with audiences who watched drama to learn about their views.

2.4 Organizing and analyzing data

The researcher used the relevant literature and field data collected to classify, categorize and analyze the data.

Researcher analyze the data using theory and related research principles.

- 1) Check the collected data.
- 2) Get sorted information.
- 3) Summarize and analyze the data.
- 4) Get edited information.

2.5 Research Report

The researcher summarizes the analysis results according to the research objectives, discusses and analyzes the results by Descriptive Analysis.

CHAPTER IV

Research Results

This dissertation is qualitative research, mainly studying about Nan Fang Fu Zi: Guidelines for Creating Chinese Dance Drama That Reflect The Philosophy Of Confucius. This research aims 1) to study the history of Confucius's philosophy in Chinese performing arts (1920-2022), 2) To study and analysis the creation methods of Nan Fang Fu Zi dance drama production in 2022.

This dissertation collected relevant data by documentaries, In-depth interviews, Observation, Questionnaires and Focus group. The researcher summarized this dissertation into the following five points:

- 4.1 History and development of Confucius's philosophy on Chinese performing arts(1920-2022).
- 4.2 The Creation of "Nan Fang Fu Zi" a dance drama production in 2022
- 4.3 Analysis of "Nan Fang Fu Zi" a dance drama production in 2022.
- 4.4 Research Findings
- 4.5 Body of Knowledge

1. History and development of Confucius's philosophy on Chinese performing arts (1920-2022)

1.1 A brief Autobiography of Confucius

Confucius, known as Qiu, was born in 551 B.C. and died in 479 B.C. Confucius lived in the Spring and Autumn Period, which is usually referred to as the first half of the Eastern Zhou Dynasty. The Zhou Dynasty carried out the enfeoffment system, and the descendants of the emperor or the meritorious soldiers served as princes in various places, administered by regions, and assisted the Zhou Emperor. Later, the Eastern Zhou Dynasty became increasingly weak, and various vassal states fought against each other, and wars occurred frequently. The larger vassals would annex the smaller vassals. The state of Lu, where Confucius lived, collapsed in 255 BC.

Confucius's ancestors were originally aristocrats in the State of Song, but after losing the political struggle, their family gradually declined, and finally they had no place to live, so they fled to the state of Lu. "Confucius's father was just an ordinary warrior of low status, but he was tall and burly, and he repeatedly made war achievements. His first wife bore him nine daughters, and his concubine bore him a son with a disabled leg. In order to have a healthy boy, the father married Yan Zhengzai again and went to Ni Mountain, southeast of Qufu, to pray for a boy. In 551 BC, Yan gave birth to a son named Qiu, who later became Confucius"(Wu Bowen,2015).

When Confucius was three years old, his father died. In order to provide Confucius with a good learning environment, his mother Yan Zhengzai led the family move to Qufu. The State of Lu retained relatively complete rites and music civilization of the Zhou Dynasty, and Confucius had a strong interest in it when he was young, and often simulated and practiced various rituals because of his poor family, Confucius needed to work when he was young. Nevertheless, Confucius still loved to learn, and at the age of 15, he set a great ambition to study. When he was later asked why he was so versatile, he replied: "because I was poor when I was young, so I had to learn to do all kinds of skills to live."

When Confucius was 17 years old, his mother also died. In order to make ends meet, Confucius took up a number of low-level government positions. He worked as a petty officer in charge of the warehouse, and as a petty officer in charge of cattle and sheep herding. In his spare time, he likes reading books and keeps his hands on them.

The State of Lu had a deep cultural heritage, bringing together many learned and knowledgeable talents, and Confucius would consult them whenever he had the opportunity. He said, "If three people are walking together, at least one is good enough to be my teacher." Take the initiative to learn from all those who can teach you, there is no fixed teacher.

This broadened his horizons and broadened his knowledge. Tai Temple is the place where the State of Lu worshipped their ancestor Zhou Gong, and the rituals here are the most standardized and pure. When Confucius assisted in sacrificial ceremonies in the Imperial Temple, he asked questions about everything he encountered and showed great respect and prudence.



Figure 1. Confucius statue in Changshu confucius temple in Changshu City, Jiangsu Province.

(Photo by reseacher)

Through his unremitting efforts, Confucius finally mastered the “six arts” of ritual, music, shooting, imperial, writing, and mathematics, and obtained the qualification of “scholar”. Mastering these skills was a prerequisite for becoming an official at that time. Confucius’s eagerness to meditate and familiarity with etiquette won him great fame.

After the age of 30, Confucius began to set up private schools and enrolled students to teach, breaking the monopoly of education by the aristocracy and promoting the spread of culture. His students came from a variety of sources, including the children of the nobility who came here, and many students from humble backgrounds. Confucius became more and more famous, and many people came from far away to study. He adhered to the principle of “educatuion without class distinctions”, it means education is accessible to everyone, regardless of the

conditions of wealth or privilege. He only charged ten bunches of dried meat, which the average person could afford.



Figure 2. Confucius portrait in Changshu confucius temple in Changshu City, Jiangsu Province.

(Photo by researcher)

At the age of 51, Confucius was appointed Zhong Du Zai of Lu (equivalent to the current mayor). The position was not too high, but Confucius worked hard and achieved remarkable results, and after a year in office, the four vassals copied his way of handling government affairs. Confucius was soon promoted to the rank of Da Sikou of the State of Lu, its now equivalent as Minister of Public Security and Minister of supervision, and president of law Court. In charge of judicial and public security work throughout the country. In the trial of cases, he listens to all sides, tries to restore the truth, and tries to be fair. He said, “The best governance is when people live in harmony without litigation.”

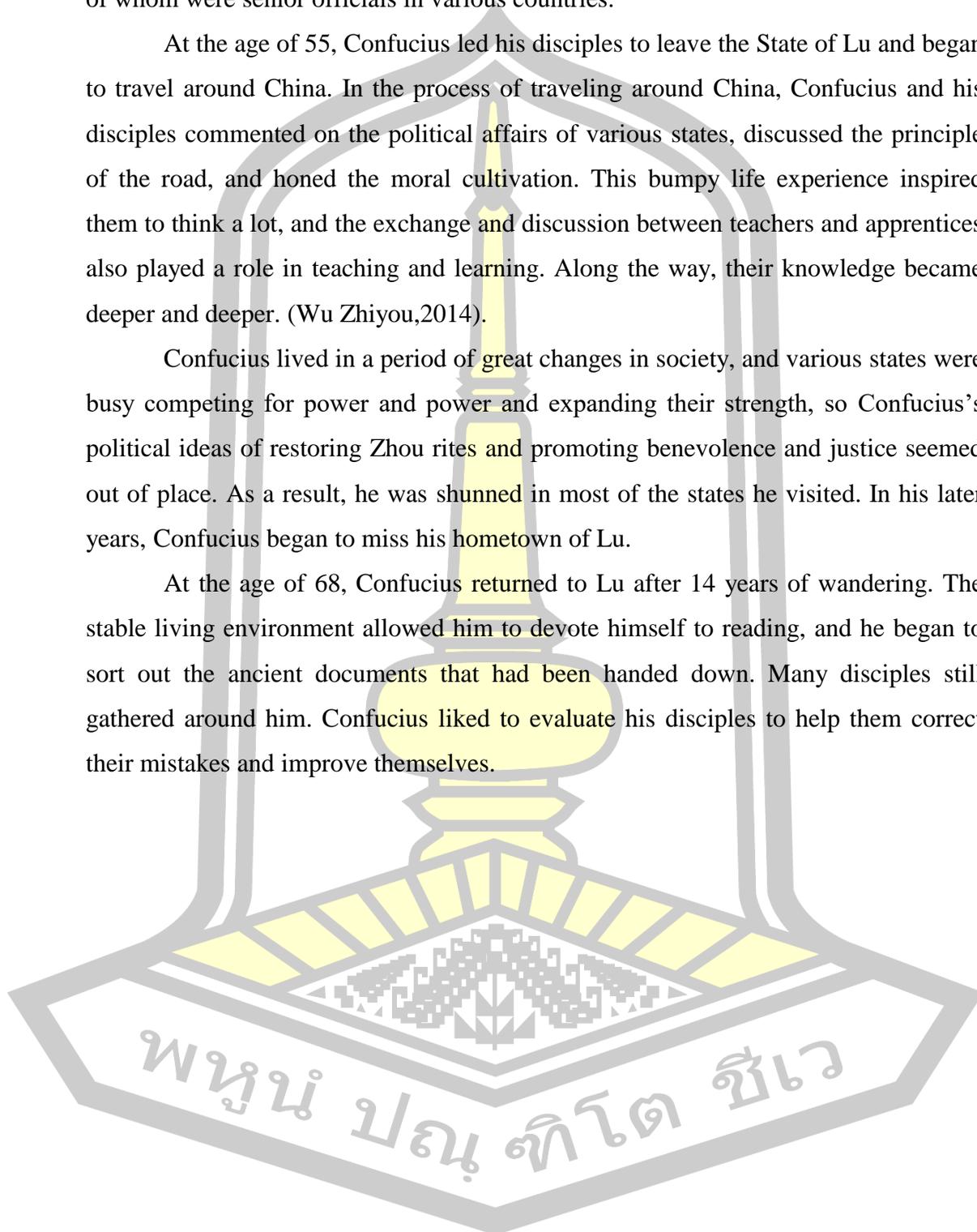
After three years of Confucius became the Da Sikou, increasingly finding it difficult to reconcile with the rulers of Lu and unable to achieve his political ambitions. The lack of political complacency caused Confucius to devote a large part of his energy to education. Confucius broke the monopoly of education and pioneered

private schools. Confucius had as many as 3,000 disciples, including 72 sages, many of whom were senior officials in various countries.

At the age of 55, Confucius led his disciples to leave the State of Lu and began to travel around China. In the process of traveling around China, Confucius and his disciples commented on the political affairs of various states, discussed the principle of the road, and honed the moral cultivation. This bumpy life experience inspired them to think a lot, and the exchange and discussion between teachers and apprentices also played a role in teaching and learning. Along the way, their knowledge became deeper and deeper. (Wu Zhiyou,2014).

Confucius lived in a period of great changes in society, and various states were busy competing for power and power and expanding their strength, so Confucius's political ideas of restoring Zhou rites and promoting benevolence and justice seemed out of place. As a result, he was shunned in most of the states he visited. In his later years, Confucius began to miss his hometown of Lu.

At the age of 68, Confucius returned to Lu after 14 years of wandering. The stable living environment allowed him to devote himself to reading, and he began to sort out the ancient documents that had been handed down. Many disciples still gathered around him. Confucius liked to evaluate his disciples to help them correct their mistakes and improve themselves.



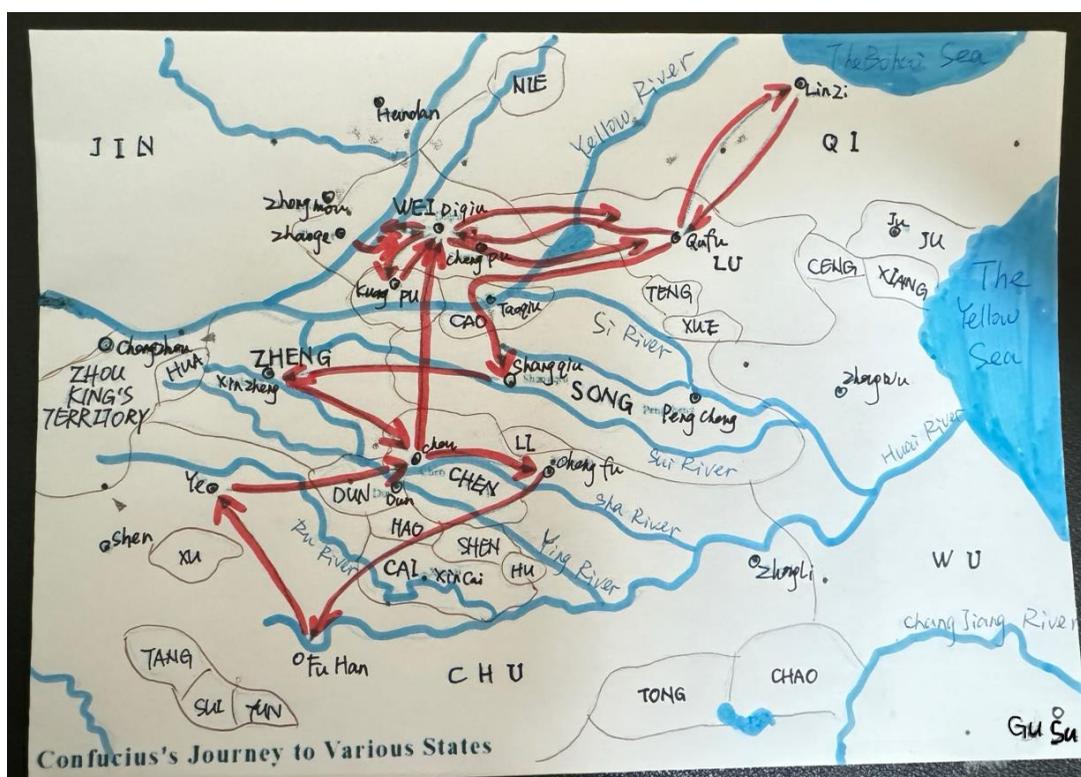


Figure 3. Map of Confucius visited other vassal states. The red arrow represents the route. Black represents names of vassal states and cities.

(Drawing by Researcher)

In his later years, Confucius compiled “Shi Jing”, “Shang Shu”, “Zhou Yi” and other classics, and compiled the Spring and Autumn Annals based on the history books of Lu. These works have become classics in traditional Chinese culture. His educational career also reached its peak at this time, and it is said that there were more than 3,000 disciples, and the talent was unprecedented.

Confucius died in 479 BC at the age of 73, his disciples followed his wishes and buried him in the northern part of the Lu state, near Si Shui. His disciples kept vigil for him for three years, and collected his words and deeds recorded in ordinary times into a book, The “Lun Yu” of Confucius. It embodies the political views, ethical thoughts, moral concepts and educational principles of Confucius and Confucian schools. Most of the works are quotations, but the words are rich. Some sentences and chapters are vivid. Their main characteristics are concise language, simple and easy to

understand, and far-reaching intention, which can show the character image in simple dialogue and action.

Confucius was respected in later generations as a “teacher for generations”, one of the most knowledgeable scholars in society at that time, and the greatest thinker and educator in Chinese history.

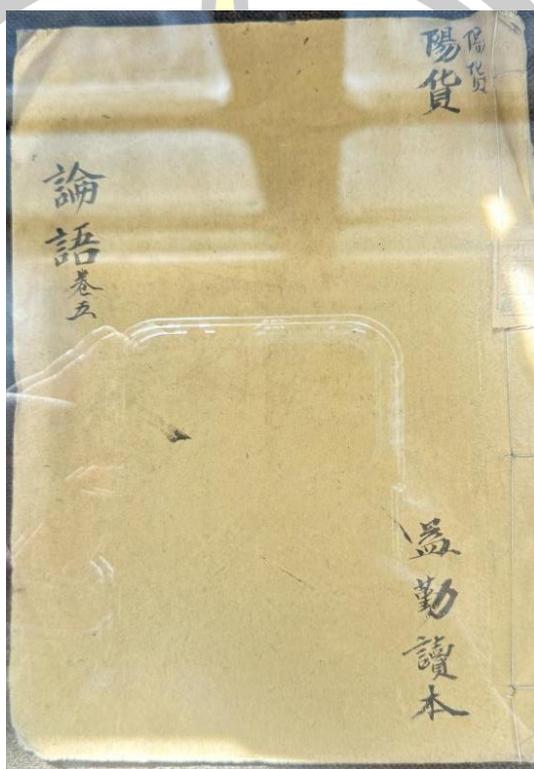


Figure 4. The Lun Yun, Volume Five, in Yanzi memorial hall, Changshu, Jiangsu. Lun Yu are books that record Confucius' conversations with his disciples.

(Photo by researcher)

1.2 The main philosophy of Confucius

“Rites” and “Music” in Confucius' philosophy. They are two core concepts, each with its own unique connotation, but at the same time interdependent and complementary.

“Rites” refer to a set of norms and hierarchies that cover all aspects of social life, including political institutions, daily behavior, and religious rituals. Confucius believes that “Rites” is not only an external norm of behavior, but also an internal moral requirement. People should follow the norms of “Rites”, respect others and

treat others with courtesy, so as to maintain the harmonious order of society. At the political level, Confucius advocated that the monarch should govern the country with “rites” and guide people’s behavior through “rites” to achieve a stable and harmonious state of society and “music” refers to music, dance and other art forms. Confucius believed that music can affect people’s emotions and behavior, and he advocated the use of appropriate music to mold people’s temperament and make people more moral and cultural cultivation. (Hou Jiaoyang,2023).

Confucius believed that “music” can express and pursue the realm of harmony, so that people’s minds get harmony and balance. At the same time, “music” also has the role of harmonizing interpersonal relations, so that people can integrate and understand each other in the beauty of music.

In Confucius’s philosophy, “rites” and “music” are interdependent. On the one hand, “rites” need “music” to harmonize, so that people will not feel too stiff and rigid in the process of following “rites”; On the other hand, “music” also needs “rites” to restrict, so that people will not overindulge and lose control in the process of enjoying “music”. Together, they constitute one of the core contents of Confucius’s ideological system, which is of great significance for maintaining social harmony and stability and improving people's moral realm.

In addition, Confucius also attached great importance to the “rites and music” education. He believes that through “rites and music” education can cultivate people’s moral quality and behavior habits, so that people can better follow the norms of “rites” and enjoy the influence of “music”. Therefore, Confucius advocated “rites and music” education for people from childhood to lay the foundation for their moral character and behavior habits throughout their lives.

Confucius’s philosophy of “moderation”. It emphasizes maintaining a moderate and balanced attitude when dealing with things, not going to extremes, and pursuing moderation and harmony. This thought reflects Confucius’s pursuit of human behavior and the ideal state of society. The “moderation” is an extremely important concept in the category of Confucius’ s philosophy which runs through the whole system of Confucius’s philosophy. “The ‘moderation’ means that one does not go against one’s own heart and ambition, and does things according to one’s own will. The choice of behavior and work is based on nature and conscience, and one follows

one's own heart, rather than living in the eyes of others, and is affected by the gains and losses of the social outside world.” (Li Peifeng, 2022).

The practice of the “moderation” depends on people's moral cultivation and wisdom. Confucius believed that only with noble moral character and profound wisdom can we truly understand and use the “moderation”. Therefore, he emphasized to improve their moral level and wisdom through study and cultivation, in order to better practice the “moderation”.

The doctrine of the “moderation” plays an important role in Chinese traditional culture. It is not only a philosophical thought, but also an attitude towards life and a code of conduct. It plays a positive role in maintaining social stability, promoting interpersonal harmony and promoting personal cultivation. At the same time, the idea of the “moderation” also has important enlightenment significance for the development of modern society, which reminds us that we should consider various factors comprehensively when dealing with problems, and seek the most appropriate solution to achieve social harmony and stability and the all-round development of individuals.

“Benevolence”, the core of Confucius's philosophy. The concept of benevolence is a profound philosophical thought, which emphasizes the mutual relationship and mutual respect between people. In Confucius' s opinion, benevolence is a basic human emotion that includes care, respect and compassion for others. Confucius emphasized that people should first love themselves and pay attention to their inner world and moral cultivation. He advocated introspection, self-respect, self-love, and love for others through self-actualization. Then, Confucius pointed out that honoring parents is the starting point of benevolence, people should respect and care about their parents, do filial piety, filial piety, in order to repay their parents' s upbringing.

People should love others as they love themselves and be attentive to their needs and feelings. Confucius also advocated that people should forgive others for their mistakes, treat others with compassion and kindness, and achieve harmonious coexistence between people.

When dealing with human relationships, Confucius believed that tolerance and tolerance were very important. He advocated that people should accept different

views and cultures and respect others' choices and beliefs in order to achieve multi-cultural coexistence and exchange. People should be ready to help others to solve problems and difficulties. He advocated that people should continue to learn and improve themselves in order to achieve a higher realm and a better state of life.

Confucius regarded "benevolence" as an ethical code and hoped that it would become a code that people should abide by. "Benevolence" is not only reflected in ethics and moral norms, but also in political rule, which has a long history of influence on social rule. Confucius once put forward the political argument of "benevolence for governance". He believed that rulers should have benevolence for governing the country by virtue and governing people by courtesy. Instead of using violent means to suppress and control people. He believed that Kings who ruled with benevolence and virtue were better able to win over the people and rule with stability. Confucius' s wisdom of "benevolent governance and virtuous governance" is also an important inspiration that Confucius left to future generations.

"Benevolence" is love, love of oneself, love of family, love of all people (Li Dajie,2011). Confucius advocated that everyone should have a desire to be benevolence, and he encouraged people to pursue this realm, seeing "benevolence" as a realm that a gentleman needs to work tirelessly to achieve. Confucius's philosophy of benevolence reflects his concern and love for the people. Confucius attaches great importance to the thought of benevolence, which also shows that the thought and theory of benevolence is the core value of the whole Confucius ideological system.

"The Great harmony thought was first put forward by Confucius, and it came from Confucius' deep reflection on the social status of princes competing for power and rites collapsing and music collapsing. Faced with this situation, Confucius actively thought about the countermeasures and put forward an ideal social picture - Datong society"(Liu Xia,2019).

Confucius believed that the great harmony society should be like this: the world is for the public, the selection of talents and abilities, faith and harmony. People not only love their own relatives, but also love the relatives of others ; Not only love their own children, but also love other peoples' children. The elderly can be properly settled and taken care of, the middle-aged can give full play to their talents and

strength and make contributions to society, and the young can get a good education and growth environment.

People in the society have their own duties, men have points, women have home, everyone has their own responsibilities and belonging. At the same time, wealth and resources in society should be fairly distributed and used, and people will not lose the right to survive because of poverty, nor will they be overly greedy and selfish because of wealth.

Confucius's "Great harmony" thought embodies his benevolence and justice thought, which is his yearning and pursuit for the ideal society. Although this kind of great harmony society is difficult to fully realize in reality, Confucius's philosophy has had a profound impact on the social development and progress of later generations, and has become one of the important components of traditional Chinese culture.

The well-off society is another ideal social form proposed by Confucius, which is the basis and premise of realizing the great harmony society. In a well-off society, people's basic living needs are met, living standards reach a higher standard, social harmony and stability, and economic prosperity. Confucius believed that the realization of a well-off society requires the establishment of a stable order, the realization of economic prosperity and fair distribution, so that the people can get the basic guarantee of material life. At the same time, Confucius also stressed the importance of personal cultivation and morality, and believed that only individuals consciously pursue benevolence, justice and morality can realize the ideal of a well-off society.

1.3 The influence of Confucius's philosophy on Chinese cultural society

Confucius was a famous educator and thinker in ancient China. He devoted his life to education and was the founder of Confucianism. "Many of Confucius's words and thoughts had a great impact on the establishment and formation of the thoughts of later generations, and had a profound impact on the development and evolution of Chinese culture and society".(Miao Chunmiao,2016). The philosophy of Confucius emphasizes the core values of benevolence, justice, propriety, wisdom and trust, and is regarded as the moral foundation of Chinese culture and society.

1) The influence of educational thought: Confucius advocated “education without class distinction” and believed that “everyone has the right to receive education and should enjoy equal opportunities to receive education. Education should be available to all who desire education and learning opportunities, and there should be no distinctions between superior and inferior”(Wang Zihan, 2020). Confucius’s disciples came from more than a dozen vassal states and were widely distributed. Among his many disciples, only a few were sons of nobles, while most were ordinary people, which fully shows that Confucius attached great importance to the educational principle of equality for all people in education. No matter whether they were famous families or ordinary citizens, regardless of their moral quality, he believed that all who could be educated were good people. All should have the right to receive education.

At present, China’s modern education is also adhering to the Confucius’s educational thought, and gradually realize the compulsory education from primary school to high school, whether it is the children of migrant children or left-behind children, whether it is the rich second generation or ordinary people, everyone has the equal right to receive education. At the same time, Confucius put forward the educational method of “teaching students according to their aptitude” in the teaching activities, and implemented the corresponding educational method according to the specific situation of students. If we investigate its essence, we can find that it is actually to explore people’s personality and emphasize the development of personality. This coincides with the quality education implemented in China.

Confucius’s music education thought was an important part of his education system. He believed that music education was not only about imparting music skills, but also about cultivating people’s moral character and sentiment through music. Confucius emphasized the educational role of music, he believed that music can stimulate people’s emotions and moral concepts, so that people can enjoy the music at the same time, but also feel the moral connotation. He said: “The cultivation of a person begins with the study of poetry, self-reliance in the study of rites, and completion in the study of music.” It means that the purpose of music education is to make people have perfect moral character and noble sentiment. Confucius also proposed that the highest realm of music is to live in harmony with nature. He

believed that music should be able to express the harmonious relationship between man and nature, so that people can enjoy music at the same time, feel the beauty and mystery of nature.

Confucius's music education thought is in line with the law of human physiology and psychology, so it is an innovation in the history of art development in our country. It is helpful to establish a correct view of contemporary music education. Confucius's spirit of music "benevolence" and his perfection, pay attention to the organic unity of truth, goodness and beauty, cultivate the national spirit, so as to achieve the harmonious unity of individual and society.

2).The influence of social and political: Confucius advocated "benevolent governance" and advocated that the monarch should govern the country with benevolent governance."The ideal social state is one in which punishment is completely abandoned and social harmony can be achieved only by virtue of moral education" (Guo yanpo, 2012).

Confucius stressed that the monarch should think for the people, uphold the heart of love, and seek benefits for the people. This thought has been widely adopted and passed on by later generations of politicians, and has influenced China's political life. For example, the idea of "people-centered" development and the concept of "harmonious society" put forward by the Communist Party of China draws on the idea of "benevolent government" of Confucius.

There is also Confucius's philosophy of "Great harmony", which has been borrowed by many dominators and thinkers with the goal of building a harmonious and stable society, aiming to reduce the burden on the people, improve the people's livelihood, and enhance the moral quality of the people through education and moral guidance. At the same time, Confucius also emphasized the importance of family and society, advocating that family and society should support each other, and that normal relations between people should follow proper etiquette, including respecting elders, honoring parents, and being friendly to others. This concept of etiquette not only plays an important role in the family, but also affects interpersonal relations at all levels of society.

3).The influence of cultural inheritance: Confucius is a cultural inheritor, he collated the "Shi Jing", "Shang Shu", "Spring and Autumn" and other ancient books,

so that these valuable knowledge has been passed down to the present day. These classics are not only historical records, but also treasures of Chinese culture. In Japan, Korea, Vietnam and other places, Confucius's philosophy have also had a profound impact. This influence promoted the exchange and integration between different cultures, and also made Confucius' philosophy an important part of East Asian culture. Confucius advocated "rites and music civilization", and believed that music and dance were important ways to express emotions and cultivate sentiments. This thought also promoted the development of art forms such as music and dance, and also made art an important part of Chinese cultural inheritance.

Chinese modern educator and revolutionist Cai Yuanpei said : "Confucius' learning, article and political career, as bright as the sun and moon, brilliant as the stars, is indeed a teacher for generations". Confucius's philosophy has always been the core value of Chinese society and an important part of traditional culture. It has had a profound impact on the moral ethics, education, politics and other aspects of Chinese society. The continuation and development of Confucius's philosophy is great significance for maintaining social stability and harmony. At the same time, it provides a code of conduct and principles for the Chinese people and promotes the progress and prosperity of Chinese society.

1.4 The influence of Confucius's wisdom on Chinese performing art

Reviews of Confucius's wisdom on Chinese performing art

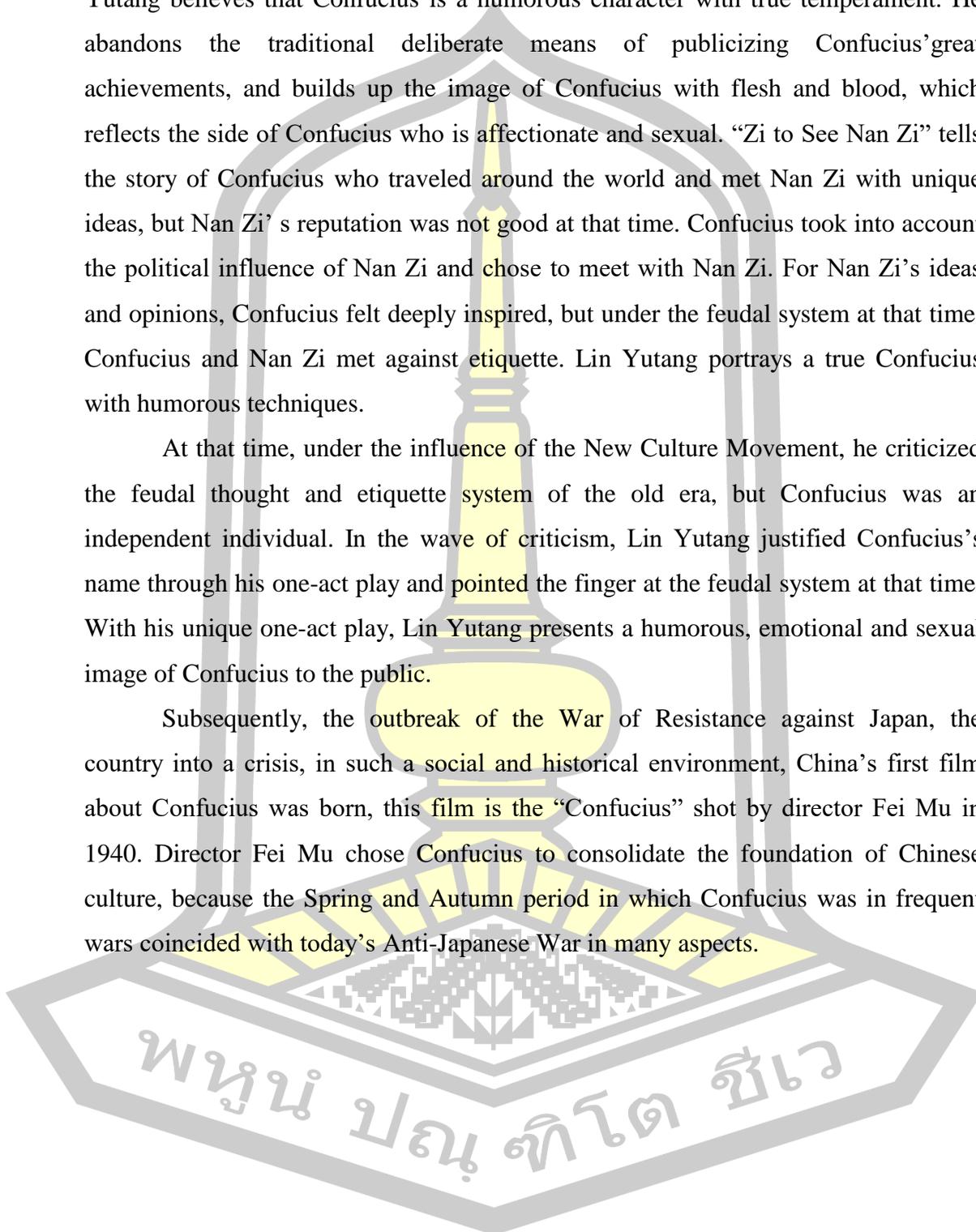
In the long history of Chinese culture for thousands of years, Confucius's philosophy has always occupied an important position with its profound foundation and far-reaching influence. This practical, open and inclusive doctrine not only had a profound influence in the fields of politics and education in ancient times, but also still plays an important role in contemporary society, especially in performing arts. These works, in the form of film and television works, stage plays, Peking Opera and so on, depict the life story of Confucius and the Confucius's philosophy embodied in it, making the image of Confucius more three-dimensional and vivid Among them, Lin Yutang's stage play "Zi to Nan Zi", published in 1928, depicts the image of Confucius from the perspective of life.

Confucius in his works is not only a thinker, but also an ordinary person with humorous cells, which narrates the distance between Confucius and the common

people and makes the world understand the image of Confucius more intuitively. Lin Yutang believes that Confucius is a humorous character with true temperament. He abandons the traditional deliberate means of publicizing Confucius' great achievements, and builds up the image of Confucius with flesh and blood, which reflects the side of Confucius who is affectionate and sexual. "Zi to See Nan Zi" tells the story of Confucius who traveled around the world and met Nan Zi with unique ideas, but Nan Zi's reputation was not good at that time. Confucius took into account the political influence of Nan Zi and chose to meet with Nan Zi. For Nan Zi's ideas and opinions, Confucius felt deeply inspired, but under the feudal system at that time, Confucius and Nan Zi met against etiquette. Lin Yutang portrays a true Confucius with humorous techniques.

At that time, under the influence of the New Culture Movement, he criticized the feudal thought and etiquette system of the old era, but Confucius was an independent individual. In the wave of criticism, Lin Yutang justified Confucius's name through his one-act play and pointed the finger at the feudal system at that time. With his unique one-act play, Lin Yutang presents a humorous, emotional and sexual image of Confucius to the public.

Subsequently, the outbreak of the War of Resistance against Japan, the country into a crisis, in such a social and historical environment, China's first film about Confucius was born, this film is the "Confucius" shot by director Fei Mu in 1940. Director Fei Mu chose Confucius to consolidate the foundation of Chinese culture, because the Spring and Autumn period in which Confucius was in frequent wars coincided with today's Anti-Japanese War in many aspects.



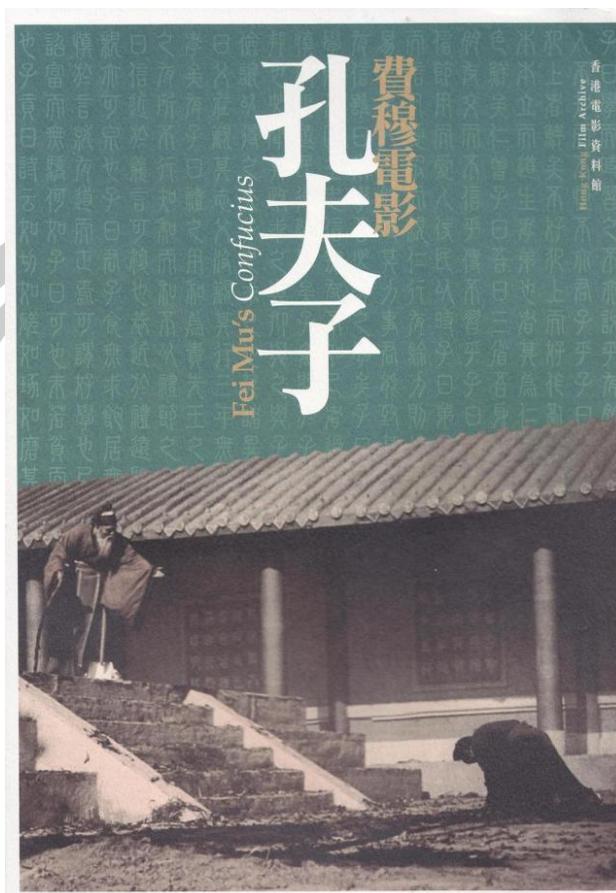


Figure 5. Film poster of Fei Mu's Confucius.
(Movie.douban.com)

The film shows that Confucius attracts a wide range of disciples, advocates loyalty, filial piety, benevolence, propriety, integrity and shame as the foundation of the body, and practices self-cultivation, family harmony, governance, and world peace as the principles to awaken the national consciousness of the people at the head of the national crisis, and awakens people's patriotic consciousness through the positive attitude of Confucius, who feels the chaos in the world and perseveres to express his political views, hoping that he can save the world by doing his part.

By driving in the opposite direction of The Times and mainstream values, the film deeply reveals the current social unrest and the national consciousness and patriotic feelings that people need.

In 1991, the TV drama “Confucius” directed by Zhang Xinjian and starring Wang Huichun was the first film and television work that tried to narrate the story of Confucius from his childhood.

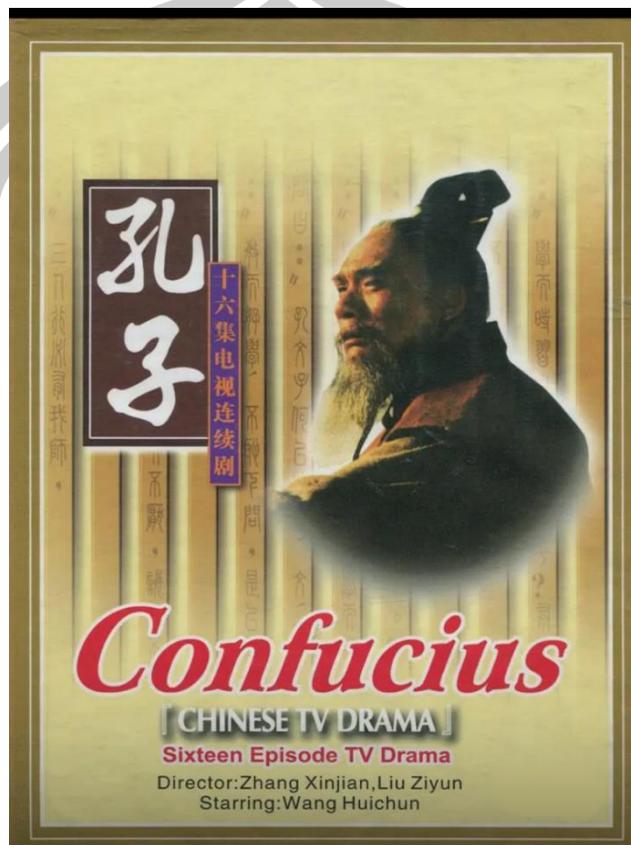


Figure 6. TV drama poster Confucius 1991.
(douban.com)

It depicted Confucius’s studiousness, preaching and teaching on the premise of a complete narration of Confucius’s life, and vividly demonstrated the image of Confucius as a scholar. The broadcast time of this drama is in the economic globalization of China, showing a vigorous development trend, during this period, China’s film and television industry focuses on promoting excellent traditional culture and spreading positive energy of film and television production. Confucius’ ideology and culture are more in line with the Party and the government’s guidance to traditional culture, coupled with the increasingly mature film and television production technology, the TV series “Confucius” has been sought after by the

audience after its broadcast. It also scored 9.3 on Douban.com (China's most authoritative film and television rating website).

After entering the 21st century, China has entered a more diversified development track. At the same time, compared with the rapid economic development in the 1980s and 1990s, when people just began to get in touch with fresh foreign cultures, there have been a lot of high-quality films and TV dramas in the new century with the surge in the number of Chinese films and TV dramas.

In 2009, a cartoon "Confucius" entered the audience's vision, with hundreds of episodes, an investment of nearly 50 million yuan, and the use of a strong behind-the-scenes creative team. Chinese master Ji Xianlin was the general consultant of the cartoon and wrote the title himself, the famous host Liu Chunyan was the dubbing director of the cartoon, and the famous musician Kong Xiangdong, a descendant of Confucius, composed the music for the cartoon. This cartoon is more about the influence of Confucius and the historical stories related to Confucius, Ideas are divided into chunks for educational purposes, and loved by children.

A more widely known film, Confucius, directed by Hu Mei, great cast with starring Chow Yun-fat, Zhou Xun, Chen Jianbin and so on, was released in 2010. The film tells the story of Confucius from the age of 50 to 70, showing his life of inspiring reform and advocating benevolence. Coupled with the grand narrative and special effects rendering of the war scene, the whole film is watchable. In terms of language, it also pays more attention to adding some famous sayings of Confucius, and turns Confucius's philosophy into scenes, which can be described as a successful Chinese mainstream commercial blockbuster. The film was also shown in Japan, South Korea, the United States, Russia and other countries, and played a great role in spreading Confucius's philosophy.

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Figure 7. Hu Mei
(douban.com)



Figure 8. Posters of Hu Mei's Confucius in Japan, South Korean and Russia.
(douban.com)

In addition to movies and TV dramas, there are also many stories about Confucius in Beijing Opera, the more famous one is ZhengKaofu. Jointly produced and produced by the Beijing Opera Theater and the National Center for the Performing Arts, the opera follows the story of the seventh ancestor of Confucius, Zhengkaofu, who portrays him as an official who is close to the people and loyal to the country. In the opera, ZhengKaofu stepped onto the stage from the depths of history, and started the story through the two main lines of building embankments and Kaoding.

The core idea of this Peking Opera is “official high must not forget the root, the root is rooted in the people’s hearts”, with the full development of the plot has been sublimated. There is also “Confucius on a Spring Tour” which depicts Confucius leading his disciples on a swim in nature to talk about Confucianism. In this play, Confucius is portrayed as a character with profound knowledge, deep thinking and high moral sentiments.

In addition, there are other plays in Beijing Opera featuring Confucius, such as The Master of All Ages, The Analects of Confucius, and Asking Heaven. In these plays, Confucius is portrayed as a figure of wisdom, courage and kindness, and his personality charm and ideas are vividly displayed on the stage. In general, the image of Confucius in Beijing Opera is a highly idealized and sanctified figure whose wisdom and moral values are widely praised and revered.

The most famous stage dance drama is probably the Chinese Song and Dance Theater’s production of “Confucius” in 2013. This is an original national dance drama directed by Kong Desin, the 77th descendant of Confucius. The selection is a life course of Confucius traveling around the other states in China. The stage atmosphere of Confucius is calm, the cast is strong, the lighting is simple and beautiful, and it is a rare masterpiece.

In 2022, the Nan Fang Fu Zi dance drama, this is the first dance drama to depict Confucius’ student Yanzi, premiered successfully at Poly Theater in Changshu City, interpreting Yanzi’s life experience of learning Confucius in the north and preaching Confucius’s philosophy in Jiangnan district. Yanzi is one of the “Ten wise men of Confucius”, the only disciple of Confucius in the south. In order to seek knowledge and truth, he left his home to study Confucius. In his later years, he

returned to his hometown and preached Jiangnan area. As the cultural ancestor of the spread of Confucianism in the south of the Changjiang River, Yanzi was honored as the “master of the South”(Nan fang fu zi) by his descendants. It has an important influent on the formation of Chinese cultural pattern. The “Nan Fang Fu Zi”dance drama integrates the stage with the local characteristic culture, integrates the digital technology with the stage art innovatively, and displays the value pursuit and responsibility of an ancient intellectual, presenting the beauty of traditional Chinese culture and highlighting the beauty of Jiangnan area.



Figure 9. Billboard of a dance drama Nan Fang Fu Zi in version 2022.

(Photo by researcher)

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Table 1. Chinese performing art works that embody Confucius' s philosophy in different periods and types.

Chinese performing art works that embodies the philosophy of Confucius			
Time	Name	Type	Evaluation
1928	Zi Jian Nan Zi	Stage play	The earliest play about confucius.
1940	Confucius Director Fei Mu	Film	The erliest film about confucius.
1991	Confucius	TV dramas	The highest rated TV dramas about confucius.
2009	Confucius	Cartoon	Strong team behind the scenes.
2010	Confucius Director Hu Mei	Film	The most famous film about Confucius.
2013	Confucius	Dance Drma	The most famous stage dance drama about confucius.
2015	Zheng Kao Fu	Peking Opera	The famous Peking Opera about confucius.
2022	Nan Fang Fu Zi	Dance Drama	The first dance drama about Yanzi who is a student of Confucius.

After collecting the documents, the researcher summarized the influence of Confucius's philosophy on Chinese performing arts is profound. As the representative figure of Confucianism, Confucius's philosophy emphasize the values of benevolence, justice, propriety, wisdom, and trust, which have shaped the core of traditional Chinese culture to a large extent. In the performing arts, this influence manifests itself in a number of ways:

Firstly, Confucius's philosophy emphasize the morality of the content: Confucius's philosophy has influenced the moral values in Chinese performing arts works, emphasizing the responsibility and obligation of individuals in society, and advocating "self-cultivation, family harmony, governance and world peace". As a result, Chinese performing arts, whether drama, dance or music, are often loaded with deep moral messages. These works not only provide entertainment, but also conveyed Confucian values and educated the audience on how to be a moral person,

Secondly, Confucius's philosophy focus on forms and rites: Confucius attached great importance to rites, which is also reflected in the Chinese performing arts. Chinese performing art works, such as Peking Opera and Kunqu Opera, have strict performance norms and rites requirements. The manner, dress and makeup of the actors on the stage all reflect the respect for rites in Confucian culture.

Thirdly, The pursuit of harmony and balance: Confucius's philosophy provides a philosophical background for the characterization of characters in performing art works, emphasizing the balance between human emotion and reason, and the harmonious unity of human and nature. In the performing arts, this pursuit is reflected in many aspects such as stage design, lighting and sound effects, costumes and props. Confucius thought also attaches importance to the harmonious unity of family, society and country, which has greatly influenced the plot setting and story development of movies and TV dramas. Through carefully designed performances, artists try to convey the harmonious relationship between man and nature, between man and man, and between man and society.

Finally, Attach importance to the cultivation of actors: Confucius emphasizes the cultivation and morality of individuals, which is equally important for performing artists. In Chinese performing arts community, actors need not only outstanding artistic talent, but also noble moral character and self-cultivation. This requirement

makes Chinese performing artists pay more attention to their inner cultivation in order to better shape roles and convey emotions. On the one hand, they are thoughtful and calm in the face of complex situations. On the other hand, when they treat family, friendship and love, they can show deep feelings and selfless dedication.

To sum up, the influence of Confucius's philosophy on Chinese performing arts is multifaceted, from content to form, from actors to audiences, all reflect the profound imprint of Confucian culture. This influence makes Chinese performing arts not only have unique artistic charm, but also carry profound cultural connotation.

However, the influence of Confucius's philosophy on performing arts is not entirely positive. In some works, the excessive emphasis on traditional moral norms and values may limit the innovation of plots and the diversity of characters. At the same time, the overly rigid moral judgment in some works may also cause disputes and questions from the audience.

All in all, in today's building of a well-off society in an all-round way, people's spiritual needs are also advancing with the times, and Confucius and his philosophy are once again active in the public vision. It not only provides rich themes and materials for performing art works, but also provides philosophical background and guiding principles for character shaping and plot development. As for the artistic expression of the image of Confucius in the dance drama, film and television works, different opinions are expressed, but neither the embodiment of historical facts nor the artistic depiction form can deny that the image of Confucius has been deeply rooted in the peoples' hearts.

The influence of Confucius's philosophy on the performing art works is profound and complex, reproduced in an artistic way, it can be seen that the spiritual baptism and concept impact of Confucius's philosophy on the contemporary people is still continuing. However, it is also necessary to be wary of the limitations that may come from overemphasizing traditional concepts. In the future development, how to innovate and develop on the basis of inheriting traditional culture will be a problem that needs in-depth consideration in the creation of performing arts. While appreciating and appreciating the artistic image, we should abandon the traditional feudal thought, highlight the contemporary value of Confucius' s philosophy, and make contributions to the cultural development of China.

2. The Creation methods of “Nan Fang Fu Zi” a dance drama production in 2022

2.1 Creation concepts

The creation background of the dance drama “Nan Fang Fu Zi” is deeply rooted in the traditional culture and history of China. Yanzi is a disciple of Confucius and a representative figure of Confucius wisdom in the southern region. As the founder of Confucian school, Confucius’s philosophy, education and philosophy of life have exerted a profound influence on later generations. In modern society, people begin to re-examine and explore the value of traditional culture, in which Confucius and his thought play an important role, the story about Confucius’s philosophy has been given a new era significance.

The creation of the dance drama “Nan Fang Fu Zi” came into being under such a background, hoping to reproduce the life story of Confucius’s student Yanzi and promote its spiritual connotation through the form of performance art, so that more people can understand and feel the greatness of Confucius and the profound connotation of his wisdom. The dance drama “Nan Fang Fu Zi” came into being under such a background, aiming to let more people understand and feel the greatness of Confucius’s philosophy the form of performing arts.

The researcher had the honor to interview the director of the “Nan Fang Fu Zi” and the actor of Confucius, Professor Lin You, who came to Changshu Institute of Technology 23 years ago to teach, his hometown is from Shandong, only more than 100 kilometers away from the hometown of Confucius, in Shandong he had heard of a student from the south to study, did not expect that the dance drama he directs now is to describe the story of this student Yanzi. This is also the fate of the underworld. The director cooperated with the Changshu Confucius Temple about the Confucius sacrifice ceremony before, and had a certain understanding of Yanzi culture, and also knew that the current publicity Yanzi culture needs to be improved.



Figure 10. professor Lin You(left)from department of music of Changshu Institute of Technology.

(Photo by Bai Yunge)

When researcher have a question about the reason of created the “Nan Fang Fu Zi”dance drama, professor Lin You mentioned that :

“The rapid development of contemporary society, the prevalence of the Internet

and new media time, people addicted to mobile phones, computers and other technological products, ideological degradation, and even some contemporary students do not understand the culture of Confucius. Chinese culture is extensive

and profound, and Confucius’s culture has a profound influence on Chinese culture. Through the creation of this dance drama, Confucius culture can be passed on as an art form, so that more people can understand and carry forward this important cultural tradition. Through the form of dance drama, these values can be presented to the audience in a more intuitive

and vivid way, and play a role in moral education and social value guidance. Let the audience appreciate the art at the same time, deeply understand and feel the spiritual connotation of Confucian culture.” (Lin You, Interviews)

In order to carry out artistic reconstruction of history on the basis of respecting historical facts, the creation team searched for a large number of historical materials about Yanzi culture through various ways, explored the relics of the sages again and again in the classics, and realized the artistic construction of the image of this historical figure in the statements and records of a few words. After communicating with the two scriptwriters Tao Yulin and Huo Jinfang, By deeply studying Yanzi’s life story and combining modern aesthetic and stage expression methods, the whole frame and plot development of the dance drama are conceived.

After communicating with Mr. Dazhi, a freelance musician, they decided to flexibly interpret the heavy spiritual connotation of “Nan Fang Fu Zi” with different styles of artistic tunes from ancient and modern China and abroad, integrating traditional folk instruments such as guqin, erhu, chime bells, Xiao and Xun with many elements such as western instruments, cello and symphony.

In addition, the design of dance drama in the aspects of dance choreography and stage art also fully considers the elements and characteristics of traditional Chinese culture, in order to show the unique charm of Yanzi and Confucius wisdom.

After brainstorming, the director decided to use the art form of “music,poetry and dance” to tell Yanzi’s story. Changshu is the first time to use this art form to express the theme of Yanzi drama, opening an unprecedented precedent. In order to excavate and inherit the essence of the excellent traditional Chinese culture, they depict the excellence of the Chinese nation with beautiful music and dance art, and polish the golden name card of regional culture “Yanzi”.

2.2 Creation methods and steps

The script creation of the dance drama “Nan Fang Fu Zi” is mainly derived from the description and elaboration of the life stories of Yanzi and Confucius in ancient books such as “Li Yun” and “Lun Yu”, while combining the artistic conception and planning of the modern creation team.

The researchers learned from interviews with directors that at the beginning of the production's creation, the script writing team deeply studied the life, thought and educational concept of Yanzi and Confucius, trying to dig out the story plot that can show the great image and spiritual connotation of Confucius. They carefully selected the key events such as Yanzi going to the north to study from Confucius, learning Confucius's philosophy in Xingtang, becoming an official in Wucheng, and returning hometown to spread Confucius's philosophy as the core contents of the dance drama.

On this basis, the creation team began to conceive the overall framework and plot development of the dance drama. They skillfully combined Yanzi's story with modern aesthetic and stage performance means, and vividly presented the image of Yanzi in front of the audience through various artistic forms such as dance, music and dance beauty.

At the same time, the creation team also focused on integrating Confucius's philosophy and spiritual connotations into the script. The core values of Confucius such as "benevolence", "music education" and "Great harmony" are passed on to the audience, so that the audience can feel the charm and value of traditional culture while enjoying the dance drama.

In the process of writing the script, the creation team also continuously exchanged and discussed with experts and scholars to ensure the accuracy and depth of the script. They fully absorbed the opinions and suggestions of all sides, revised and improved the script for many times, and finally formed the prototype of the script creation of the dance drama "Nan Fang Fu Zi".

(A) Collecting historical data and determine the characters

The Nan Fang Fu Zi dance drama is created with "Yan zi" as the main character. The plot and characters of the dance drama should be distilled from the specific historical facts. Through interview with the director and historical information, the researcher learned that in 485 BC, 22 year old Yanzi who had just got married, said goodbye to his parents, wife and children, and crossed the Changjiang River north to embark on the road of study.

After traveling to Qufu, the capital of Lu state, Yanzi heard that Confucius had left Lu state for 13 years and went to Wei state. He continued to travel day and

night, and finally met Confucius in Wei state. At that time, Confucius was 67 years old, and the ages between them was more than 40 years. He was students of Confucius in his later years, and he was the only southerners among Confucius's 3,000 disciples. Although the teacher was late, Yanzi was able to learn and achieve success. In the following 10 years, Yanzi has been recognized by Confucius for his diligent study, good thinking and probing spirit, his ideological consciousness of daring to practice, and his governing philosophy of valuing talent and fundamentals over the end, and has become one of Confucius's proud students. Confucius once praised him: "I have this student Yan Yan, my wisdoms can be spread to the south."

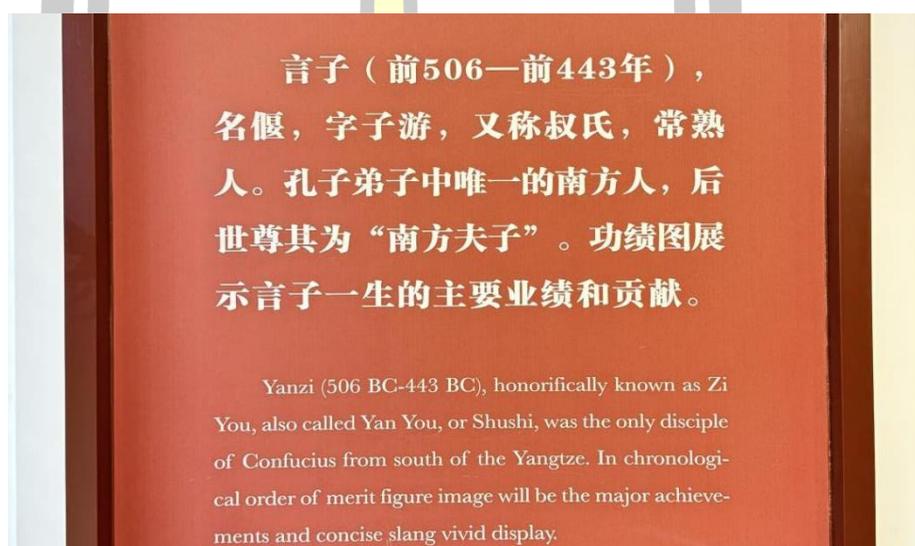


Figure 11. Introduction of Yanzi in Changshu Confucius Temple, Changshu city, Jiangsu Province.

(Photo by researcher)

The creation team focus on paying tribute to Yanzi and Confucius's philosophy the new interpretation of historical background. He inherited Confucius's rites study, Yanzi insists on governing the country with rites, longing for great harmony, well-off society, attaching importance to rites and music, respecting talents, focusing on hard work, and striving to create a harmonious society. This is the spiritual heritage of later generations respect him as "Nan Fang Fu Zi". So it is confirmed that Yanzi is a scholar image who is diligent in learning and inquiring, good at thinking and persevering in pursuit of truth.



Figure 12. Years of war made Yanzi decided to go to the north to study.

(Photo from Lin You)

Through collecting history of Yanzi, the choreographer determines the specific character of the character image. In order to highlight the character image, the construction of contrast and foil has become an important means. The method of character comparison in this drama is to contrast the war of the Spring and Autumn period with Confucius's philosophy, and to contrast the "people" with Yanzi. The contrast between characters is conducive to fully showing the contradictions between characters, highlighting the images of Yanzi and Confucius, so as to strengthen the artistic effect and emotion of the dance drama.

(B) Dance creation

The dance drama "Nan Fang Fu Zi" shows the situation of Yanzi in the troubled times through the integration of scenes and the picturesque image realm, and metaphors the face of an era. From the different angles of macro historical background to micro plot fragments, the image of "Yanzi" is vivid.

In the choreography of the dance drama, the choreographers are ingenious in combining the wisdom of Confucius with the study experience of Yanzi and the process of spreading Confucius' s wisdom.

In the dance creation, the dance drama “Nan Fang Fu Zi” draws on and integrates a variety of dance elements. On the one hand, it absorbs the essence of traditional dance, such as classical dance, through the use of these dance elements, so that the whole dance drama presents a strong classical charm and. On the other hand, the dance drama is also bold and innovative, integrating some modern dance elements into it, making the dance more contemporary and modern aesthetic.

In the choreography, the dance drama “Nan Fang Fu Zi” cleverly combines Yanzi’s life story with the dance, and vividly reproduces Yanzi’s life through the presentation of different dance passages. At the same time, the dance drama also highlights the themes and emotions in the dance works through contrasting techniques, such as rhythm changes such as speed, strength, and height, as well as the contrast of different dance styles.

The design of dance movements also incorporates elements of Jiangnan culture. The dancers showed the graceful beauty of women in Jiangnan water towns through their light and soft dancing. At the same time, the dance also integrates the folk dance elements of the Jiangnan area, such as fan dance, water sleeve dance, etc., making the dance more regional characteristics. This arrangement not only makes the dance more enjoyable, but also allows the audience to feel the unique charm of Jiangnan culture more directly.

In the combination of dance and music, the dance drama “Nan Fang Fu Zi” has also done quite well. Through the use of rhythm, melody, harmony and other musical techniques, the dance drama perfectly integrates dance and music, making the whole dance drama present a harmonious and unified sense of rhythm. The rhythm and rhythm of the dance complement the style of Jiangnan music. Jiangnan music is usually melodious and delicate, and the dance in the dance drama “Nan Fang Fu Zi” fully absorbs this musical style, echoing the unique charm of Jiangnan music through the rhythm and rhythm of the dance. This close combination of music and dance not only enhances the visual effect of the dance, but also better conveys the harmonious concept of Confucian culture.

(C) Music creation

Dance drama music is an indispensable part of dance drama. As the background of dance drama, it plays a role in shaping characters, expressing the inner world of characters and promoting the development of the story of dance drama.

The musical inspiration of “Nan Fang Fu Zi” dance drama comes from the tradition music of Jiangnan area(South of the Changjiang River) and the life and thought of Yanzi. This music combines traditional Musical Instruments of the Jiangnan area, such as erhu, pipa, bamboo flute , xiao, guqin and so on. The timbre and performance of these instruments add a lot to the music of the dance drama. At the same time, the creators are also good at combining traditional Musical Instruments with modern musical elements to create music works with both traditional charm and modern sense. Through melodious melody, delicate timbres and unique rhythm, it shows the soft beauty, quiet and smart of the water towns in the Jiangnan area. This musical style fits in with the theme and background of the dance drama.

Secondly, the music creation was inspired by Yanzi’s life story. Through different melodies, rhythms and timbres, the music in the dance drama expresses the mental course and emotional changes in different stages, such as studying, preaching and carrying forward Confucian culture. This close combination of music and plot enables the audience to have a deeper understanding of Yanzi’s life story and spiritual pursuit. The integration of these inspirations makes the music of the dance drama not only have regional characteristics, but also can deeply express the theme and ideological connotation of the dance drama.





Figure 13. Chinese traditional instruments.
(Google.com)

The background music of the introduction part of the drama is the traditional Chinese musical instrument ensemble. The guzheng is played to render emotions and decorate melody, and can vividly express the natural scenery such as wind, water and clouds. Then there is Xiao, whose timbre gives a quiet, elegant feeling. The music here depicts a quiet and idyllic scene. Then came the lightning, the thunder, and the spectacle of war. The sound of horses' hooves, drums and weapons creates a tense, intense, tragic or heavy atmosphere. The music here is based on the symphony, and shows the grand, tragic and tense sense of the war scene through different instruments combinations such as strings, wind and percussion.

พหุมนุ ปณุ ทิโต ชีเว

向北方
To The North

Composer: Da Zhi
Singer: Da Zhi
Lyrics: Tao Yulin, Huo Jinfang

Made by He Xiao

1. 向北方 孔门求学 向北方 啊~
向北方 今日启程 向北方 啊~
告别妻子儿女 告别父老乡亲
此去一别千里远 何日学成再逢君

Lyrics and translations

《向北方》	《To the north》
向北方，孔门求学，向北方。	To the north, Confucius to study, to the north.
向北方，今日启程，向北方。	To the north. Depart today. To the north.
告别妻子儿女，	Farewell to wife and children,
告别父老乡亲；	Say goodbye to the folks;
此去一别千里远，	A thousand miles away from here,
何日学成再逢君？	When will I meet you again?
向北方，千里迢迢，向北方。	To the North, thousands of miles, to the north.
向北方，风雨兼程，向北方。	To the North, wind and rain, to the north.
何惧路途远，	Don't be afraid of the long road,
书卷万里香；	Books and knowledges;
日月星辰伴我行，	The sun, moon and stars accompany me,
风霜雨雪不可挡。	Wind, frost, rain and snow are unstoppable.
向北方，向北方，	To the north, to the north,
孔门求学，心中升起一片光。	Confucius study, A light rises in my heart.

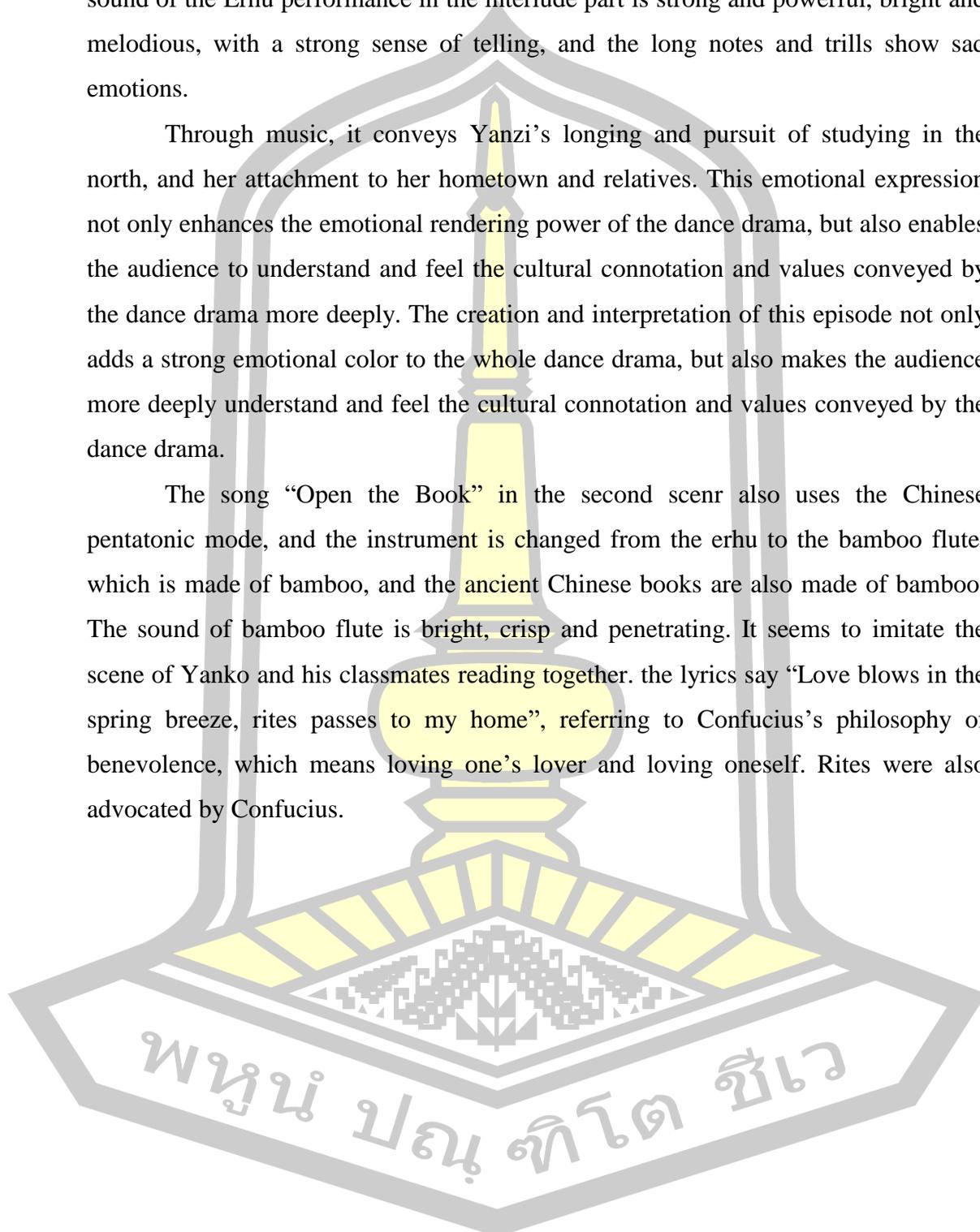
Figure 14. Music score and lyrics of "To the north"
(Photo by Researcher)

The first scene of the song "To the North", this song in the form of the use of classical Chinese pentatonic mode, uses do, re, mi, sol, la five notes to write a song. In the orchestration, piano, erhu and strings are used. The combination of Erhu, piano and strings with national characteristics is one of the characteristics of this piece. The

sound of the piano accompaniment in the first part is pure and pleasant, while the sound of the Erhu performance in the interlude part is strong and powerful, bright and melodious, with a strong sense of telling, and the long notes and trills show sad emotions.

Through music, it conveys Yanzi's longing and pursuit of studying in the north, and her attachment to her hometown and relatives. This emotional expression not only enhances the emotional rendering power of the dance drama, but also enables the audience to understand and feel the cultural connotation and values conveyed by the dance drama more deeply. The creation and interpretation of this episode not only adds a strong emotional color to the whole dance drama, but also makes the audience more deeply understand and feel the cultural connotation and values conveyed by the dance drama.

The song "Open the Book" in the second scene also uses the Chinese pentatonic mode, and the instrument is changed from the erhu to the bamboo flute, which is made of bamboo, and the ancient Chinese books are also made of bamboo. The sound of bamboo flute is bright, crisp and penetrating. It seems to imitate the scene of Yanko and his classmates reading together. The lyrics say "Love blows in the spring breeze, rites pass to my home", referring to Confucius's philosophy of benevolence, which means loving one's lover and loving oneself. Rites were also advocated by Confucius.



composer: Da Zhi
Singer: Kong Lingwei
Lyrics: Tao Yulin, Hugo Jinfang

打开书卷

Open The Books

Made by He Xiao

打开书卷，聆听你的教诲阅读华章
遨游在智慧海洋我们读书点亮心中明灯
我们耕耘收获灿烂人生仁爱春风吹
诗礼传我家君行千里路育人一辈辈

Lyrics and translation

《打开书卷》 《Open the books》

打开书卷，聆听你的教诲， Open the books, listen to your teachings,
阅读华章，遨游在智慧的海洋； Reading chapters, traveling in the sea of wisdom;
我们读书，点亮心中明灯， We are reading, light in our hearts is light,
我们耕耘，收获灿烂人生； We work hard, harvest brilliant life;
仁爱春风吹，诗礼传我家， Love blows in the spring breeze, rites passes to my home,
君行千里路，育人一辈辈 You travel a thousand miles, educating generations.

Figure 15. Music score and lyrics of "Open the books"

(Photo by Researcher)

The guqin is the opening instrument of the third scene. Guqin is a traditional Chinese plucked instrument with a history of more than three thousand years. The Changshu Guqin school is very famous in China. It has a wide range, deep timbre and

long aftersound. The sound of the guqin is clear and quiet, which can reverberate slowly in the air, giving people a profound and peaceful feeling.

It is not outward like other string instruments, but more restrained and composed. This characteristic makes Guqin music more suitable for meditation and inner contemplation. Guqin in the performance, the overtone is rich, giving people a dreamlike auditory enjoyment. These overtones can produce a variety of variations under different playing techniques, adding layers to the music.

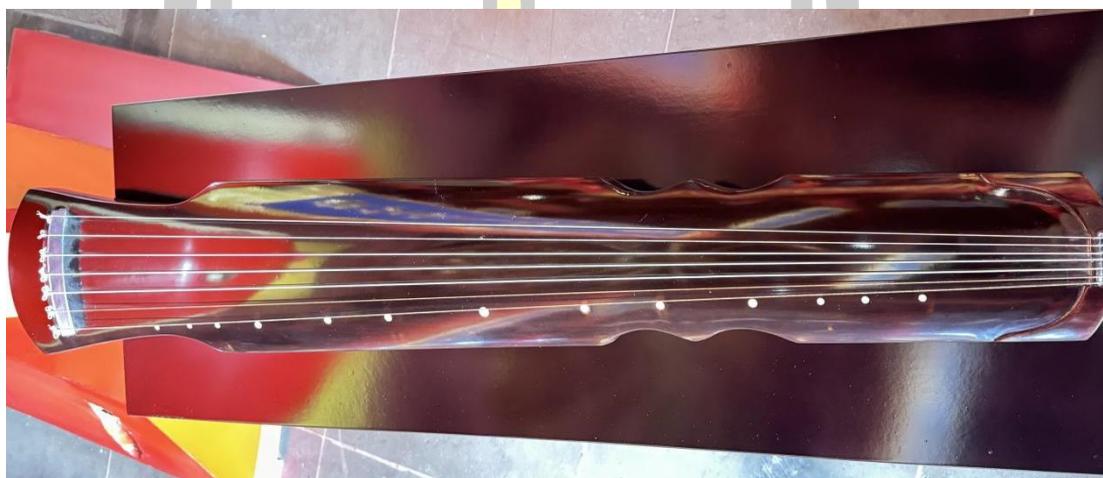


Figure 16. Guqin with seven strings
(Photo by Researcher)

Guqin music is not only the arrangement of notes, but also the embodiment of philosophy and culture. Its timbre is often used to express poetic feelings and profound philosophy. The integration of Guqin elements reflects the “rule of strings and songs” carried out by Yanzi, which refers to the use of music instead of force to educate people. The people live and work in peace under the leadership of Yan Zi.

In scene four and five scene uses symphonies to embody the grand scenes of promoting Confucianism and preaching Jiangnan area, such as strong chords, high vocal range and grand arrangements. Magnificent music can enhance people’s sense of belonging and honor, so that people cherish and care for their own country and nation.

The music creation of “Nan Fang Fu Zi” dance drama can not be without the guidance of Confucius’s philosophy, Confucius put forward the music education

thought of far-reaching influence, he believes that the chaos of the world is caused by the collapse of rites and music, in order to make the society stable, we must restore the rites and music system. He clearly pointed out that the main task of implementing rites and music education is to cultivate human benevolence. “For individuals, ‘the cultivation of a person begins in the study of poetry, self-reliance in the study of rites, and completion in the study of music shows that ritual and music education is an inevitable way to make individuals develop and perfect in an all-round way’” (Liu Yiyang 2022).

Therefore, Confucius’s music education thought starts from cultivating people’s benevolence, attaches great importance to improving people’s moral cultivation and literary and artistic cultivation, and educates people comprehensively. Professor Zhao Ling from the Music Department of Changshu Institute of Technology also said that in music education, students should be the main body and pay attention to the individual development of students, which is not only reflected in the mastery of music skills, but also the cultivation of humanistic literacy and social morality.

This form of music education promotes the steady improvement of students in comprehensive aspects, forms a good moral sentiment and shapes a perfect personality, closely links individuals with social destiny, and combines music education with the governance of the country. Generally speaking, Confucius’s music education thought has also had a profound impact on China’s music education.

(D) Clothing Characteristics

During the Spring and Autumn Period, people mainly used natural fibers such as silk, linen, cotton and wool as materials for making clothing. Among them, silk was the most valuable material, and only aristocrats could wear silk clothing. The dance drama opens with a war scene, with chaos everywhere, and people fleeing everywhere, seeking shelter. You can see at this time the people are wearing thick cloth, the color is dark. This is consistent with the characteristics of clothing in the Spring and Autumn period. Ancient China pays attention to dignity, clothing fabrics, decorative colors, etc., also reflect the difference in identity. Ordinary people’s clothing is usually made of cotton and hemp, no decoration, the color is darker.

The popular clothing styles of the Spring and Autumn Period are deep clothes, robes and jackets. Deep clothes are actually long robes. They are one of the most

prominent styles in popular clothing at that time. It will coat, dress as a whole, connected into a piece, although not in line with the curve of the human body, but men and women styles appear both majestic, yet feminine and charming. Deep clothing styles are diverse, wide, narrow and small, can vary from person to person, dress up according to their own preferences.

One of the biggest advantages of deep clothing is that it is convenient to wear, which is conducive to activity and can tightly wrap the body. Therefore, it was deeply loved by all sectors of society, and for a time, regardless of height, regardless of men and women, whether it was vassals, scholar-officials, intellectuals, or ordinary people competed to catch up with this trend. The robe is a kind of ankle-length cotton robe filled with thick silk wool, which is very warm. A jacket is a short jacket, usually worn with pants or a skirt.

In the opening scene and the first scene, Yanzi wears jackets with long pants. In the second act, after Yan Zi paid homage to Confucius, his dress changed into a long robe. In the third act, after Yanzi served as Wucheng Zai, the biggest change in the characteristics of clothing is to add a headdress, called the crown. The crown was a sign of manhood in ancient times. In ancient times, when a man reached the age of 20, he was to perform the crown ceremony and declare that he was a man.

In the Spring and Autumn Period and the Warring States Period, the crown was not only the difference between an adult man and a “boy”, but also the symbol of a gentleman.

In the first scene, Yanzi’s crown was just a cloth rope, and in the third scene, after he became an official, the crown had a decoration, representing his official rank. Wen(literary), in Chinese pronunciation sounds like pattern, so the pattern represents the literati, literati can have the pattern. In ancient China, there was a hierarchy of scholars, farmers, and businessmen, with scholars and literati being the highest and most respected. Rituals, including the crown ceremony, are typical products of Confucianism. The costumes of the third Prophet are mostly gray and dark blue robes. Gray, between black and white, color sense is not strong, can be regarded as a color is not a color, it can be matched with all colors.

In other words, anything with color coupled with gray to gray tones can become subtle and quiet. Grey will give people a soft, simple, comfortable, calm

feeling. Pure gray is stable and elegant, often showing humility, peace, moderation, docile character. Dark blue was the color of the sky and sea during the Spring and Autumn Period. Blue implies vastness, depth and infinity. Blue is also associated with calmness and reason, so it is often used in some formal occasions, such as official dress. The material of clothing also changed to more elegant and expensive silk. “It also reflects Confucius’s aesthetic thought of Wen Zhi Bin Bin (a person with a good external image and outstanding qualifications is called a gentleman)”. (Gongping, 2020).

There is not much Confucius in this play, and the costume is only a white robe, which represents purity, purity and beauty in the Spring and Autumn Period. White means pure, clean and refined. The silk white robe also fits the image of Confucius. Confucius believed that different people wore different clothes on different occasions, which was the rule of etiquette. The characteristic of the ceremony is to separate various hierarchical order, to show that the upper and lower, the upper and lower, and even the color of the clothes should be graded, and can not be too casual.

The unique feature of Confucius’s view of costume culture is that he started with etiquette and incorporated clothing into his own benevolence system, forming the Chinese costume aesthetic thought containing ethical norms and etiquette principles, which had a great impact on the aesthetic of Chinese costume culture. “Confucius’s dress aesthetic thought of “Wen Zhi Bin Bin”, which took “ritual and music” as the skopos theory, greatly enriched and improved the aesthetic connotation and cultural taste of the ancient Chinese dress aesthetic culture, and became its profound foundation.” (Cai Zi-e, 2005)

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Figure 17. Yanzi's costume changes in different periods
(Photo from Lin You)

(E) Scene design and Props design

In the scene design of the dance drama “Nan Fang Fu Zi”, the designer skillfully uses traditional Chinese elements, such as the design of the scene background in the style of bamboo slips, which not only reflects the characteristics of the Yanzi era, but also implies the far-reaching influence of Confucius’s wisdom. At the same time, the props and scene on the stage are also full of traditional Chinese culture, such as screens, guqin, folding fans, etc. The integration of these elements makes the whole design of the dance drama full of classical Chinese aesthetics.

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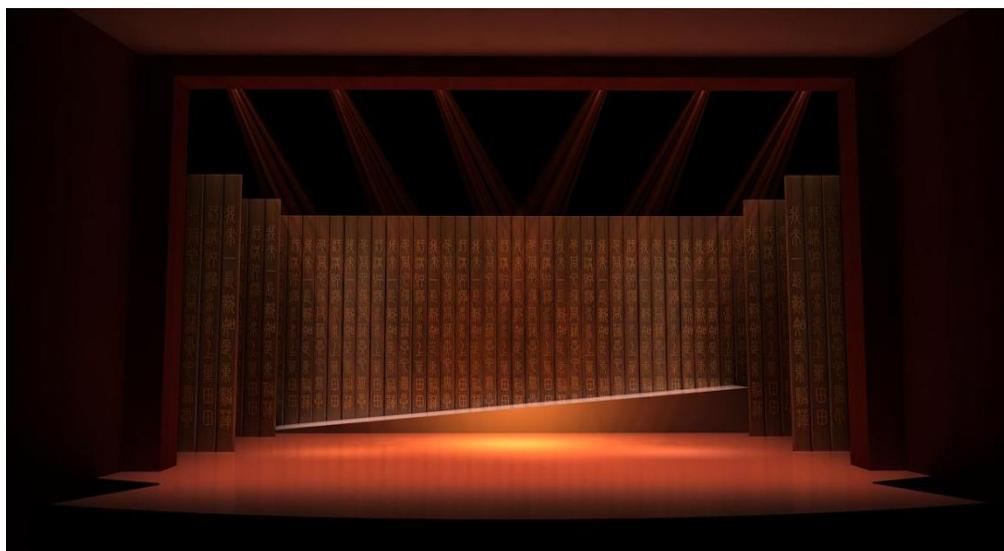


Figure 18. Background Image of Nan Fang Fu Zi dance drama production in 2022
(Photo from Lin You)

In addition, the scene design also pays attention to the use of color. In the dance drama, the use of color is very sophisticated, with both primitive tones and modern elements, forming a visual effect that blends ancient and modern. For example, in different stages of Yanzi's life, the design of the stage art shows the change of her mood through the change of color, so that the audience can better understand the inner world of Confucius. It is worth mentioning that the scene design of the dance drama "Nan Fang Fu Zi" also made full use of modern scientific and technological means. For example, through the cooperation of modern equipment such as lighting and sound, the scene design is more three-dimensional and vivid, bringing more shocking audio-visual experience to the audience, and fully demonstrating the charm and profound heritage of traditional Chinese culture.

The props design of the dance drama "Nan Fang Fu Zi" fully reflects the characteristics and profound connotation of Chinese classical culture, adding a lot of color to the whole dance drama. First of all, the prop design closely fits the plot, such as the "Qin, chess, books and painting" and other props, which not only shows the versatile image of Yanzi, but also highlights the spiritual style of ancient Chinese literati. The use of these props not only enriches the expression of the dance drama, but also deepens the audience's understanding of the image of Yanzi.

Secondly, the material and shape of the props reflect the principles of classical Chinese aesthetics. For example, the Guqin, byobu and other props used make full use of traditional production techniques and aesthetic concepts, showing the exquisite craftsmanship and artistic achievements of ancient China. The design of these props not only meets the needs of the plot, but also reflects the unique charm of traditional Chinese culture.

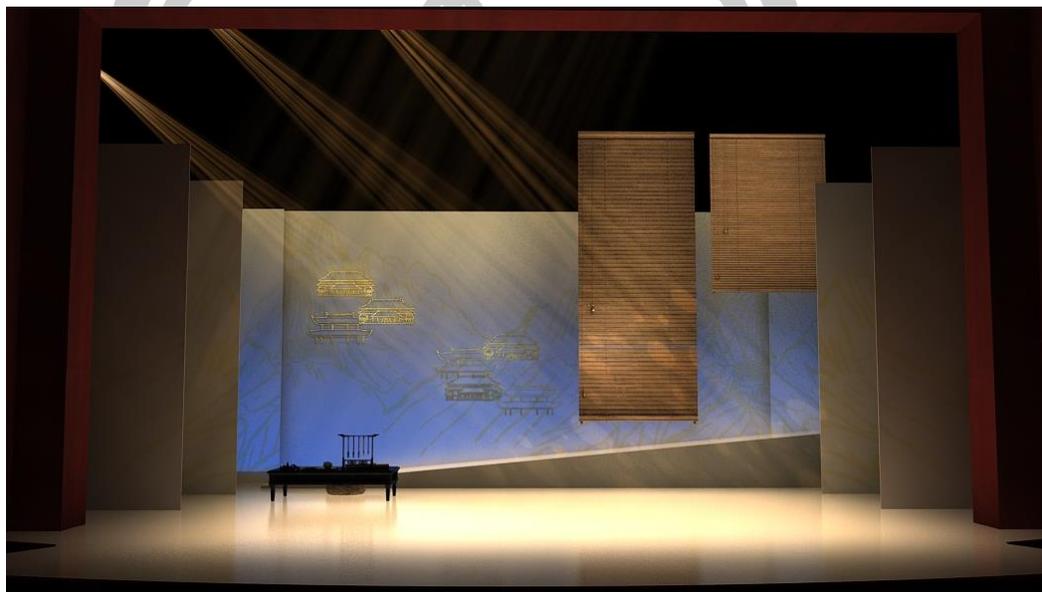


Figure 19. Some props design of the dance drama “Nan Fang Fu Zi”

(Photo from Lin You)

Finally, the design of props also pays attention to the coordination and unity of elements such as dance beauty and clothing. In dance drama, props, stage art, costume and other elements together constitute the overall visual effect, props design plays a crucial role in it. Through reasonable props design, the whole dance drama is more visually harmonious and unified, bringing more perfect viewing experience to the audience.

To sum up, the props design of the dance drama “Nan Fang Fu Zi” fully demonstrates the characteristics and profound connotation of Chinese classical culture, which provides a strong support for the successful performance of the dance drama. Through the clever props design, the audience can more deeply understand and feel the ideological realm and spiritual style of Confucius.

4.2.3 The director's understanding and reference of Confucius's philosophy

The director of the dance drama "Nan Fang Fu Zi" has a deep understanding and reference of Confucius's philosophy in the creation process. Through in-depth study of Confucius's life and philosophy, he integrated Confucius's philosophy and ideas into the creation of dance drama, so as to show the profound influence of Confucius's philosophy on modern society and people.

In the dance drama, the director uses the story of Yanzi as a clue and uses various artistic means such as dance, music and choreography to show Confucius's core ideas of benevolence, loyalty and rites. He integrated these ideas into the plot and characters of the dance drama, allowing the audiences to enjoy the dance drama while also feeling the charm of Confucius's philosophy.

At the same time, the director also draws on some concepts from Confucius's philosophy, such as "harmony is the most valuable", "do not do to others what you do not want to do to yourself", "benevolence" and "Great harmony", and integrates these concepts into the plot and character conflicts of the dance drama. Through the interpretation of dance, the audiences can understand the connotation and value of these concepts more deeply, so as to guide the audience to pay more attention to moral cultivation and humanistic care in real life.

There are three main aspects of understanding Confucius's philosophy that mentioned in the interview:

1)Benevolence and humanistic care: The director deeply understands the concept of benevolence in Confucius's philosophy, believing that benevolence is not only the core of Confucius's philosophy, but also the cornerstone of human society. In the dance drama, through artistic expression techniques, the director shows Yan Zi's deep love for the people and society, and his practice of promoting love through education, politics and other means.

"I believe that this spirit of benevolence still has important guiding significance for modern society, which can guide people to pay more attention to the needs of others and promote social harmony and stability."(Lin You,interview)

2) Emphasis on education and learning: The director believes that Confucius's emphasis on education and learning is an integral part of his thinking. Through the dance drama, he showed that Yanzi went to the north to study and learn the educational thought of Confucius, advocated the educational concept of teaching without class distinctions, paying attention to the teaching of students according to their aptitude, and stressed the important role of education in cultivating talents and improving social moral level. At the same time, the director also believes that Confucius's attitude and approach to learning have important implications for modern people, and can inspire people to constantly pursue knowledge and improve themselves.

3) The pursuit of harmony and stability: In Confucius's thinking, the pursuit of social harmony and stability is an important goal. Through the dance drama, the director shows Yan Zi's efforts in political practice, such as the promotion of benevolent government and the emphasis on rites, in order to achieve social harmony and stability. He believes that this pursuit is still of great value to modern society and can guide people to seek peaceful and rational solutions to social problems.

3. Analysis of “Nan Fang Fu Zi” a dance drama production in 2022

3.1 Script playwright

The drama is divided into five Scenes:

First Scene, Going North to study of Confucius: In 484 BC, 22-year-old Yan Zi in order to pray for peace and search for truth, traveled thousands of miles to visit Confucius.

Second Scene, Xingtan ritual: Yan Zi worshipped Confucius as a teacher, assiduous study, become the first place in disciples.

Third Scene, Rules of strings and songs: In 480 BC, Yan zi served as a county magistrate of the State of Lu, using rites and music to educate people.

Fourth Scene, Promoting Confucius' wisdom: Yan Zi ranked among the “ten wise sages”, edited the Lun Yu together with other sages to elaborate the Confucian social ideal of “great harmony” and “well-off society”, which is of great significance and far-reaching influence.

Fifth Scene, Preaching in Jiangnan: In 446 BC, Yan Zi returned to his hometown and spread Confucius wisdom out the land of Wu and Yue. The establishment of schools, wide enrollment of students, to make a historic contribution to the development of Jiangnan culture.

The dance drama “Nan Fang Fu Zi” planned by Changshu Institute of Technology and Changshu Confucius Temple. The subject is Yan Zi, tells an ancient sages value pursuit and responsibility, presents the beauty of traditional Chinese culture, highlighting the beauty of Jiangnan. The dancers and instrumentalists are music students from Changshu Institute of Technology.

The dance drama “Nan Fang Fu Zi” innovates the visual expression of the stage, integrates the stage with the local characteristic culture, and integrates the digital technology with the stage art. Focus on the limited space of the stage to express a larger and broader time and space. The play integrates vocal music, instrumental music, dance, recitation, holographic projection and other forms of sound and electricity, and strives to give the audience a fresh and new artistic experience in terms of vision and hearing.



Figure 20. Yanzi's portrait in Yan Zi Memorial Hall. Changshu city, Jiangsu Province. (Photo by Researcher)



Figure 21. The former residence of Yanzi. In Changshu city, Jiangsu Province.
(Photo by Researcher)

3.2 Actors' shaping and interpretation of roles

In the process of dance performance, character image shaping is the fundamental task of dancers. In the process of character image shaping, it is an important goal for us to grasp the characteristics of characters and show them in front of the audience in a more three-dimensional state through the capture of the character image as the basis for dance art creation.

In the process of character image building, we can make the creation of character image more accurate and meet the expected requirements of the director under the premise of character image capture. On the stage, the image action used in the shaping of the character image is also an essential content. The action is not only a certain dance or a certain set of actions, but also an action closely linked with the character image, and these actions also contain a strong emotional color in it. Only in the process of character shaping, with strong emotional color as the basis, grasp the emotional tone of the work, in order to make the emotional expression of the character image more able to infect the audience. In the process of dance performance, there will be some elements of music and dance beauty, and these

elements of music and dance beauty are of great significance for actors to grasp the emotions in the process of performance.

Yanzi:Liang Zihao



Figure 22. Yanzi

(Photo from Lin You)

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Confucius : Lin You



Figure 23. Confucius
(Photo from Lin You)

Reciter: Xiao Jianjun, Yan Shuqin. (The dance drama is narrated by a recital)



Figure 24. (Left) Yan Shuqin (Right) Xiao Jianjun
(Photo from Lin You)

Singer: Da Zhi, Qian Yuhan.



Figure 25. (left) Qian Yuhan (Right) Da Zhi
(Photo from Lin You)

Guqin player : Li Wuxiong, /Xiao player : Yue Dongxiao

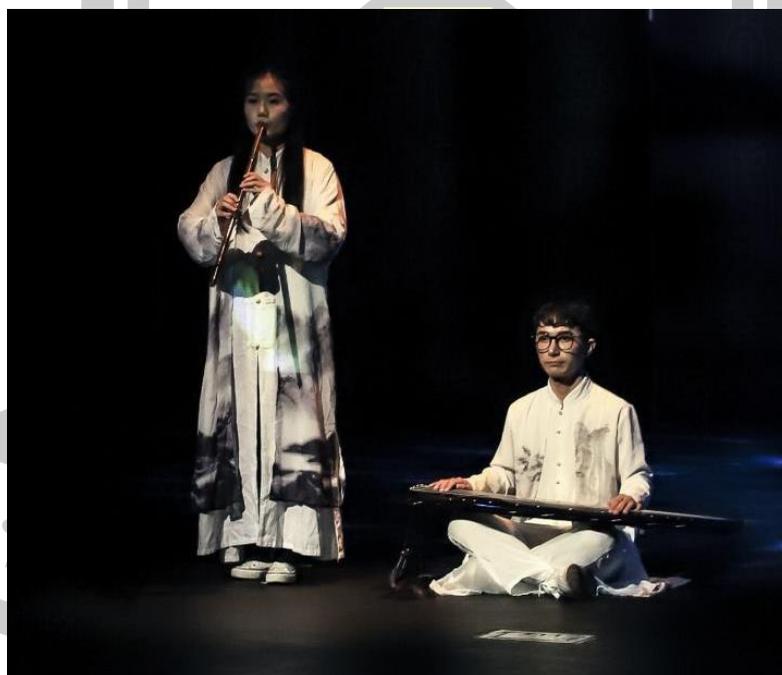


Figure 26. (Left) Yue Dongxiao.(Right) Li Wuxiong
(Photo from Lin You)



Figure 27. Program of Nan Fang Fu Zi
 (Photo from Lin You)

In the process of editing and creation of this dance drama, the portrayal of the characters follows the traditional Confucian orientation of the image of Confucius. Therefore, actors should also follow this basic creative principle in the process of character building, so that every movement and expression of the dance are in line with the ancient people's understanding and cognition of traditional ideas. Also show these contents, in order to make the character image more vividly displayed.

The actors should understand the historical background and other relevant factors in “Nan Fang Fu Zi”, so they will shape characters better. The creation of “Nan Fang Fu Zi” can only be demonstrated on the basis of the capture of the characters' images. In the process of performance, the emotions of the characters are consistent with the performance direction of the characters images. Every use of body language is to reflect the status and value of the characters' images in the play. The ultimate purpose of the existence of the figure is to convey the corresponding emotion to the audience, and only through the transmission of the corresponding emotion can

the real value of the dance art be reflected. It is one of the important tasks of an actor to shape the character image in the creation process of an excellent dance.

The high and low appeal of dance art is not only determined by the body movements of actors in the process of performance, but more by the combination of emotions and movements in the process of dance performance, which makes the dance art full of emotional content. If the dancer only stays on the understanding of the body movements during the performance, then the performance of the actor can not gain the audiences recognition, let alone immerse the audience in it. The exquisite performance of the actors in “Nan Fang Fu Zi” completes the grasp and shaping of the characters.

The dancers’ expression of emotion and the blend of emotion and scenery can arouse the audience’s rich artistic association and imagination to understand the emotions of the characters in the play.

For example, in the first scene, Yanzi will go north to learn from Confucius. At the place where his wife says goodbye to him, the dancers are fluttering and dancing in the wind like petals. This is an intuitive reality, coupled with light blue lights and melodious music, which sets off Yanzi’s love for his wife and hometown.

The audience can play the imagination to feel the meaning conveyed in this scene blend. In Nan Fang Fu Zi dance drama, many aspects of the imaginary and real life, such as the beauty of poetic conception, to express the characters’ emotions and stories. The flowing costumes and the dancers’ light movements “combine into one”, according to the different expressions of each emotion, different artistic conception atmosphere is created under different lights, sometimes illusory, sometimes sonorous and majestic, giving the audience different aesthetic feelings.

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Figure 28. In first scene, Yanzi say goodbye to his wife
(Photo from Lin You)

Emotion is the driving force of dance and the inner driving force of movement. Without emotion, the characters cannot move and dance. The presentation of dance language in dance drama also comes from expressing the inner emotions of the characters. Only when the emotion is real, the artistic conception will be strong. In this play, the director of Confucius to Yanzi and other students' emotions, Yanzi's missing feelings for the hometown of relatives, Yanzi's gratitude to Confucius in the way of dance. The essence of the artistic conception of the dance is the self-emotional consciousness of the characters. "Nan Fang Fu Zi" fully demonstrates that only the true feelings of the characters can be concentrated.

3.3 The connection between dance movements and Confucius's philosophy

The dance drama "Nan Fang Fu Zi" vividly and profoundly conveys the core values of Confucius's wisdom through carefully choreographed dance movements.

At the beginning of the first scene, Yanzi decided to go north and leave his wife and family. The dancers playing Yanzi and his wife hugged each other and cried, and they are unwilling to put down their hands. Yanzi even turned back step by step and showed the contradictory emotion of not giving up but having to leave very well.

This is the embodiment of Confucius's benevolence thought. Through the delicate movements and expressions of the dancers, this duo dance shows the love and compassion of Confucius's philosophy incisively and vividly, so that the audience can deeply feel the humanistic care and emotional orientation of Confucius's philosophy.

When Yanzi goes to the north to study and was taught by Confucius, the dancers show the elegant style and wise temperament embodied in Confucius's philosophy through movements such as heaving, rotating and jumping. The dancers, dressed in simple student costumes, moved across the stage with smooth and powerful steps, each movement revealing the desire for knowledge and the pursuit of wisdom. Their gestures are elegant and rich, as if they are writing Confucian classics with their bodies.



Figure 29. Yan Zi went north to study and worshiped to Confucius.

(Photo from Lin You)

In the episode of Yanzi's worship of Confucius, the dancers demonstrate Confucian rites through the interpretation and display of gestures. Such as bowing, arching hands and other movements, not only the vivid reproduction of the ancient etiquette, but also convey the Confucian rites, humility and great importance.

During the transition between the first and second acts, Yanzi met Confucius and told him about the disasters caused by the war, and Confucius began to comfort Yanzi with songs. This also reflects Confucius's music education thought.



Figure 30. Second scene ,Yanzi study Confucius'philosophy in Xingtan.

(Photo from Lin You)

In the second scene,study rites in Xingtan, the choreographer used Confucius's famous saying "If you learn from time to time, don't you feel happy?" became the source of inspiration for dance movement design. The dancers playing Yanzi and disciples are fluid and powerful, unfolding before the audience like a moving historical scroll. Sometimes they bowed their heads in contemplation, as if listening to Confucius; Sometimes he picked up a book and seemed to record the philosophy of Confucius.It vividly reproduces the real situation of Yanzi studying in the Confucius Office. This part embodies the Confucius educational thought of teaching without class and teaching according to aptitude.

The audience is transported into a time tunnel to that distant time. They witnessed how Yanzi grew into an outstanding Confucian scholar step by step,under the careful guidance of Confucius.The depth and depth of this history, under the wonderful interpretation of the dancers, became so fresh and palpable. The hearts of the audience were also deeply touched, as if they had experienced that extraordinary journey of learning together with Yanzi.

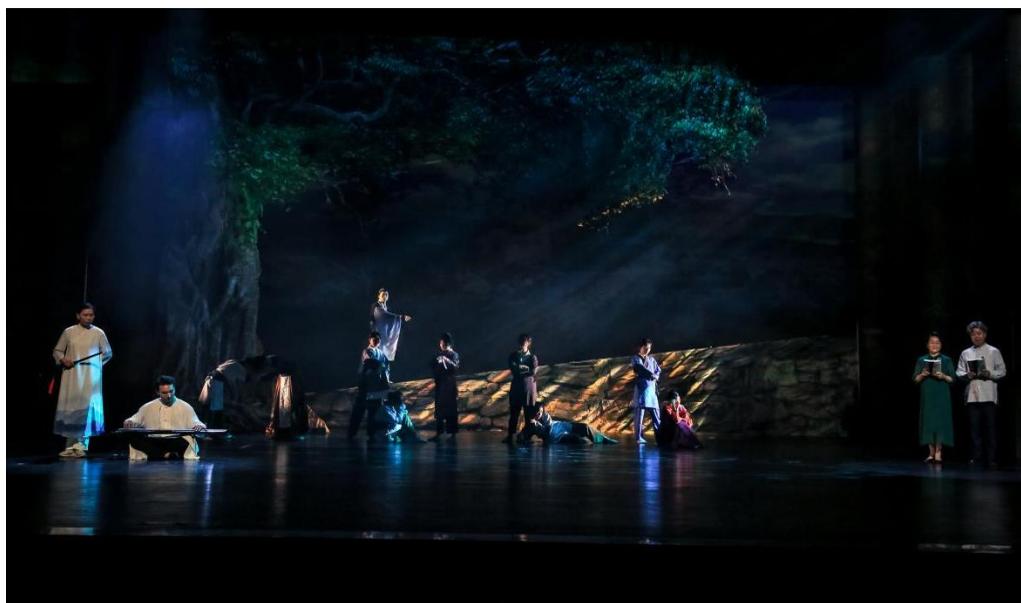


Figure 31. Yanzi used rites and music to educate people.

(Photo from Lin You)

The book of “Li and Li Yun”, which records the dialogue between Yanzi and Confucius, expounds the social ideals of “Great harmony” and “well-off society” in Confucius’s philosophy, which is the embodiment of the view of the world view and the ideal society. In third scene, Yanzi applied this thought to political practice, asking leaders of Wucheng to learn politics, not just a soldier, should know the truth of respecting morality and protecting the people, and teach them morality. At the same time, he told the residents that they should send their children to school and teach them poems and books. In his spare time, he also gave lectures in person. Yanzi’s policy of benefiting the people, so that Wucheng government and people, the old officials all admire.

This scene also has a collection of Cai Wei dance, a group of girls dressed in red, dancing lightly. The skirts are flying, and the gestures and gestures reveal endless amorous feelings. This actually symbolizes the ideal society of Confucius’ philosophy—the “great harmony” society, the prosperity of the country, the people live and work happily and prosperity.



Figure 32. In third scene, people live and work in peace and prosperity.
(Photo from Lin You)

In the scene of the fourth, which shows Yanzi spreading Confucius's philosophy and communicating with others, he cleverly uses another famous saying of Confucius, "Treat others as you would like to be treated." He chose to stick to the Confucian philosophy of "benevolence", to care, respect and mutual help to resolve conflicts and achieve harmony. The dancers' bodies seemed to be the carriers of Yanzi's thoughts, and their every movement and every look were full of strength and tenderness. This kind of power and tenderness interwoven, just reflects the "benevolence" in Yanzi's life important role. This arrangement not only makes the dance movements more varied, but also allows the connotation of Confucius to be more deeply reflected.

พหุมนุ ปณ กิโต ชีเว



Figure 33. Fourth scene, Yanzi imparted to his students what he had learned about Confucius' s philosophy. (Photo from Lin You)

While enjoying the dance, the audience can also feel the broad and profound Confucian thought and Yanzi's firm belief in "benevolence". This wonderful dance is undoubtedly a profound interpretation and inheritance of Confucius's philosophy. This idea is perfectly embodied through the interaction and coordination between the dancers. They use the body as a medium, and through delicate dance movements and expressions, they convey the Confucian concept of mutual respect and harmonious coexistence. This silent transmission makes the audience deeply feel the charm and power of Confucius's philosophy.

In the fifth scene, many dancers perform together, their movements are highly consistent, both to demonstrate the beauty and power of the dance, but also to convey the Confucian idea of harmonious coexistence of the Great harmony society. This form of collective dance is an artistic representation of equality and cooperation among all in a harmonious society. There is also the use of contrast, in contrast to the pain and entanglement of the previous war, when the dancers express feelings of peace and joy. This contrast not only forms a strong visual impact, but also highlights the beautiful vision of "great harmony" society.

In an interview with Wang Jian, professor of the Chinese Department of Changshu Institute of Technology, he said that "after Confucius's death, Yanzi ,Zixia

and other Confucius disciples took on the task of sorting out Confucius's literature and edited it into a book called "The Lun Yu" in three years.



Figure 34. The fifth scene, preaching in Jiangnan
(Photo from Lin You)

The book mainly reflects Confucius's philosophical thoughts, political views, educational theories and moral cultivation, and is a classic for studying Confucius and his thoughts. After that, Yan Yan, at the age of 37, began to travel between states of Chu, Wei, Jin and Lu, preaching and lecturing, and spreading the ideas of Confucius. This is also consistent with the story of Yanzi preaching Jiangnan in the fifth scene, which reflects the dance drama respect for historical facts.

3.4 The innovation of the dance drama "Nan Fang Fu Zi" is mainly reflected in:

1) Cultural connotation: "Nan Fang Fu Zi" dance drama is a large-scale original music, poetry and painting stage work, which is the first of its kind in Changshu city, Jiangsu province. In an innovative form, it deeply explores the life and important position of Yanyan in the history of Chinese culture. This work shows the value pursuit and responsibility of Yanzi in a panoramic manner, combines the classical charm with the mood of The Times, and completes the process of high resonance and identification of the ideological spirit.

According to the results of the questionnaire survey, the audience highly agrees with the form of dance drama to convey the wisdom of ancient philosophers.



Figure 35. Questionnaires of the influence of confucius's philosophy on Chinese society.

(Photos from researcher)



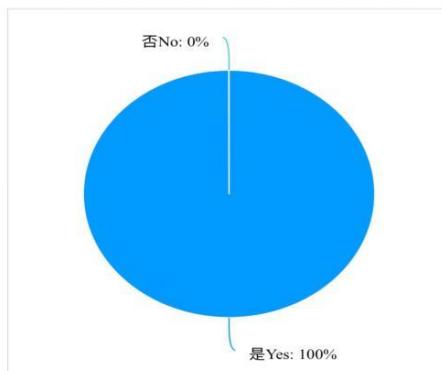
Figure 36. Questionnaires of the influence of confucius's philosophy on Chinese society.

(Photos from researcher)

7.您觉得孔子思想对自己有影响吗Do you think Confucius'wisdom has influence to you? [单选题]

选项	小计	比例
是Yes	60	100%
否No	0	0%
本题有效填写人次	60	

饼状 圆环 柱状 条形 折线

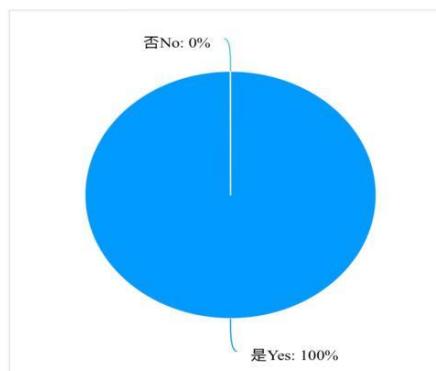


数值 排序

8.您觉得孔子思想对中国社会有影响吗? Do you think Confucius'wisdom has influence on Chinese society? [单选题]

选项	小计	比例
是Yes	60	100%
否No	0	0%
本题有效填写人次	60	

饼状 圆环 柱状 条形 折线

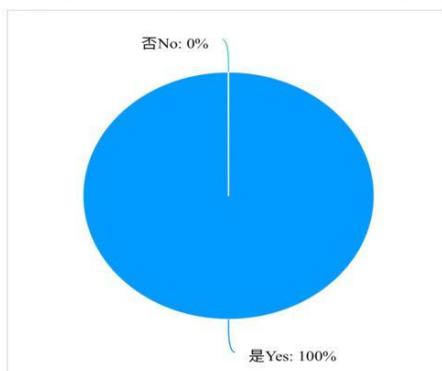


数值 排序

9.您觉得传承孔子文化重要吗? Do you think it is important to inherit Confucius culture? [单选题]

选项	小计	比例
是Yes	60	100%
否No	0	0%
本题有效填写人次	60	

饼状 圆环 柱状 条形 折线



数值 排序

10.您认为以新媒体的方式传播孔子文化比普通方式好吗? Do you think it is better to spread Confucius culture through new media than ordinary forms? [单选题]

选项	小计	比例
是Yes	59	98.33%
否No	1	1.67%
本题有效填写人次	60	

饼状 圆环 柱状 条形 折线

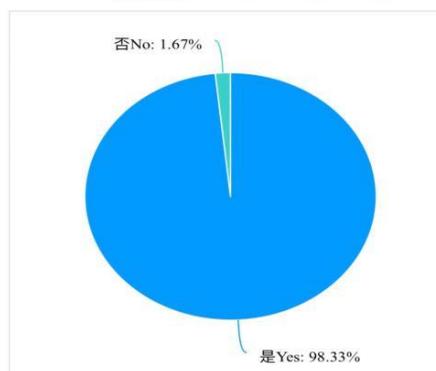


Figure 37. Questionnaires of the influence of confucius's philosophy on Chinese society.

(Photos from researcher)

2) Cultural inheritance: The dance drama takes Yan Yan's life story as the main line, showing his inheritance and development of Confucian culture. As one of the important disciples of Confucius, Yanzi actively promoted Confucius's philosophy in the Jiangnan area and advocated the values of benevolence, loyalty, moderate and so on. Through the form of dance drama, these core values of Confucian culture are vividly presented, thus giving the audience an in-depth understanding of the humanistic spirit of the Jiangnan area.

What impressed the audience most about the Nan Fang Fu Zi of dance drama is that the dance drama pays attention to the delicate and gentle expression techniques, showing the unique charm of the water towns in the Jiangnan area. The dancers demonstrated the soft beauty, tranquility and agility of the water towns in the Jiangnan area incisively and vividly through their graceful dancing and delicate performances. This performance style not only conforms to the aesthetic orientation of Jiangnan culture, but also lets the audience immerse in it and feel the unique cultural atmosphere of the Jiangnan area.

It is one of the characteristics of this dance drama to add the content of the "Lun Yu" in the recitation part. As one of the Confucian classics, the "Lun Yu" has rich historical and cultural connotation. Many sentences in the "Lun Yu" of Confucius are simple and profound, rich in philosophy and inspiration. Adding "Lun Yu" to the dance drama can increase the cultural significance of the dance drama, so that the audience can enjoy the dance and music at the same time, but also feel the broad and profound Chinese traditional culture.

In addition, the language and expression of the recitation are also integrated into the characteristics of Jiangnan culture. For example, some local dialects or slang, the integration of regional cultural characteristics makes the dance drama more local characteristics and cultural charm, coupled with the actors' cadence and emotional reading, can deeply move the audience and arouse the audience's resonance.

More over, the dance drama "Nan Fang Fu Zi" also conveys the humanistic spirit of the Jiangnan area through the portrayal of characters. The characters in the dance drama all have distinct personalities and characteristics. They are kind, honest, hardworking and wise, showing the excellent quality and spirit of the people in the South of the Changjiang River. The creation of these characters not only allows the

audience to have a deeper understanding of the people of the Jiangnan area, but also inspires the audience's sense of identity and belonging to the Jiangnan culture.

4. Research Findings

Through this dissertation, the researcher finds that Chinese performing arts have a long history, diverse forms and rich connotations. From the origin of ancient drama to the development of contemporary performing arts, China's performing arts have constantly evolved and innovated.

1) Confucius's philosophy is an important part of Chinese traditional culture. The performing art works depicting Confucius in history are rich and diverse,

covering various fields such as dance, opera, drama, film and television drama. These works directly or indirectly reflect the thought of Confucius. For example, the first film about Confucius, directed by Fei Mu in 1940, embodies Confucius's aesthetic thought, and the Peking Opera, "ZhengKaoFu" shows the brilliance of benevolence, righteousness, morality and humanity emphasized by Confucius's wisdom. The large-scale dance drama "Confucius", which was created in honor of Confucius and shows the core values of Confucian culture. There are also other TV dramas and films about Confucius. There is also the dance drama "Nan Fang Fu Zi", through the description of the life of Confucius's student Yanzi, embodies Confucius's philosophy of "great harmony". These works not only demonstrate the connotation and value of Confucius's philosophy, but also contribute to the development of Chinese performing art.

With the changes of times, Chinese performing arts continue to innovate in the process of inheritance. Many modern performing artists will absorb the nourishment of Confucius thought in their creation and interpret the values of Confucian culture in a new way. This combination of inheritance and innovation enables the continuation and development of Confucius's thought in new performing arts works.

Confucius advocated "education without class distinction" and believed that everyone had the right to receive education. This educational concept has had a profound impact on the performing arts education in China. In modern times, many performing arts schools and institutions have adhered to this concept, and are

committed to cultivating performing talents with artistic talent and humanistic literacy.

Confucius's philosophy has played a key role in the history of Chinese performing arts. Whether it is from the theme content of the works, performance skills, audience acceptance, social influence and other aspects, we can see the profound influence of Confucius thought. In the future, with the further development of the performing arts in China, Confucius thought will continue to provide wisdom and inspiration.

It can also be seen from the questionnaires survey that Confucius's philosophy has a great influence on the Chinese people and Chinese society, and people are more accepted of the dissemination of Confucius's philosophy in the form of performing art.

2) A dance drama "Nan Fang Fu Zi" production in 2022 shows traditional Confucian culture with modern artistic techniques. It is not only a work of art, but also a difficult cultural project. It shoulders the important mission of spreading Confucius thought and promoting the social concept of "benevolence" and "great harmony". Let more people pay attention to Confucius thought and understand Confucian culture, attract more eyes to explore the 5,000 years of Chinese civilization, attract more thoughts to interpret the extensive and profound Chinese culture, and make traditional culture better serve the real society.

The dance drama "Nan Fang Fu Zi" innovates the visual expression of the stage, integrates the stage with the local characteristic culture, and integrates the digital technology with the stage art. Focus on the limited space of the stage to express a larger and broader time and space. The music of the dance drama uses the combination of traditional folk instruments and modern music, which not only reflects the local characteristics, but also lets the audience feel the touch of music on the soul. The dance drama integrates vocal music, instrumental music, dance, recitation, holographic projection and other forms of sound and electricity, and strives to give the audience a fresh and new artistic experience in terms of vision and hearing.

In addition, in the artistic integration of poetry, music and dance, the "Nan Fang Fu Zi" a dance drama carries on the artistic practice of nationalization and epochal stage play; It shows the extreme of life with the unique language of art,

completing our most devout expression of history, tradition and culture, and also showing the creative courage and cultural responsibility of a university and local cooperation. It also played a positive role in spreading the Confucian thought of benevolence, moderation, modesty and other qualities.

3) As a dance drama based on Yanzi, Nan Fang Fu Zi provide valuable guideline and inspiration for other dance dramas in few aspects :

Dig deep into historical and background of Confucius:

“Nan Fang Fu Zi” focuses on exploring the historical and cultural connotation of Yanzi and Confucius, and fully demonstrates Confucius’s philosophy, education and personality charm through dance, plot, music and dance beauty. This provides guidance for other dance dramas: In the creation process, the historical and cultural connotation of the characters or events should be deeply explored, and its rich content and spiritual connotation should be displayed through multi-dimensional artistic means.

Design the story frame and characters :

The “Nan Fang Fu Zi” successfully shaped the character of Yanzi, and through the dancer’s body language and expression, deeply expressed Yanzi’s emotions and inner world. This provides guideline for other dance dramas: we should pay attention to detail and characterization in characterization, so that the audience can deeply feel the emotions and personalities of the characters; In emotional expression, we should pay attention to truth and delicacy, so that the audience can resonate and emotional projection.

Dance movements and content combination:

As a kind of art form with profound cultural connotation, the success of Nan Fang Fu Zi lies in the close combination of dance movements and content to form a perfect artistic whole. This provides guideline for other dance dramas: Choreographers need to skillfully use dance language to bring out the emotions, stories and themes in the content through the form of dance. Actors also need to understand the history and content of the story, and use exquisite skills to interpret the role.

Innovative use of modern artistic means:

“Nan Fang Fu Zi” not only inherits and carries forward the traditional culture, but also pays attention to the innovative use of modern artistic means, such as modern stage design, lighting effects, music production, etc., which adds a lot of color to the dance drama. This provides guideline for other dance dramas: while inheriting traditional culture, we should also actively explore and use modern artistic means to inject new vitality and creativity into dance dramas.

4) The differences between the form of dance drama and other forms of Chinese performing arts is mainly reflected in the following aspects:

Artistic: Through the dance drama, it vividly presents the life course and essence of Yanzi's thoughts with rich body language and emotional expression. In contrast, other forms of communication, such as text and lectures, may be more focused on rational explanation and analysis.

Visual experience: Dance drama is a comprehensive art form, which combines dance, music, drama, stage art and other elements. These elements blend with each other, and together constitute the unique charm of dance drama. Through the art form of dance, with rich body language and emotional expression, Yanzi vividly presents the life course and the essence of thought. In contrast, other forms of performance such as drama, musical and drama may be more focused on one aspect of performance, such as the dialogue and plot of drama, music and dance of musical, dialogue and performance of drama, etc.

Interactive: Dance drama is highly interactive, expressing emotions and telling stories through the continuity and transformation of dance movements, as well as the posture and movement of dancers' bodies. Audiences need to understand the story and characters through imagination and perception, so as to understand the connotation of Confucius' thoughts, which can be more deeply rooted in people's hearts. Other forms of communication may pay more attention to the transmission of information and knowledge, and lack such interactivity.

Audience experience: Since dance drama emphasizes the expressive force of dance and body language, audiences need to have a certain cultural background and viewing experience to better understand the emotions and stories expressed in dance drama. In addition, the audience also needs to pay attention to the dancer's body

language, movement and stage design and other elements in order to better understand the connotation of the dance drama. For other forms of performance, the audience's experience may be more dependent on other means of expression such as dialogue and music, which are relatively easier to be accepted and understood by the public.

To sum up, compared with other forms, dance drama has its unique characteristics and advantages in the aspects of artistry, visual experience, interaction and audience experience. It can more vividly and vividly present the essence of Confucius's wisdom, deeply rooted in the hearts of the people, so that the audience can appreciate the charm of traditional Chinese culture while appreciating the art.

5. Body of Knowledges

The “Nan Fang Fu Zi” a dance drama chose the new art form of “music poetry and dance”. The combination of recitation, music, song and dance reproduces the legendary life of Yanzi. The dance drama begins with guqin, and the recitators wear modern costumes, as if they had a dialogue with Yanzi more than 2,000 years ago, completing a kind of communication in time and space. This new genre tells the old story and makes the audience feel more resonant.

Its significance is mainly reflected in four aspects:

1) Inheritance and promotion of traditional culture: The dance drama “Nan Fang Fu Zi” takes Yanzi's life story as the main line, and through the form of stage art, it deeply explores and demonstrates the rich connotation and value of traditional Chinese culture. This not only helps to inherit and carry forward the Confucian culture of Confucius, but also allows more audiences to understand and identify with traditional culture, and further enhances the self-confidence of national culture.

2) Innovative forms of artistic expression: The dance drama “Nan Fang Fu Zi” combines the artistic expression of music, poetry and dance with the stage art, and brings a new artistic experience to the audience through distinctive tunes and beautiful and atmospheric dances. This innovative form of artistic expression not only enriches the expression techniques of stage art, but also injects new vitality into the inheritance of traditional culture.

3) Promote cultural exchange and dissemination: The successful performance of the dance drama “Nan Fang Fu Zi” not only attracted a large audience to watch, but

also triggered wide attention and hot discussion from all walks of life. This will help promote the exchange and dissemination of traditional culture, let more people understand and identify with Chinese culture, and thus enhance the soft power of national culture.

4) Cultivate talents and promote the development of art education: The performance team of the dance drama “Nan Fang Fu Zi” is mainly composed of students from the music department of Changshu Institute of Technology, which is not only an opportunity to practice on stage, but also to exercise and improve their artistic talent. At the same time, the creation and performance of the work also promoted the development of art education in schools and provided new ideas and directions for art education.

The combination of forms such as dance and music really comes from people’s lives and wisdom. In ancient societies, people created music and dance in their work and life to express emotions, communicate ideas, and coordinate movements. With the passage of time, these art forms gradually developed and became an important part of human culture.

Firstly, the combination of music and dance is closely related to people’s production and life style. In primitive society, when people carried out collective labor, they would make rhythmic shouts to coordinate their movements, and this sound gradually evolved into a strong sense of rhythm music. At the same time, people also express emotions and convey information through body movements and gestures, and this body language has gradually evolved into dance. Therefore, music and dance have always been closely related in human society.

Secondly, the combination of music and dance is also the crystallization of human wisdom. As an art form, music and dance require people to use their intelligence and creativity to create and perform. In different historical periods and cultural backgrounds, people have developed the combination of music and dance to a higher level through continuous exploration and innovation. For example, classical ballet is a combination of dance, music, drama and other art forms to form a unique art form.

Finally, the combination of music and dance is also the inheritance and development of human culture. As an important part of culture, music and dance

reflect the cultural characteristics of different nationalities and regions. Through the combination of music and dance, people can inherit and develop their own cultural traditions, and at the same time promote the exchange and integration between different cultures.

In summary, the combination of dance, music and other forms comes from people's life and wisdom. As an important part of human culture, they not only reflect people's lifestyle and wisdom, but also provide us with rich artistic experience and spiritual enjoyment.



Figure 38. The casts of Nan Fang Fu Zi and leaders of Changshu Institute of Technology
(Photo from :Lin You)

Most of the performers of the “Nan Fang Fu Zi” dance drama are students from the music department of Changshu Institute of Technology, and there are also middle school students from Changshu City to watch. From the drama, they can review the history of the Spring and Autumn Period and the Warring States period, which gives students a deeper impression and makes them interested in exploring history and learning the wisdom of the ancients. For college students, while learning theoretical knowledge, participating in stage performances is also an organic combination of practice and teaching. In today's educational environment, the

unification of practice and teaching has become an important direction of educational reform. This concept emphasizes the organic combination of knowledge and practice, so that students can apply what they learn, promote students' all-round development and improve the quality of education, and cultivate students' spirit of cooperation and innovation. In the process of teaching practice, teachers and students should grow together and promote each other. Through reflecting on teaching practice, sharing experience and lessons, and exploring problems together, teachers' teaching levels and students' practical ability are improved. This is also in line with the concept of quality education in China today.



CHAPTER V

Conclusions Discussions and Recommendations

1. Conclusions

1) Chinese performing arts have a long history, diverse forms and rich connotations. There is a deep connection between Chinese performing arts and Confucius's philosophy. Confucius, as a great thinker, statesman and educator in ancient China, his ideological system covered many aspects, such as benevolent government, moderation, education, rites and humanity. These ideas have exerted a profound influence on Chinese traditional culture and performing arts.

The performing art works depicting Confucius in history are rich and diverse, covering various fields such as dance, opera, and drama. There are many works that directly or indirectly reflect the ideas of Confucius. For example, the first film about Confucius, directed by Femu in 1940, embodies the aesthetic thoughts of Confucius, the Peking Opera Zheng Kaofu shows the brilliance of the Confucian emphasis on benevolence, morality and humanity, and the large-scale dance drama Confucius, created in honor of Confucius, shows the core values of Confucian culture of benevolence. There is also the dance drama "Nan Fang Fu Zi", through the description of the life of Confucius's student Yanzi, embodies Confucius's philosophy of great unity.

The history of Chinese performing arts is closely linked with Confucius's philosophy. Confucius, as a great thinker and educator in ancient China, his ideas had a profound impact on the artistic performance of later generations.

Confucius attached great importance to literature and art and its social function, and believed that literature and art could educate people through various forms such as poetry, music, rites and natural beauty, so as to cultivate people's moral character and sentiment. His concept of "music education" emphasizes the importance

of music in moral education and human perfection which not only pays attention to the cultivation of music skills, but also pays attention to the cultivation of human morality and sentiment through music. This thought has a profound influence on the music education and performing arts in ancient China, and also provides important inspiration for today's music education.

In addition, Confucius's philosophy of "benevolent government" also had an impact on Chinese performing arts. He stressed that the core of politics should be benevolence and justice, that is, to think of the people and govern the country with benevolence. This thought was reflected in the later performance forms of Chinese opera and dance drama, many of which took loyalty, filial piety, righteousness, good and evil retribution as the theme, and carried forward Confucius's benevolent governance concept.

In the Confucian system of philosophy, rites also occupies an important place. He believes that rites is an important norm for harmonious coexistence between people. Therefore, in the ancient performing arts, whether drama, dance or music, certain etiquette norms were strictly observed to show social order and harmony.

In general, Confucius's philosophy have had a profound impact on Chinese performing arts. His views on literature and art, benevolent governance and etiquette were integrated into the ancient performing arts, making these art forms not only entertaining, but also educational and social significance.

2) Dance drama "Nan Fang Fu Zi" based on the life and thoughts of Yanzi, a famous thinker and educator in the Spring and Autumn Period, the dance drama shows the historical background and process of Yanzi spreading Confucian culture and educating the people in the South China various artistic forms such as dance, music and recitation. The dance drama takes the Jiangnan water village as the stage background, skillfully integrates the regional cultural characteristics, presents a unique and rich artistic atmosphere.

As a dance drama, “Nan Fang Fu Zi”, through the form of stage art, deeply explores the connotation and implication of Confucius culture, shows the broad and profound thoughts of Confucius’s philosophy artistic means, and transmits core values such as kindness and loyalty, which not only helps to inherit and promote Confucius culture, but also enables more audiences to understand and identify with traditional culture. It further enhanced the self-confidence of national culture. It is of great significance to promote social harmony and cultural development. By showing the educational ideas and practices of Confucius, the dance drama appeals to people to value education, respect knowledge, and care for others.

Since its performance, the dance drama “Nan Fang Fu Zi” has been widely concerned and highly appraised by all walks of life. It has not only made remarkable achievements in the field of dance art, but also has a positive impact on society. Through the transmission of the core values of Confucian culture, dance drama guides the audience to reflect on the moral concepts and cultural traditions of modern society, which has important practical significance and social value.

3) As a dance drama based on Yanzi, the success of Nan Fang Fu Zi can provide valuable guideline and inspiration for other dance dramas. Here are a few aspects of how the “Nan Fang Fu Zi” can provide guidance for other dance dramas:

Dig deep into historical and background of Confucius:

“Nan Fang Fu Zi” focuses on exploring the historical and cultural connotation of Yanzi and Confucius, and fully demonstrates Confucius’s philosophy, education and personality charm through dance, plot, music and dance beauty. This provides guidance for other dance dramas: In the creation process, the historical and cultural connotation of the characters or events should be deeply explored, and its rich content and spiritual connotation should be displayed through multi-dimensional artistic means.

Design the story frame and characters :

The “Nan Fang Fu Zi” successfully shaped the character of Yanzi, and through the dancer’s body language and expression, deeply expressed Yanzi’s emotions and inner world. This provides guideline for other dance dramas: creator should pay attention to detail and characterization in characterization, so that the audience can deeply feel the emotions and personalities of the characters; In emotional expression, we should pay attention to truth and delicacy, so that the audience can resonate and emotional projection.

Dance movements and content combination

As a kind of art form with profound cultural connotation, the success of “Nan Fang Fu Zi” lies in the close combination of dance movements and content to form a perfect artistic whole. This provides guideline for other dance dramas: Choreographers need to skillfully use dance language to bring out the emotions, stories and themes in the content through the form of dance. Actors also need to understand the history and content of the story, and use exquisite skills to interpret the role.

Innovative use of modern artistic means:

“Nan Fang Fu Zi” not only inherits and carries forward the traditional culture, but also pays attention to the innovative use of modern artistic means, such as modern stage design, lighting effects, music production, etc., which adds a lot of color to the dance drama. This provides guideline for other dance dramas: while inheriting traditional culture, we should also actively explore and use modern artistic means to inject new vitality and creativity into dance dramas.

2. Discussions

Based on Confucius’s philosophy, the dance drama “Nan Fang Fu Zi” deeply explores and displays the essence of traditional Chinese culture. Through art forms such as dance, music, and recital, dance drama conveys the core values of Confucian

culture to the audience, such as benevolence, loyalty, and rites. This is of great significance for carrying forward traditional culture and inheriting national spirit. In the Focus-group discussion with the “Nan Fang Fu Zi” actors, they also said that through the rehearsal of the dance drama, they learned more about the connotation and significance of Confucius’s philosophy.

With its exquisite performance art, beautiful stage presentation and elegant artistic taste, the dance drama “Nan Fang Fu Zi” provides the audience with a visual and auditory feast. By appreciating such works of art, the public’s aesthetic level has been improved, which has a positive impact on promoting the development of social culture. The dance drama shows the educational ideas and practices of Confucius, such as teaching students according to their aptitude and having no class. This will play a positive role in stimulating the public’s awareness of education and its importance to individual and social development. At the same time, the dance drama also calls for people to pay attention to the equality of education and the education of disadvantaged groups.

As a cultural work with regional characteristics, the dance drama “Nan Fang Fu Zi” shows the unique charm of southern regional culture. Through the form of dance drama, it deeply excavates and displays the rich connotation and value of Chinese traditional culture. This not only helps to inherit and carry forward the Confucian culture of Confucius, but also allows more audiences to understand and identify with traditional culture, and further enhances the self-confidence of national culture by appreciating such works of art, people from different regions and cultural backgrounds can deepen their understanding and recognition of each others cultures and promote cultural exchanges and integration.

Through the results of the study, the researchers came to a conclusion that the spread of Confucius’s philosophy can be spread through the form of performing arts as well as through himself, schools and scholars.

Communication is a science that studies the law of the occurrence and development of all human communication behaviors and communication processes, as well as the relationship between communication and human and society. It is also a science that studies social information system and its operation law. In short, communication studies is the study of how humans use symbols to communicate social information.

The effect and influence of communication are important indicators to measure the success of communication. The wide spread and far-reaching influence of Confucius' s philosophy in history has proved its powerful spreading effect and influence. This kind of influence is reflected in the profound influence on individual moral concept, social value concept and political practice.

Constructivism theory, the main representatives are J.Piaget, O.Kernberg, Sternberg, R.J. Sternberg, D.Karz, Vogotsky. It advocates learner-centered learning under the guidance of teachers, that is to say, it emphasizes the cognitive subject role of learners while not ignoring the guiding role of teachers, who are the helpers and promoters of meaning construction, rather than the imparts and indoctrinators of knowledge.

Constructivism emphasizes the individual's active construction and understanding of knowledge, and holds that knowledge is formed through individual's experience, interaction and reflection. Confucius's philosophy also attaches great importance to the individual's moral cultivation and learning process. Confucius believed that individuals should continuously accumulate knowledge and experience through their own efforts and practices to achieve self-improvement and improvement. The idea of emphasizing the individual's active construction is similar to the constructivism theory.

The learning methods advocated by Confucius, such as "learning with the time" and "reviewing the old and learning the new", all reflect the importance of reflection and practice in constructivism theory. Confucius believed that learning is

not only about acquiring knowledge, but more importantly about deepening understanding and applying knowledge through reflection and practice. This is consistent with constructivist theory's emphasis on the construction of knowledge through practice, reflection and interaction.

Confucius advocated the concept of education without class distinctions, and believed that everyone should have the opportunity to receive education and achieve self-growth and improvement. This is consistent with constructivist theory that education should pay attention to individual differences and diversity. Constructivist theory emphasizes that education should respect individual differences and diversity and promote individual active construction and development.

In addition to the theoretical support, some celebrities also speak highly of Confucius. Emerson believes that "Confucius is the glory of all the nations of the world." In April 1917, Mao Zedong published "Research on Physical Education" in the "New Youth", which advocated completely new ideas, but he quoted a lot of allusions and idioms from Confucian classics such as "Lun Yu" and "Li Ji" in the article. In the article, it said that "Confucius is one of the greatest thinkers."

Qian Mu, a modern Chinese historian, once said something very incisive about Confucius: "Confucius is the greatest sage in Chinese history. Before Confucius, Chinese history and culture had been accumulated for more than 2,500 years, and Confucius collected its great success. After Confucius, Chinese history and culture evolved for more than 2,500 years, and Confucius opened a new system." In Qian Mu's view, Confucius is a key and great historical figure in Chinese history and culture, and the first great sage.

Confucius is a representative and symbolic figure of Chinese culture. The Confucianism he created has set up the values of Chinese people and created the spiritual home of Chinese people. As a great thinker, educator and founder of Confucianism in ancient China, Confucianism advocated by him occupies a very

important position in Chinese history. Confucianism is an important cultural spirit of our traditional culture, and has a huge influence on our past and modern times.

3. Recommendations

Through the study of the dance drama “Nan Fang Fu Zi”, researcher obtained the following benefits:

1) Improve artistic analysis ability: To study the dance drama “Nan Fang Fu Zi” requires researchers to have in-depth artistic analysis ability. By analyzing the structure, plot, role shaping, dance movements, and the integration of music and dance in this work, researchers can exercise and improve their ability in artistic analysis, laying a foundation for future research in other artistic fields.

2) Enhance awareness of traditional culture : The dance drama “Nan Fang Fu Zi” is based on the life story of Confucius’s student Yanzi and incorporates rich elements of Confucius culture. By studying this work, researchers can have a deeper understanding of the connotation and value of traditional Confucius culture, and enhance their cognition and respect for traditional culture.

3) Promote interdisciplinary research : The dance drama “Nan Fang Fu Zi” involves many artistic fields such as dance, drama, music and fine arts, and researchers can study it from the perspective of different disciplines. This interdisciplinary research method helps to promote the communication and integration between different disciplines, and promotes the diversification and in-depth development of art research.

The study of the dance drama “Nan Fang Fu Zi” has multiple help for future researchers, mainly reflected in the following aspects:

1) Provides inspiration for artistic creation: The dance drama “Nan Fang Fu Zi” has unique innovations in plot construction, role shaping, dance movement design, and the integration of music and dance. The study of this work can provide

valuable inspiration and reference for future art creators, and stimulate their inspiration and creativity in artistic creation.

2) Promote the inheritance and development of dance drama art : As an excellent dance drama work, the “Nan Fang Fu Zi” plays a positive role in promoting the inheritance and development of dance drama art. By studying this work, future researchers can better understand the history and development trend of dance drama art, and contribute to promoting the further innovation and development of dance drama art.

Recommendation for future researcher

Most of the performers of the dance drama “Nan Fang Fu Zi” are students from the music department of Changshu Institute of Technology, and there are also middle school students from Changshu City to watch. From the drama, they can review the history of the Spring and Autumn period and the Warring States period, and review the classic Confucian doctrine “Lun Yu. Make students more impressed and interested in exploring history and learning the wisdom of the ancients. For college students, while learning theoretical knowledge, participating in stage performances is also an organic combination of practice and teaching.

Future researchers can do research from the starting point of the unity of practice and teaching. In today’s educational environment, the unification of practice and teaching has become an important direction of educational reform. This concept emphasizes the organic combination of knowledge and practice, so that students can apply what they learn, promote students’ all-round development and improve the quality of education, and cultivate students’ spirit of cooperation and innovation.

In the process of teaching practice, teachers and students should grow together and promote each other. Through reflecting on teaching practice, sharing experience and lessons, and exploring problems together, teachers’ teaching level and students’ practical ability are improved. This is also in line with the concept of quality education in China today.

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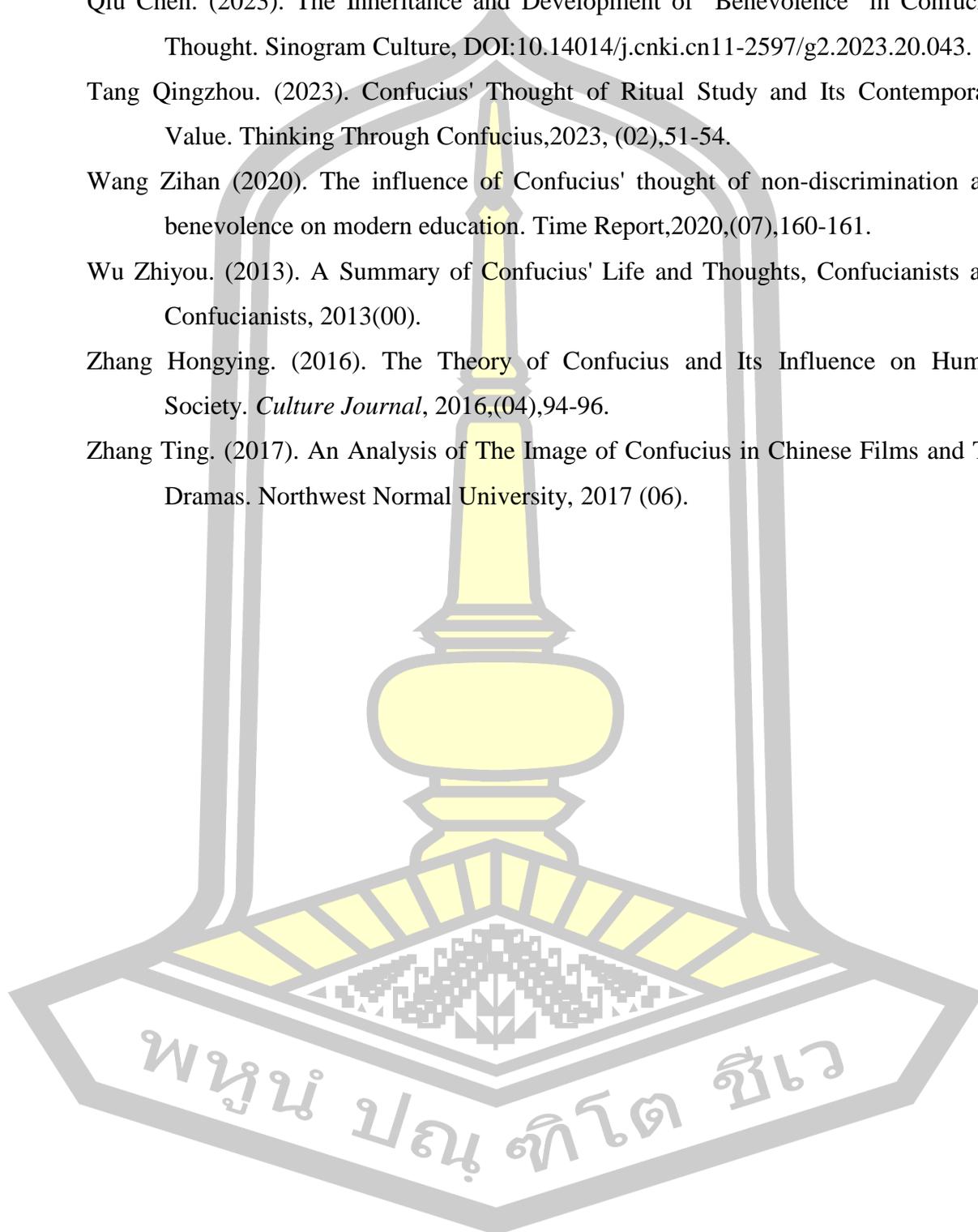
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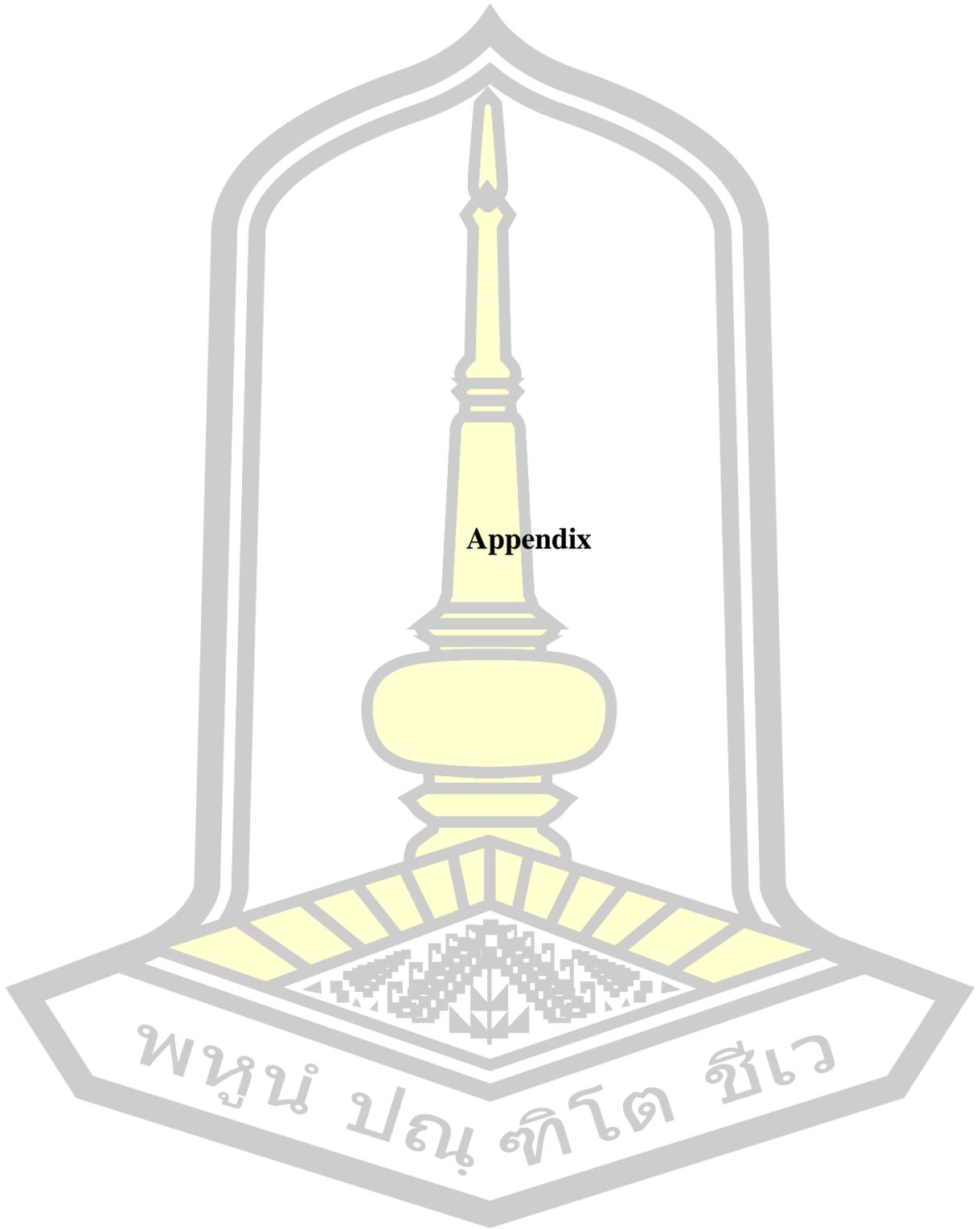
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Appendix

พหุบัณฑิตยาลัย จุฬาลงกรณ์มหาวิทยาลัย

Appendix A

A Brief Bibliography of Interviewers

Lin You, male, professor, member of the Communist Party of China, member of the first Jiangsu Province School Aesthetic Education Steering Committee, member of China Dancers Association, member of Jiangsu Province Dancers Association, director of Suzhou Dancers Association, vice chairman of Changshu Dancers Association, the first Changshu high-level propaganda and cultural talents of young and middle-aged talents, excellent Communist Party member of Suzhou City, and awarded the school-level Three Education award for many times.



Figure 39. Researcher (left) and professor Lin You(Right).On 2024.Jan.7

(Photo by Bai Yunge)

Wang Jian, male, third-grade professor, graduated from Chinese Department of Peking University, PhD, editor-in-chief of Journal of Changshu Institute of Technology. He worked as a postdoctoral researcher at Institute of Linguistics, Chinese Academy of Social Sciences (2005-2007), Department of Chinese Literature,

Fudan University (2007-2009), and Ecole des Sciences Sociales Superieure (2009-2013). Young and middle-aged academic leader of Jiangsu University Blue Project and third-level talent of Jiangsu 333 High-level Talent Project. He is mainly engaged in linguistics teaching and research, and undertakes the teaching work of “Introduction to Linguistics”, “Chinese Dialect Research” and other courses.



Figure 40. Researcher(right) and professor Wang Jian (Left) On 2023.Dec.17
(Photo by Bai Yunge)



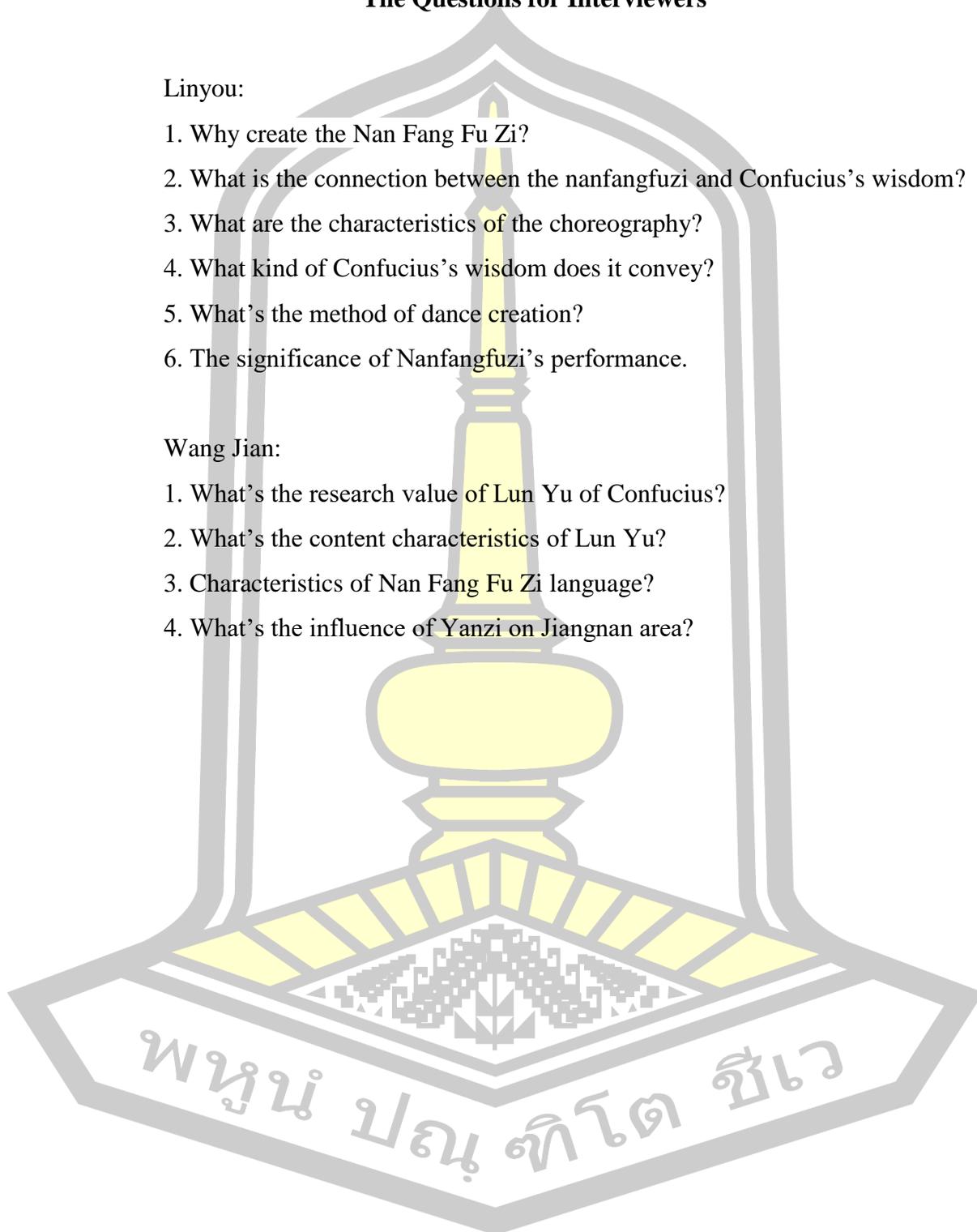
Appendix B
The Questions for Interviewers

Linyou:

1. Why create the Nan Fang Fu Zi?
2. What is the connection between the nanfangfuzi and Confucius's wisdom?
3. What are the characteristics of the choreography?
4. What kind of Confucius's wisdom does it convey?
5. What's the method of dance creation?
6. The significance of Nanfangfuzi's performance.

Wang Jian:

1. What's the research value of Lun Yu of Confucius?
2. What's the content characteristics of Lun Yu?
3. Characteristics of Nan Fang Fu Zi language?
4. What's the influence of Yanzi on Jiangnan area?



Appendix C
Questionnaires

1. Did you know about Yanzi before watching the drama Nanfangfuzi?
Yes ,No
2. Do you know the wisdom of Confucius?
Yes ,No
3. Have you seen any Chinese performing art works related to Confucius'wisdom?
Yes ,No
4. Did you learn about Confucius's wisdom from the Nanfangfuzi?
Yes ,No
5. Could you accept the form of dance drama to tell Confucius's wisdom?
Yes ,No
6. Are you willing to learn about Confucius'wisdom?
Yes ,No
7. Do you think Confucius'wisdom has influence to you ?
Yes ,No
8. Do you think Confucius'wisdom has influence on Chinese society ?
Yes ,No
9. Do you think it is important to inherit Confucius culture?
Yes ,No
- 10.Do you think it is better to spread Confucius culture through new media than through ordinary forms ?
Yes ,No

พหุ มั ประ โย ชี เว

Appendix D

Photos of researcher during on the Fieldwork



Figure 41. Researcher and Confucius's statue. In Changshu Confucius Temple, Changshu City, Jiangsu province.

(Photo by Bai Yunge)

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Figure 42. Researcher and Yanzi's portrait. In Changshu Confucius Temple,
Changshu City, Jiangsu province
(Photo by Bai Yunge)





Figure 43. Researcher and Yanzi Memorial Hall, in Changshu City, Jiangsu province.
(Photo by Bai Yunge)



Figure 44. Researcher and Yanzi statue. In Yanzi Memorial Hall, Changshu City, Jiangsu province
(Photo by Bai Yunge)



Figure 45. Researcher in Yanzi former residence. In Yanzi Memorial Hall , Changshu City, Jiangsu province
(Photo by Bai Yunge)

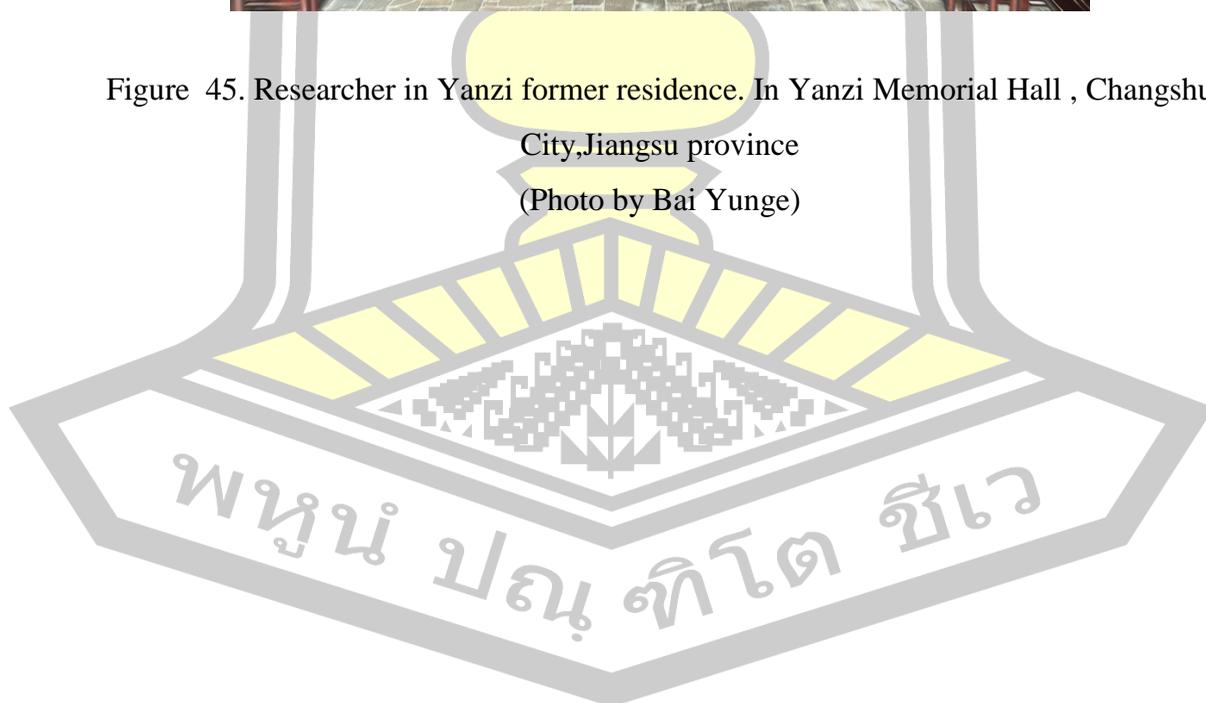




Figure 46. Researcher and Yanzi portrait in Yanzi former residence. In Yanzi Memorial Hall ,Changshu City, Jiangsu province.

(Photo by Bai Yunge)

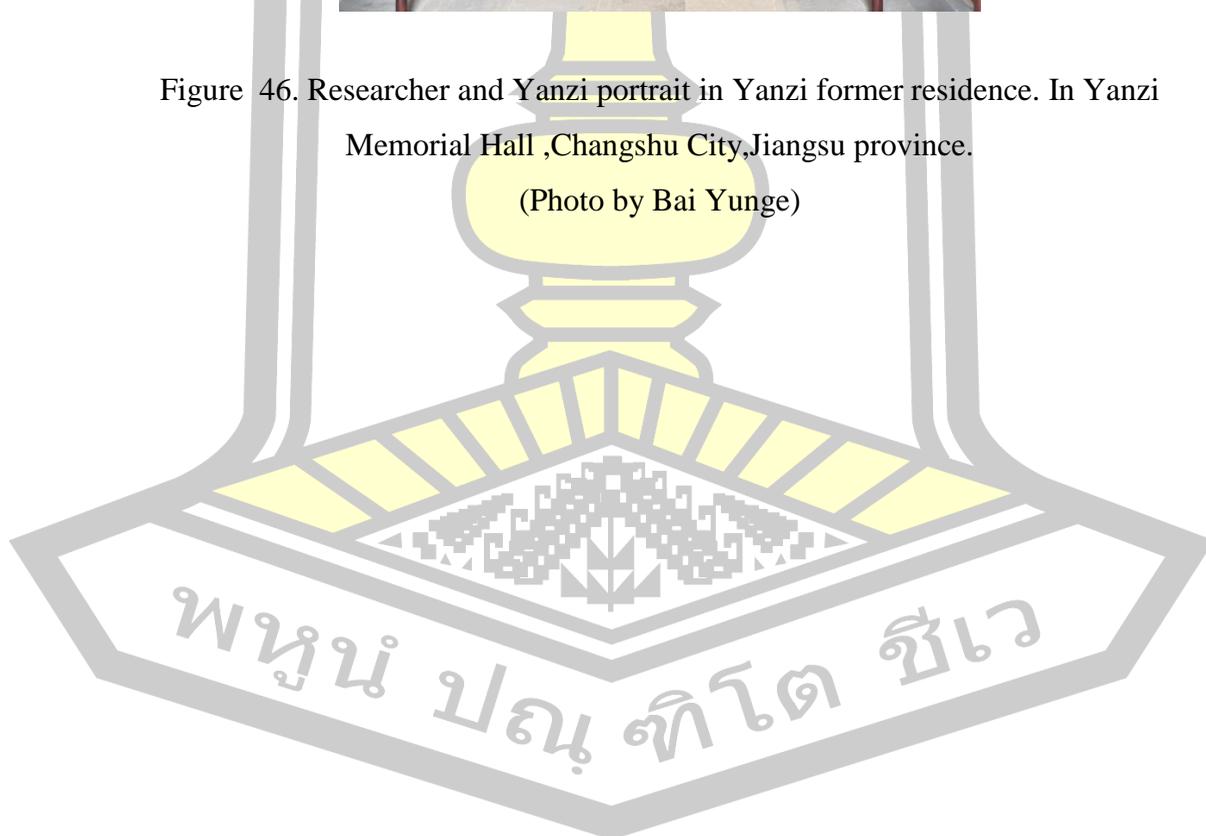




Figure 47. Yanzi portrait and main thoughts in Yanzi former residence. In Yanzi Memorial Hall, Changshu City, Jiangsu province
(Photo by Bai Yunge)

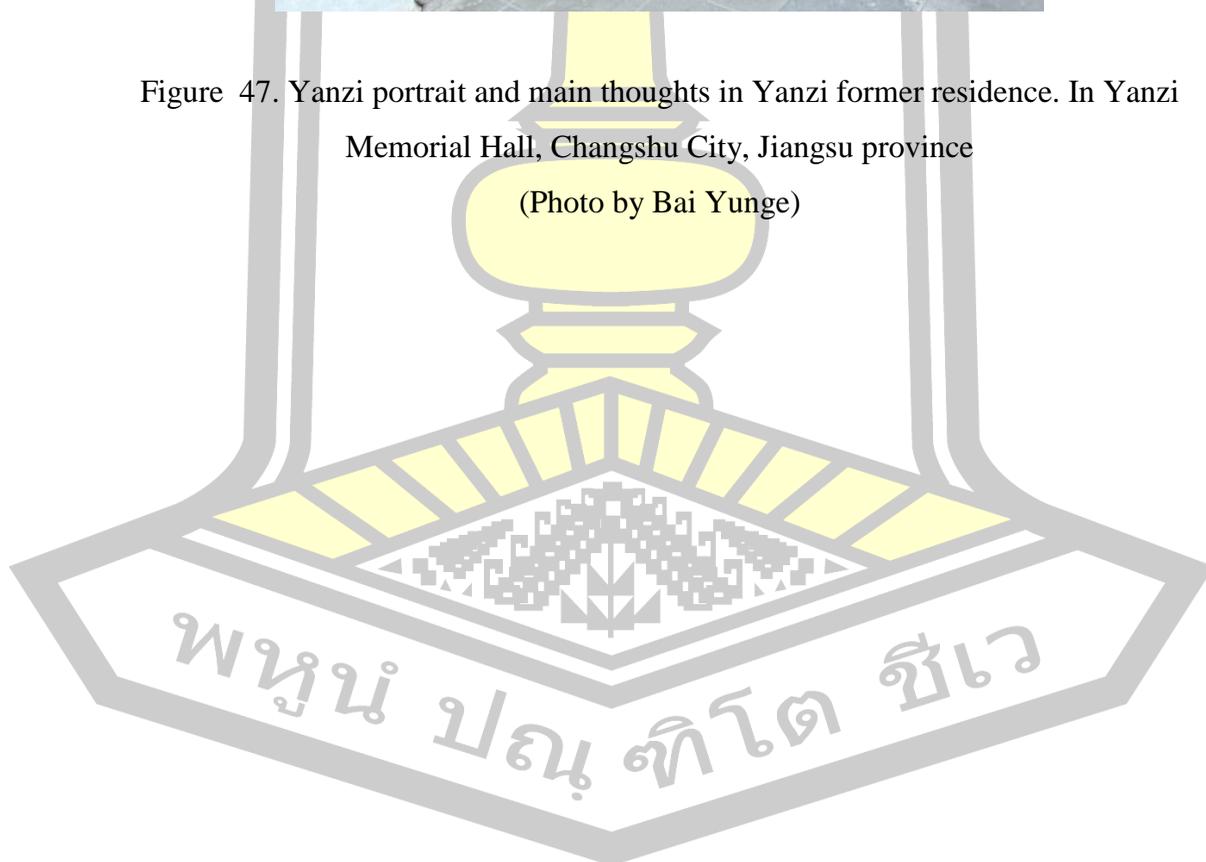




Figure 48. The line of Yanzi spread the Confucius's philosophy in the Jiangnan region and Shandong province. In Yanzi Memorial Hall, Changshu City, Jiangsu province.

(Photo by Bai yunge)



Figure 49. Photos of Yanzi's descendants. In Yanzi Memorial Hall, Changshu City, Jiangsu province.

(Photo by Bai Yunge)

· 音诗画 ·

南方夫子

引子 (音乐、舞蹈、画外音)
 一、北学孔门 (音乐、画外音、独舞、伴舞、女声组唱、情景表演)
 二、杏坛听课 (画外音、情景表演)
 三、弦歌之治 (琴箫合奏、画外音、情景舞蹈)
 四、弘扬儒学 (幕后男声合唱、情景舞蹈, 3-4人男、画外音)
 五、传道江南 (舞台合唱、情景表演、画外音)
 尾声 (主题歌舞)

(舞台背景: 写意为主, 上字幕。)

1/15

[诗画·

南方夫子

引子

(幕启: 古吴大地, 村落稀疏, 远山苍茫。
 (天色灰暗中, 马蹄激疾, 渐远; 光渐亮。
 (字幕: 南方夫子。
 (字幕: 春秋时期, 群雄纷争, 战争连绵, 古吴大地在苦难中折盼……

(乐起, 3-4人舞。
 (画外音:

春秋岁月, 群雄纷争,
 古吴大地, 一片苍茫。
 阵阵马蹄,
 踏碎多少温馨的梦想。
 扬花的稻穗, 总在青铜剑的呼啸中夭折,
 平静的村落, 总被突兀而至的兵雄踏碎。

何日还我安宁,
 还我春耕夏作, 秋收冬藏?
 何日偃旗息鼓,
 还我世间太平景象?

2/15

一、北学孔门

(幕启: 古吴大地, 远山隐逸, 民居错落。
 (字幕: 公元前484年, 22岁的言偃, 为祈求和平, 寻找真理, 不辞千里, 寻访孔子, 拜师求学。

(乐起。

(言子独舞, 身背雨伞。

(画外音:

(男) 他来了——

从虞山脚下走来,
 从小巷深处走来。
 苦难的历练,
 锁不住青春的理想。
 他的呼吸, 如大地初暖的春风,
 他的心跳, 合着天边的春雷鼓荡。
 他听见北方一个伟大的灵魂正在召唤,
 一位叫孔子的哲人,
 在鲁国的杏坛上循循开讲。

(群舞出, 与言子呼应。

(女) 消解无度的欲望,

让仁爱滋润每一寸土壤;
 建立温良的秩序,
 让百姓的院墙洒满阳光。

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Figure 50. Part of script. (Photo from Lin You)



Figure 51. The audiences lined up for admission. (Photo from Lin You)

BIOGRAPHY

NAME	Xiao He
DATE OF BIRTH	1991/ 06/19
PLACE OF BIRTH	LinYi, Shandong Province, China
ADDRESS	Suzhou, Jiangsu Province
POSITION	Piano Teacher
PLACE OF WORK	Yi Jiulin music school
EDUCATION	2010 Bachelor degree of Fine Arts School, Shandong University, China 2022 Master degree in Fine and Applied Arts (Perfomnig Arts) Mahasarakham University Thailand

