

Analysis of Implication in Performing Arts

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Abstract: The moral is expressed in words, the image expresses the meaning, the performance creation interprets the content and the emotion in the text category with the image symbol, the seductive observation and listening influences the human disposition, invents the character, and observes the life individual in the universe. Performing art is an objective representation of spiritual life, which cannot be contrasted with the physical level of real life. It focuses on the cultivation of meaning. The creative subject uses subjective feelings to create meaningful space, transmit infinite emotions, and echo the universal emotions of human beings.

Keywords: Concept of implication; Film and television performance; Dramatic performance; Chinese opera performance

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1. The concise and freehand meaning of opera performance

Opera performance, song to chanting, dance to lyric, in the distortion of exaggerated, concise, and freehand performance to convey the playwright's subjective thoughts and creators of life singing. For thousands of years, the creation of heaven and man unity, driving the reality of the virtual has been throughout the performance, the formation of a unique performing art form, performing artists in the past dynasties to lyric as the basis, the combination of internal and external, virtual and real life. They weigh back and forth between realism and freehand and move toward the highest realm in the universe in the combination of images^[1-2].

Based on the image, the opera performance fully understands the emotional implication under the image, exaggerates and distorts the action, matches the tone with the mood, integrates the emotion with the will, and expresses the meaning to the heart's content in the program. In the expression, the actors merge with each other, complement and interpret the music, and rely on the body to create the modal meaning of the characters. One after another, the modal meanings of the characters fiercely collide on the stage. Mutual reaction and absorption, so that the emotions of all kinds of characters dilute each other and then condense, creating the state of affairs of the script, the state of affairs along the direction of the script along the specific emotional pattern and life pattern together to create a shocking life implication. The power of implication is endless. It rushes into the

cells and tissues of the viewers in subtle and grand ways and arouses endless emotions in the viewers' hearts ^[3]. These emotions are mixed and blended in the theater to form a powerful life atmosphere, realize the independent wandering of the spiritual world, arouse the audience's strong will impulse, and then reach the state of self-oblivion. Therefore, the emotional state can be baptized and healed to the greatest extent.

2. The meaningful meaning of drama performance

Drama performance, as the main body of college performance teaching, originates from Western drama performance with the ancient Greek tragedy as its source. Plato believed that art was a copy of life, while Aristotle believed that art was an imitation of the real world and belonged to creative science, which determined the realistic characteristics of drama performance. In the gestation stage, due to the restrictions of various rules and regulations, drama performance pays more attention to the physical reality of performance, emphasizing scene construction and the verisimilitude of stage actions. However, the physical space of the stage and the prescribed length of the script determine that the performing art is a condensed expression of life, not a physical reproduction of objective life ^[4]. Therefore, in the design of movements and expression of emotions, it is necessary to break through the objective limitations of time and space, create the "real life" that meets the audience's expectations, transmit the combined meanings in the physical reality, create the meanings based on the pattern of both the audience and the performance and perform based on consensus psychology ^[5].

3. Technology and typical implication of film and television performance

Balazs was the first to distinguish between film and drama. He believed that pictures could supplement the thought content that words could not express, while Canudou believed that movies and TV could more strongly express life, enabling painters and musicians to truly combine with poets' fantasies, and express the deep scope of real life ^[6]. All these show that film pictures are actually excavations and supplements of the meaning of real life. Compared with the gradual feeling in the drama performance, the expression of the meaning is more direct. Drucker put forward the concept of being on camera, requiring photography to highlight "beauty" and make the original beauty more beautiful, which is undoubtedly a higher pursuit of meaning. The meaning of film comes from the fact that it captures the illusory life, fully demonstrates all kinds of real subtle changes, and reflects the audience's psychological desires and emotional expectations. Vertov believes that through the participation of the creative subject, the camera carefully sorts out the chaotic emotional state in life and obtains a vitality and aura, which is a new cognition and perceptual exploration of the world's appearance, permeated with gentle humanistic care and cultural heritage. This is the magical power of implication. Even Grierson, a documentary master, has to admit that films stimulate the imagination of the audience through intuitive description, appropriate rhythm, and simple analysis, and the imagination is stimulated by the signifier of the picture, that is, the meaning. It can be said that it is the meaning of each picture that enables the audience to organize the story before and after and ponder the emotional ethics. Mitri believes that the image can always remind people of a general picture beyond the established content, which indicates that the film has the ability of ideography, and this perceptual structure is Gestalt psychology, which is a simple implication traction. Not all images in the image are ideographic, but only with the help of the actions they describe, bring out the corresponding implication relationship and express the meaning in the theme narrative. In addition to the simple implication, the strong overall implication of the film comes from the use of montage. Kurishof, after experimenting with the combination of pictures, cleverly

explained the disagreeing reference produced by different picture combinations, which can tell the specific plot and show that montage can produce the meaning that a single shot does not have through the internal consistency of connecting two pictures. It expresses the meaning with emotion so that the audience can comprehend the essence of the picture in the subconscious mind ^[7].

Film and television art is based on science and technology as the main means, through the screen or screen picture, combined with the content of the characteristics of music and sound, in a specific multidimensional time and space to create an intuitive audio-visual image. Compared with opera and drama performance, although it is the same dual experience of hearing and vision, with its unique fidelity, the performance of the actors overlaps with real life. It replaces the inner desire of the outside world with realistic actions, has the basis of reality and credible life logic, fits the logic of emotional development on a reasonable basis, and pays attention to details and truth. Behind the lifelike performance lurks the simple meaning of life, which narrows the psychological distance with the audience, and is the richness of the audience's will to life ^[8]. The transmission of film and television meaning mainly depends on the position of the characters in the picture, color rendering, and scene layout. The lens replaces the eyes of the audience and affects the psychological expectations of the audience. The color pulls the mind course of the characters, externalizes the hearts of the characters, and renders the atmosphere, and the sound renders the emotions of the characters, with unique aesthetic characteristics and unique artistic connotations ^[9]. Connecting, contrasting, and supplementing each other, the pictures create a deep meaning of life and aesthetic significance, touch the audience's life accumulation and aesthetic experience, arouse the audience's desire to explore deeply, and reveal the spiritual nature of human beings. The implication of film and television is to make the audience break away from the one-way narrative habit, produce a kind of overall meditation, take care of their own emotional experience and life experience, fall into the aftertaste of emotional experience, and make up for their lonely and desolate emotions ^[10].

4. The performance students' concept of implication cultivation

In the process of college performance teaching, due to the different birth backgrounds and life experiences of students, the artistic level is different, and most of the developed viewing habits tend to be natural and realistic, so in the stage of script creation and rehearsal from the second grade, it is easy to fall into the vortex of realism, refusing to accept stage language and body symbols ^[11]. This phenomenon is most common in the classroom of drama performance majors. Students' screenplay adaptation often stays in the protracted naturalistic stage, and even sticks to the shackles of life logic, repeatedly tangled in stage scheduling and prop arrangement. They do not understand that the most important thing in performing art is the transmission of meaning, and words are long, and no words are short, which need not be consistent with natural time and natural distance. Students' singing and reading in the basic stage of opera performance are divided learning. Although each form they learn is very meaningful and beautiful, due to isolation, students have become symbolic tools at the beginning of the play rehearsal. Moreover, students of opera have a relatively weak cultural level and do not pay attention to the study and cultivation of their theoretical knowledge ^[12]. When performing, they are unable to associate how the artistic image of the composition of the singing voice, body shape, and skills conveys its meaning, and pay more attention to the roundness of the singing voice and the precision of body shape, which fail to effectively convey the meaning. Most students of film and television performance receive unified training with students of drama performance before entering the school and have almost no shooting experience. After entering the

school, the basic learning of performance is also the same as that of drama performance. Therefore, in the early stage of shooting in front of the camera, not to mention the awareness of the camera, the choice of performance status and the division of emotional levels will be mired in trifles and confusion. They have no awareness of the combination of pictures and do not know how to organize and refine typical pictures. They tend to pay more attention to their own performance emotions, ignoring that film and television performance is the sum of pictures and the transmission of meanings ^[13].

In the stage of repertory rehearsal, teachers must accurately establish students' concept of implication. Through appreciation of a large number of classic repertoires, students majoring in drama, film, and television performance can generate the concept of symbols for the performance forms they have learned. Teachers also need to give detailed and adequate explanations so that students can accurately understand the extension of emotional will under the connotation of respective artistic symbols. Learn to compose music with emotion, and create beautiful characters with beautiful lines, magnificent shapes, and strong meanings. First of all, the capture of meaning comes from the understanding of the meaning of the text ^[14]. No matter what form of art, performers should read the script at the first time, grasp the overall meaning of the script according to the emotion of the characters, the rhythm of the times, and the spiritual appeal, and clarify the spiritual world of creation and the cultural message behind it. Secondly, the events in the script must be carefully cut to understand the implications of each thing and design reasonable actions for them, complete the events with the most concise symbols, and create the emotional state of the characters on the psychological basis of the implication. The design of actions includes two parts: language and action, and the lines are often rigid and fixed, focusing on the drive of the subtext. This is where the implication of the lines lies. Finally, performers should pay attention to the implications of stage art. Students in drama performance should maximize the consistency with their emotional needs when matching the color of stage lighting, the distance and position of props should be consistent with the length of their inner emotions, the use of props should be consistent with the characteristics of the character, and students in film and television should pay attention to light and color ^[15]. To ensure that the atmosphere created by the light and the emotions rendered by the color can reflect the emotional will of the role to the maximum extent. The shooting of each shot should be the cohesion of emotions or subtle psychological changes, while the students of drama performance should pay attention to clothing and makeup, and must choose the most appropriate costume according to the style of music, the attributes of the figure, and the intensity of the emotion in the play. Avoid excessive exaggeration and words that do not convey the meaning, while also paying attention to the choice of costumes and the content of the play to avoid unsatisfactory performance.

Only by establishing the concept of implication in the process of performance can performers create fleshy-and-blood character images, restore the spiritual world of the characters in the play, present the style of the script, appreciate the infinite charm of the performing art, feel the huge spiritual power, and achieve the best state of performance.

Disclosure statement

The author declares no conflict of interest.

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