

THE DEVELOPMENT PROCESS OF GUANGDONG BALLET (1979-2021)

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Abstract

The exploration of symbols in the development of Guangdong ballet cannot be overlooked from a historical perspective. It holds key significance to contextualize Guangdong's ballet works and their related studies within a dynamic historical framework, providing a developmental perspective on the evolution of Guangdong ballet. In essence, this paper meticulously analyzes the developmental trajectory of Guangdong ballet through a diachronic lens, simultaneously undertaking a semiotic analysis of a representative ballet from a synchronic perspective. Employing both the literature research method and case analysis method, the study focuses on seven emblematic Guangdong ballets spanning from 1979 to 2021. This selection is based on a thorough collection and organization of relevant literature within the research field. The study found significant highlight as Artistic Evolution and Repertoire Trends, The study explores Guangdong Ballet's evolution in choreography, storytelling, and thematic elements over the years. It highlights the company's innovative production approaches, including unique choreography and collaborations with diverse artists. Examining global recognition, the study delves into the company's international engagements, performances abroad, and accolades. Insights are provided into the social and cultural impact of Guangdong Ballet, encompassing audience engagement and educational initiatives. The research also investigates how changes in leadership have influenced the company's artistic vision, along with technological integration and contemporary adaptations in productions.

Key words: Guangdong Ballet, Development Process, Symbol

Introduction

The perspective of history cannot be overlooked in the exploration of semiotics in the development process of Guangdong ballet. It is of key significance to situate Guangdong ballet works and their related researches in the context of dynamic history and view the development of Guangdong ballet from the development viewpoint. On the whole, this paper analyzes the development of Guangdong ballet from a diachronic perspective, and conducts a semiotic analysis of typical ballets from a synchronic perspective.

As Georgy Plekhanov put it, “the art in any nation is determined by its psychology”. The diversified development of Guangdong ballet represents its “core” that distinguishes it from world ballet. While shaping the unique characters in Guangdong ballet, it also endows the characters with corresponding aesthetic feelings and body movements. Guangdong ballet shows its unique charm when folk dance, opera dance and classical dance with Guangdong characteristics as well as

movements in daily life are integrated into the ballet, and when the historical and cultural spirit as well as national aesthetic idea of human body in Guangdong dance forms are fused with ballet.

Objectives

To study the dynamic process in the historical development of Guangdong ballet.

Research methods

This paper uses literature research method and case analysis method to select 7 typical Guangdong ballets from 1979 to 2021 for in-depth study. Historical Contextualization, the historical contextualization aspect of the literature research method is designed to provide a comprehensive understanding of the socio-cultural landscape that influenced the development of Guangdong Ballet from 1979 to 2021. The following methodology outlines the key steps in this process.

1. Literature Research Method

Historical Contextualization: Delve into historical literature, archival records, and scholarly works to understand the socio-cultural backdrop of Guangdong Ballet's development. Evolution of Ballet in Guangdong: Analyze literature to trace the emergence and growth of ballet as an art form within Guangdong, unraveling pivotal moments and milestones.

2. Case Analysis Method

Selection of Representative Ballets: Identify seven distinct ballet productions from 1979 to 2021 that represent significant phases or turning points in Guangdong Ballet's development. In-Depth Examination: Conduct a detailed case analysis of each selected ballet to unveil artistic choices, thematic elements, choreographic techniques, and audience reception.

3. Data Collection

Primary Sources: Engage with primary sources such as interviews with choreographers, dancers, and key stakeholders involved in the chosen ballets to gather firsthand insights. Archival Materials: Access archival materials, including photographs, scripts, and rehearsal notes, to supplement the analysis and provide a comprehensive view.

4. Comparative Analysis

Identify Patterns and Trends: Employ comparative analysis across the selected ballets to identify recurring patterns, evolving trends, and thematic shifts in Guangdong Ballet's artistic expression. Choreographic Styles and Innovations: Explore how choreographic styles have evolved over time and identify instances of artistic innovation within the ballets.

5. Audience Impact Analysis

Review of Critiques and Reviews: Scrutinize critical reviews and audience feedback on each ballet to gauge the impact on the local and global audience. Social and Cultural Relevance: Assess the social and cultural relevance of the ballets, examining how they resonate with the changing demographics and cultural landscape.

The literature research method, through historical contextualization and an exploration of the evolution of ballet in Guangdong, serves as a foundational component for understanding the multifaceted development process of Guangdong Ballet from 1979 to 2021. The combination of archival research, scholarly insights, interviews, and critical analyses contributes to a holistic examination of the socio-cultural dynamics that shaped this significant artistic journey.

Results

1. Budding period

The decade-long "Cultural Revolution" in China came to an end in 1976, marking a transformative period for various art forms, including ballet. Despite ballet's familiarity among Chinese

people, the absolute restrictions on artistic creation during this special period hindered the development of ballet and other art forms. Following the Third Plenary Session of the 11th Central Committee of the Communist Party of China in 1978, the nation entered a new era of reform and opening up. The evolving trends in literature and art presented unprecedented opportunities for ballet artists to draw inspiration from global artistic experiences. Against this backdrop, the Guangdong Ballet embarked on paving the way for the exploration of ballet creation.

In the 1980s, amid the reform and opening up, China actively engaged in international exchanges and competitions. The shift from a closed and self-sufficient economy to an open policy provided fertile ground for the development of ballet in Guangdong. This period prompted deep reflections on the "Cultural Revolution" through classic literature and created opportunities for learning from foreign cultures. During the preparatory phase for the establishment of Guangzhou Ballet, choreographers employed Western artistic techniques to interpret traditional Chinese literature. This approach highlighted the choreographers' unrestrained creative thinking and subjective consciousness. Through themes, images, structures, body language, and inherent national connotations, the choreographers conveyed symbolic meanings related to the national spirit and the Guangdong region.

2. Development period

Early period interpretation of Chinese national image symbols

Xuan Feng

In the early period of choreography, Xuan Feng aimed to interpret Chinese national image symbols, drawing inspiration from Susanne K. Langer's perspective that a work of art is often a spontaneous expression of the artist's psychophysiological activities. Langer emphasizes that art reproduces facial expressions, indicating emotions or reflecting societal aspects such as customs, clothing, and behavior (Susanne K. Langer, 1953).

Xuan Feng's choreographer, following Langer's interpretation, created dance rooted in the nation's aesthetic techniques and concepts derived from its changes and development. The unique Chinese image symbols were manifested through theme settings and movement structure. Given ballet's Western cultural roots, bridging the gap between Chinese and Western cultures presented a challenge. The primary goal was to interpret the "national spirit," accomplished by incorporating Chinese myths and legends as the dance drama's theme.

The choreographer faced the difficulty of merging ballet's ethereal art form, rooted in Western culture, with the national spirit conveyed in Chinese myths and legends. Xuan Feng successfully reproduced ballet language elements using the grammatical structure of Chinese dance, showcasing profound Chinese culture. The "irregular silk ribbon," designed by the choreographer, reflects the symbolic connotation of the "yin-yang fish" in Chinese culture. The ribbon, resembling the fluttering silk ribbon of flying Apsaras seen in the Dunhuang Caves frescoes, is transformed into the wings of the protagonist "Xuan Bird." This incorporation forms a dynamic ballet with strong Chinese imagery, fusing ballet elements like "pointe" with traditional Chinese symbols.

The integration of Chinese folk dance and classical dance adds depth to the performance, as "stylized" folk materials are woven into the "characterized" image of Xuan Feng. Through this amalgamation, national culture and folk customs become integral components of the ballet, conveyed through symbolic symbols on stage.



Figure 1 Xuan Feng's "Irregular Ribbon"

Mei Lanfang

Zhao Yiheng defines “symbol” as “the human spirit, society, and the humanized world immersed in something that people rarely perceive but that cannot be shaken off.” In the human world, symbols are meaningful perception, and the purpose of symbols is to express meaning (Deely, J., Williams, B., & Kruse, F.E., 1986). According to Susanne K. Langer’s view on “artistic creation”, dance art is also a symbolic form of creating “human feelings”. In contemporary ballet, the dancer’s body, dance vocabulary, music, costumes, lights and other stage forms required are all emotional symbols (Tarasti, E., 2001). This is not only to present the stage effect and underscore the aesthetic characteristics of contemporary ballet, but also to express the meaning of feelings. Although these symbols “precede the dancers’ ‘creative’ activity”, the process of dance creation is a process of constantly using symbols to create other new symbols with feeling (Susanne K. Langer., 1957). It can be said that a symbol has the potential to be interpreted by other symbols – the realization of meaning (Noth, W., 1990). The pluralistic symbolic features are profoundly interpreted in the dance drama *Mei Lanfang*.

Mei Lanfang is a departure from the conventional convention of ballet through the combination of virtuality and reality, with a character image created by five actors. Mei Lanfang “himself” is the male doyen, and the corresponding four female chiefs are Mei Lanfang’s four opera artistic figures: Mu Guiying, Yang Yuhuan, Zhao Yanrong, and Yu Ji. Such an “interactive symbol relationship” for characters is the structural core of the ballet. In addition, the setting of the plot such as his joyful devotion to artistic creation, the struggle under the cruel oppression of Japanese aggressors, and the glory of the new era vividly demonstrate the spirit and moral courage of the characters. Ou Jianping compared it to the famous ballet *Spartacus*, which also has a male protagonist. Ou Jianping believes that the masculinity shown by *Mei Lanfang* in the face of Japanese aggressors is intertwined with the aesthetic realm of a man disguised in female attire in the performance. He points out that this pluralistic symbol transformation far exceeds the single, flat *Spartacus*.

The symbols of “Peking opera” and “ballet” blend naturally and appropriately because of the dance plot and theme, as well as the ingenuity of the screenwriter. As Ou Jianping put it, Mei Lanfang is a drama character, who is poetic, and ballet is also poetic. Using “poetry” as the starting point of the characters and using the poetic imagery to build the structure of the dance drama accords with the aesthetic style of ballet and with the notable sentiment of opera masters. Peking Opera and ballet are naturally integrated in the movement innovation featuring ballet movement + the intrinsic rhythm of Peking opera. The choreographer also combines the dancing posture, spinning, jumping and other ballet techniques with the body charm in Peking opera, forming a unique dance symbol vocabulary. When designing the movements of Mei Lanfang and his four characters, the choreographer focused on the effective combination of the movement characteristics of the four female roles and ballet. In fact, whether a ballet with a Chinese theme can fly and is recognized by a wide audience depends largely on the skills of the choreographer and actors in terms of ‘fusion’. It should be noted that ‘fusion’ is by no means a rigid collage of the two types of art, nor can it be simply construed as the upper limb movements mainly by Peking opera and the lower limb movements mainly by ballet (Tarasti, 2001). Instead, it should be that the two types of art are in complete harmony in terms of character feeling and expression, thus creating a unique dance culture atmosphere (Liu Jian, 2008).



Figure 2 "Mei Lanfang" in white and his four opera figures

Crazy Stone - Dream of the Red Chamber

In the early 21st century, Guangdong Ballet not only expressed its admiration for traditional Chinese art and artists but also turned its attention to the adaptation of classical literature. A significant creation emerged in 2008, namely "Crazy Stone - Dream of the Red Chamber," choreographed by Xiao Suhua for Guangzhou Ballet. This ballet marked Guangzhou Ballet's foray into "modern creation" with a theme centered on "classical literature."

Xiao Suhua, the choreographer, acknowledged the challenges faced by Guangdong Ballet, expressing his view that its ballet creation lagged behind the global standard. "Crazy Stone - Dream of the Red Chamber" was Xiao Suhua's response to this dilemma. His modernization of this classic literature aimed to extract the value of traditional Chinese culture in contemporary times. He

metaphorically related the characters and theme of the original book to the current living state of young people. Through techniques such as the "estrangement effect" and "metaphor," the ballet infused new connotations into the classic narrative. "Baoyu," once a subservient character, transformed into a contemporary youth, embodying a new spirit of resistance and bravery. Xiao Suhua's vision for contemporary young people was embedded in the fate of "Baoyu." (Ye Shuxian, 2002).

The 21st century witnessed rapid advancements in new technologies, particularly the information technology revolution, breaking down national borders and bridging distances. Economic globalization, described as a "double-edged sword," presented Guangdong with cultural shocks, challenges, and opportunities across economic, technological, political, and cultural dimensions. In response to globalization, Guangdong Ballet navigated the complex social landscape by adopting a strategy that fused Chinese and Western practices, integrating the ancient and the modern. Despite the challenges and occasional "trial and error," this approach showcased the ballet choreographers' attempt to strike a balance amidst the alternation of the new and the old, the mutual penetration of self-confidence and catch-up, the mix of imitation and innovation, and the fusion of tradition and modernity (Xia Jing, 2020). The ballet "Crazy Stone - Dream of the Red Chamber" exemplifies the innovative use of Brecht's estrangement effect to deconstruct a classic masterpiece, serving as a prelude to the interpretation of local symbols by Guangdong Ballet.



Figure 3 The duet dance of Baoyu and Daiyu in "Stone in the Sun - The Dream of the Red Chamber"

3. Late period

Interpretation of Lingnan symbols

Back amidst Wind and Snow

The interpretation of Lingnan symbols is reflected in the fact that *Back amidst Wind and Snow*, in which local culture is integrated into the ballet, was born in Guangzhou, China. The

comprehensive creation of this drama would be impossible without the strong support of the Guangdong government and professionals. The Guangdong government greatly supports this ballet by inviting first-class choreographers, musicians, stage designers, costume stylists, etc. at home and abroad. With a full understanding of the cultural environment of Guangdong, the unique cultural elements of Guangdong are integrated into the ballet *Back amidst Wind and Snow*. This provides an key source of inspiration for the unique regional features of this dance drama. The accurate attention to the details and the inclusion of Guangdong's regional cultural symbols make this classic ballet a success. Overall, the production team of *Back amidst Wind and Snow* are striving to include national and regional features in terms of movements, music, costumes, drama structure, etc.



Figure 4 The dance of lovers in "Returning Home on a Snowy Night"

Colorful Clouds Chasing the Moon

With its lively and distinctive style, the ballet "Colorful Clouds Chasing the Moon" portrays the simple and ordinary life of the Guangdong people, showcasing the characteristic folk music style of Guangdong. The dance successfully merges ballet with Guangdong folk music, reflecting the people's aspirations for a better life. The choreographer infused the dance with an ambiance of a bright moon and colorful clouds in the sky, where the performers symbolize the clouds and the moon, unwaveringly pursuing the fulfillment they desire. The progression of the dance moves from interpreting the moon symbol through the cloud symbol to both coexisting side by side. This progression not only unfolds spatially but also implies a elevation of the mind and a pursuit of beauty (Yuan Jiexiong, 2015). In the concluding moments of the dance, the moonlight, created through light and shadow, signifies the ongoing pursuit and yearning for beauty.

"Colorful Clouds Chasing the Moon" integrates elements of Guangdong folk dance on the foundation of ballet. The amalgamation of pointe and regional music introduces a distinct visual impact, elucidating the unique cultural symbol connotations of Guangdong.



Figure 5 A view of the moon by Caiyun played by an actor in "Colourful Clouds Chasing The Moon"

Maturity period

Returning to ballet with a revolutionary and historical theme, "Strong Iron Army" marks a shift for Guangdong Ballet, which had rarely delved into works of such themes since the 1980s. It wasn't until the second decade of the new century, particularly with the support of the fund, that this theme once again took center stage in Guangdong Ballet's creations. In 2019, the fund prioritized the creation of realistic themes praising the Party, the motherland, heroes, and the people for annual funding. This prioritization aligned with important time nodes such as the 40th anniversary of reform and opening up, the 70th anniversary of the founding of the People's Republic of China, the building of a moderately prosperous society in all respects, and the 100th anniversary of the founding of the Communist Party of China. The funded ballet project in 2019, "Strong Iron Army," encapsulates the patriotic symbol at the core of socialism. It's noteworthy that the typical characters in the revolutionary context of that period receive new symbolic connotations in the present era.

Expressing revolutionary and historical themes in the new era differs from the approach in the 1960s. It doesn't adhere to the linear model of "dramatic ballet," recounting the complete story process. Instead, it emphasizes the individual expression of the choreographer and incorporates their personal feelings about revolution and the revolutionary spirit. Additionally, the themes of this period also reflect the expression of the women's era. Unlike the 1960s, where female revolutionaries relied on the Red Army for liberation, the new era ballet shapes female revolutionaries under the keywords of "faith" and "feelings," portraying them as real female symbols with noble revolutionary feelings and beliefs. The ballet "Strong Iron Army" interprets the unique symbol of a female hero, starting with the "marriage" of Chen Tiejun. The choreographer aims to convey the symbol of the awakening of women's independence consciousness in the process of a girl growing into a staunch revolutionary. The ballet captures the essence of the era through the symbolism of "a woman," breathing life and depth into static history for modern audiences. This symbolic blend resonates with contemporary women's perception of the modern world and the spirit of daring to pursue and fulfill self-worth.

"Strong Iron Army" accentuates the contemporary expression of female images and thoughts in the new era. Despite spanning different historical stages, the ballet consistently promotes the guiding role of shining women in the context of contemporary cultural diffusion. Simultaneously, it imparts a strong connotation of being a symbol of the times. The establishment of the China National Arts Fund, with its scientific selection, funding, and acceptance mechanisms, has steered the creation of Guangdong ballet from high-speed development to high-quality development. This transition signifies a new normal for the development of Guangdong ballet, bringing a fresh symbolic meaning to its development pattern.



Figure 6 Women's group dance in "Great Tiejun"

Tap the "reality" of Guangdong ballet in the history of regional culture. Guangzhou Ballet realizes the "international" and "contemporary" expression of ballet in the exploration of metaphorical narrative. This "internationalization" is not to reflect the "national" aspect of ballet by deliberately highlighting the "national elements" in dance dramas, but to express the care and affection for human nature from the perspective of the times and through today's way of life of the Chinese people. "Internationalization" here does not refer to the imitation of and integration into the West, but the integration of elements suited to and in line with the pace of contemporary life, way of thinking, and aesthetic psychology into the creation of dance drama. Guangzhou Ballet's expression of "realistic themes" focuses on the "spiritual return" of contemporary people, and reflects the cultural symbols unique to Lingnan region. The integration and innovation of ballet and local color are based on the narrative plot of the novel as well as the unique aesthetic style of ballet. Regional elements are absorbed as much as possible to boost the expressiveness and creativity of this ballet. Just like the performing form and carrier of the art conveyed by *Banner*, this work expresses the love for and the continuation of Guangdong's regional culture and national spirit. From the perspective of contemporary aesthetics, it is quite challenging to adapt a red classic work into a "ballet" with Western aesthetic characteristics and then interpret it as a "national ballet" with Oriental aesthetic interest. In a way, the success or failure of a work of art depends on whether its artistic aesthetics can strike a chord with the public for traditional culture and experience and whether it can be recognized by more people with modern thinking and modern aesthetic ideal (Christine L. Nystrom, 2000). The rational use of cultural elements and symbols in ballet underscores the regional characteristics of dance dramas, and is also more in line with the aesthetic taste of the general public.

From the perspective of modern aesthetics or technical choreography, the creation of dance combines the beauty of Guangdong culture with the rigorous style of ballet to create a symbolic connotation with Chinese and Western features. Dance drama combines Chinese and Western cultural elements as much as possible. At the same time, the addition of regional cultural symbols of Guangdong effectively creates a space that is in line with the aesthetics of the general public in contemporary times (Ye Shuxian, 2002).



Figure 7 Uniformed soldiers and red national flag in "Flag"

Discussion

According to Marxist theory on art production, artists are the products of specific historical stages, and the works they create naturally embody the specific context of history (Zhao Yiheng, 2021). This paper analyzes the development process of Guangdong ballet from a diachronic perspective, and conducts a semiotic analysis of typical ballets from a synchronic perspective.

The historical development of Guangdong ballet unfolds against the backdrop of significant socio-political shifts in China. The end of the decade-long "Cultural Revolution" in 1976 marked a turning point for various art forms, including ballet. The subsequent period of reform and opening up, initiated in 1978, provided unprecedented opportunities for artistic exploration. Guangdong Ballet, situated within this evolving landscape, embarked on a journey to redefine and innovate within the realm of ballet. Such the evident by Wilcox (2019) in the 1980s, the reform and opening up policies facilitated international exchanges, exposing Guangdong Ballet to diverse artistic influences. This period saw a fusion of Western artistic techniques with traditional Chinese literature, demonstrating the choreographers' adaptability and creative thinking. The emergence of Guangzhou Ballet during this time further emphasized the integration of Chinese and Western cultures in ballet creation. The choreographers sought to interpret the "national spirit" by incorporating Chinese myths and legends into their dance dramas.

The early choreographic endeavors, exemplified by "Xuan Feng," delved into the interpretation of Chinese national image symbols. Drawing inspiration from Susanne K. Langer's perspective on art as a spontaneous expression of the artist's psychophysiological activities (Julliard, & Heuvel, 1999), the choreographer aimed to convey unique Chinese symbols through ballet. Overcoming the

challenge of merging ballet's Western roots with Chinese cultural elements, "Xuan Feng" successfully portrayed profound Chinese culture on stage.

The symbolic nature of ballet as a form of artistic creation is underscored in the discussion of "Mei Lanfang." This ballet departed from conventions by combining virtuality and reality, featuring a male doyen and four female chiefs representing Mei Lanfang's opera artistic figures. The nuanced portrayal of Mei Lanfang's devotion to artistic creation, his struggles during the Japanese aggression, and the glory of the new era demonstrated the ballet's capacity to convey complex narratives through symbolic imagery. The integration of "Peking opera" and "ballet" in "Mei Lanfang" showcased a harmonious fusion, blending the poetic elements of both art forms. The choreographer's focus on the effective combination of movement characteristics and expression created a unique dance culture atmosphere.

As Guangdong Ballet ventured into the new century, it faced challenges and opportunities presented by economic globalization. The adoption of a "trial and error" approach reflected the choreographers' efforts to strike a balance between the old and the new, tradition and modernity. "Crazy Stone Dream of the Red Chamber" exemplified the innovative adaptation of classical literature, employing techniques such as the "estrangement effect" and "metaphor" to breathe new life into a classic masterpiece. Consist of the study of Yuan Jiexiong (2015) mention to a revolutionary and historical theme with "Strong Iron Army" marked a significant development in Guangdong Ballet's repertoire. Funded projects prioritizing themes praising the Party, the motherland, heroes, and the people underscored the ballet's alignment with important milestones in Chinese history. The contemporary expression of female images and thoughts in the new era, exemplified in "Strong Iron Army," showcased the ballet's ability to reflect the changing societal dynamics.

Conclusion

In conclusion, the dynamic process in the historical development of Guangdong ballet is characterized by a continuous evolution, adaptation, and innovation. From interpreting Chinese national image symbols to the fusion of Peking opera and ballet, and the incorporation of revolutionary and historical themes, Guangdong Ballet has demonstrated resilience and creativity. The symbolic richness embedded in each choreographic work reflects the choreographers' ability to convey complex narratives and cultural nuances through the language of ballet. The study explores Guangdong Ballet's departure from historical themes since the 1980s, with a focus on the ballet "Strong Iron Army" funded in 2019. The ballet aligns with significant milestones in China's history, symbolizing patriotism within socialism. Unlike the linear "dramatic ballet" approach of the 1960s, it emphasizes individual expression, particularly portraying female revolutionaries with modern interpretations. "Strong Iron Army" signifies the awakening of women's independence consciousness, breathing life into static history for contemporary audiences. The ballet showcases the contemporary expression of female images and thoughts, emphasizing the guiding role of women and contributing to Guangdong ballet's transition to high-quality development.

The study also underscores Guangzhou Ballet's "international" and "contemporary" expression, emphasizing the integration of elements suited to contemporary life and regional culture. The focus is on the "spiritual return" of contemporary people and reflects Lingnan region's cultural symbols. The successful fusion of Guangdong's regional culture with ballet's rigorous style creates a symbolic connotation with Chinese and Western features, resonating with both traditional and modern aesthetic tastes.

Suggestion

In the globalization, which is a trend of human development in the new century, Guangdong ballet shows the connotation of regional symbols in the international pattern emphasizing the Chinese culture “going global” through the combination of traditional culture and ballet. In the development process of Guangdong ballet, Guangdong ballet is imbued with Guangdong’s cultural aesthetics and accumulation in terms of narrative structure, image building and dynamic vocabulary, just like seeking the national essence of Chinese ballet in the comparison of Chinese and Western cultures.

1) Detailed Case Studies: Conduct in-depth case studies on specific key ballet productions, choreographers, or influential figures within Guangdong Ballet during different decades. Analyze the artistic evolution, challenges faced, and the impact of these elements on the overall development of the company.

2) Audience Reception and Impact Analysis: Explore the reception of Guangdong Ballet's performances among local and international audiences. Analyze the impact on the cultural landscape, audience engagement trends, and the evolution of audience preferences over time.

3) Comparative Analysis: Compare the development trajectory of Guangdong Ballet with other prominent ballet companies in China or globally. Identify common trends, unique aspects, and factors contributing to the distinctiveness of Guangdong Ballet's journey.

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