

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

He Xiao^{1*} and Sirimongkol Natayakulwong²

^{1*}Master Student Faculty of Fine-Applied Arts and Cultural Science Mahasarakham University

²Lecturer from the Performing Arts Mahasarakham University

*Corresponding Author Email: hx82331026@163.com

Received: 24 May 2024

Revised: 19 June 2024

Accepted: 22 June 2024

Abstract

This research consists purposes were 1. to study the history of Confucius's philosophy in Chinese performing arts (1920-2022) and 2. to study and analysis the creation methods of Nan Fang Fu Zi dance drama production in 2022. All information is 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. To produce the dance drama Nan Fang Fu Zi in 2022, which depicts the life of Yanzi, a disciple of 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.

Keywords: Confucius, Philosophy, Nan Fang Fu Zi

Introduction

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 (Dissanayake, I., 2022). 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 (Sterckx, R., 2019).

Confucius came from the state of Lu. It is said he had 3,000 students, 72 of whom were sage men (Csikszentmihalyi, M., 2020). 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 (Bresciani, U., 2023). He revised the six books in his later years (Denecke, W., 2020). After his death, his students recorded the sayings and philosophy of Confucius and his students and compiled them into the “Lun Yu” of Confucius (Lin, Y., 2020). The book is regarded as a Confucian classic (Blitstein, P., 2021). Confucius was one of the most knowledgeable scholars in the society at that time (Shambala, E., 2020). His philosophy had a profound influence on China and the world (Davies, O., 2018).

Confucius put forward such important ideas as “benevolence”, “the moderation” and “rites”, which have become the core values of traditional Chinese culture (Yao, K., 2018). He believed that people should treat others with respect and kindness, rather than pursuing self-interest and power (Carvalho, F. K., & Mulla, Z. R., 2020). He also advocates following the golden mean in life, not being too biased to either side, and maintaining balance and stability (Li, Y., & Cui, H., 2022). 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 (Li, B., Sjöström, J., Ding, B., & Eilks, I., 2023).

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.” (Guopin, W., 2018). 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 (Hua, G.D., 2019).

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 (Casanova, J., 2019). Dance drama, as an art form, can pass on Confucianism to the audience through the dance language and integrate them into their daily lives (Hou et al., 2022). The audience can not only enjoy the wonderful dance, but also understand the wisdom and practical significance of Confucianism in the dance (Lambert, A., 2020). 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 (Li et al., 2023).

Confucius’s philosophy was widely popular in the north of China (Ziliotti, E., 2023). For those who played an important role in the spread of Confucianism in south China, Yanzi has to be mentioned here. (BAEK, M., 2023)

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” (Marchal, K., 2018). 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.

The purposes

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.

Literary Review

"Nan Fang Fu Zi: Guidelines for Creating Chinese Dance Drama that Reflect the Philosophy of Confucius." It discusses Confucius's Autobiography, Yanzi's Autobiography, Chinese Performance Art as a Medium for Philosophical Ideas, and the creative methods in Performing Arts. Dance dramas, like Confucius's, use body language and movements to symbolize Confucian principles, reflecting societal values and philosophical thought.

Theoretical frameworks for creating dance performances include dance morphology, constructivist theory in education, and relevant research. Dance morphology examines the aesthetic forms of dance and their historical and cultural contexts, while constructivist theory in education emphasizes the active role of learners in constructing meaning.

Research highlights the interplay between philosophy and dance, noting how philosophical ideas shape and are expressed through artistic forms. This literature review provides insights into the creative processes and theoretical frameworks essential for developing dance dramas like "Nan Fang Fu Zi," emphasizing the philosophical, educational, and artistic dimensions of Confucian thought.

Methodology

This research It is a qualitative study The research method is as follows.

1. Population and sample groups in the research include:

1.1 Population includes 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 Yuhuan, Li Wuxiong General informant Audience, Students

1.2 The Sample groups of performers from the Music Department of Changshu Institute of Technology in Changshu City, Jiangsu Province, China.

2. Research tools include: 1) Questionnaires 2) In-depth interview 3) Observation and 4) Focus group

3. Data collection includes collecting data from 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.

4. Data analysis includes Data analysis The researcher systematically analyzed the data using the relevant literature and the field data collected. This involved several steps: 1) Checking the collected data for accuracy. 2) Sorting the information. 3) Summarizing and analyzing the data using established theories and principles

4) Refining and editing the information. Finally, the researcher aligned the results with the research objectives and discussed the findings using Descriptive Analysis. This structured approach ensured a rigorous and clear presentation of the results.

5. Statistics used in the research include the inclusion of the results in the research objectives and the presentation of the results through descriptive analysis.

Results

Research on "Nan Fang Fu Zi: Guidelines for Creating Chinese Dance Drama That Reflect the Philosophy of Confucius" offers an in-depth qualitative exploration of Confucius's influence on Chinese performing arts from 1920 to 2022, particularly through the case study of the 2022 dance drama "Nan Fang Fu Zi." The research utilizes multiple methodologies such as documentary analysis, in-depth interviews, observation, questionnaires, and focus groups to achieve a comprehensive understanding of its subject. The researcher can classify the research results as follows:

The integration of Confucian philosophy in Chinese performing arts from 1920 to 2022 showcases a dynamic blend of traditional values with modern artistic expressions. The continued relevance of Confucius's teachings in promoting moral values, social harmony, and educational ideals through performing arts underscores his lasting impact on Chinese culture and beyond. As Chinese society progresses, the challenge remains to balance traditional Confucian values with contemporary needs and innovations in the performing arts.

Confucius, born in 551 B.C., was a revered Chinese thinker whose ideas have fundamentally shaped Chinese culture and society. His teachings emphasized "Rites," "Music," "Moderation," and "Benevolence," advocating for a harmonious society structured around moral integrity and proper conduct. His philosophy promoted education for all, irrespective of social status, and emphasized the importance of moral cultivation through the arts, particularly music and ritualistic performances. From 1920 onwards, Chinese performing arts have been significantly influenced by Confucian philosophy. The early 20th century saw a revival of Confucian ideals in the New Culture Movement, where traditional performances were seen as mediums to strengthen Chinese identity and moral values. Despite suppression during the Cultural Revolution, there was a resurgence of these ideals in subsequent decades, particularly in how traditional and contemporary performances began to integrate Confucian themes of ethical conduct and social harmony.

Confucius's ideas have continued to permeate educational paradigms, influencing teaching methods and content, particularly in music and performing arts education, which are seen as vehicles for moral and emotional development. Modern adaptations in performing arts not only entertain but serve educational purposes, reinforcing Confucian values. Confucius's philosophy has also impacted Chinese political and social life by promoting benevolent governance and ethical leadership, which has resonated in modern political discourses and reforms. His thoughts on social harmony and moral governance continue to influence contemporary

societal norms and interpersonal relationships. In performing arts, Confucius's influence is evident in various forms, including stage plays, films, and dance dramas that often depict his life and philosophy, thereby educating and inspiring audiences. The portrayal of Confucius in these arts has evolved, reflecting both historical reverence and contemporary relevance, which highlights the adaptability and enduring appeal of his teachings.

"Nan Fang Fu Zi" represents a comprehensive artistic endeavor to adapt Confucian philosophy to the medium of dance drama. By integrating historical research, philosophical exploration, and innovative artistic practices, the production not only entertains but also educates, offering a renewed perspective on Confucian values and their applicability to contemporary societal issues. This approach not only preserves the cultural heritage but also promotes a reflective engagement with traditional philosophies in modern contexts. The dance drama "Nan Fang Fu Zi" was inspired by the profound influence of Confucian philosophy, particularly through the lens of Yanzi, a disciple of Confucius known for spreading Confucian wisdom in the southern regions of China. Created amidst a modern reassessment of traditional values, the drama aims to revive and contextualize Confucian principles for contemporary audiences, demonstrating their enduring relevance and depth. The foundational concept was to use performing arts as a medium to convey the richness of Confucian thought, facilitating a deeper understanding and appreciation of its cultural significance.

The script for "Nan Fang Fu Zi" was meticulously crafted, drawing upon historical texts like "Li Yun" and "Lun Yu" to frame Yanzi's narrative within a historically informed context. This was augmented by modern aesthetic considerations and innovative stagecraft to bridge the gap between ancient philosophy and contemporary artistic expression. The research team, including historians and scriptwriters, delved into significant events from Yanzi's life, translating these into a script that combined factual rigor with dramatic artistry. Musically, the production incorporated traditional and modern elements, with a score that featured classical Chinese instruments like the guqin and erhu alongside contemporary symphonic pieces. This blend aimed to reflect the drama's thematic emphasis on the synthesis of tradition and modernity. Choreographically, the dance elements were designed to visually narrate Yanzi's journey and philosophical growth, using movement to echo the narrative's emotional and intellectual landscapes.

Costume and set designs were rooted in the historical period but were given a modern twist to resonate with today's audiences. Traditional props and costumes, such as robes and guqin, were used to enhance authenticity, while modern technology in lighting and stage design brought a new dimension to the viewing experience, highlighting the drama's thematic focus on enlightenment and cultural introspection. Directorial insights into Confucian philosophy were pivotal in shaping the production. The director's interpretation emphasized Confucian ideals such as benevolence, the importance of education, and the pursuit of societal harmony. These themes were woven throughout the narrative, reflecting Yanzi's endeavors in education and governance, and were portrayed through the interactions and development of characters within the drama.

The dance drama "Nan Fang Fu Zi" serves as a profound cultural artifact that both entertains and educates, encapsulating the enduring legacy of Confucian philosophy through the medium of performing arts. By

seamlessly integrating script, performance, and choreography with the rich tapestry of Confucianism, the production not only pays homage to traditional Chinese culture but also promotes a deeper appreciation for its contemporary relevance and global significance. The dance drama "Nan Fang Fu Zi" meticulously stages the life and teachings of Yan Zi, a disciple of Confucius, through a blend of traditional and contemporary artistic expressions. This performance not only reflects the rich cultural heritage of the Jiangnan region but also serves as a vehicle for imparting Confucian values, demonstrating the seamless integration of historical narratives and modern stagecraft.

The script of "Nan Fang Fu Zi" is structured into five distinct scenes, each depicting significant episodes from Yan Zi's life, illustrating his journey of learning and spreading Confucian doctrines. The progression from his quest for knowledge in the North to his return to Jiangnan to educate others encapsulates themes of peace, truth, and societal duties that resonate deeply with Confucian ideals. This structured portrayal facilitates an exploration of Confucian concepts such as "rites," "music," and the "Great Harmony," emphasizing their relevance in contemporary contexts. The portrayal of characters in "Nan Fang Fu Zi" is crucial for conveying the philosophical underpinnings of the narrative. Actors employ a deep understanding of the historical and cultural contexts to shape their roles, using a rich tapestry of dance, music, and emotive expression to bring the characters to life. This approach is particularly evident in scenes depicting Yan Zi's interactions with Confucius and his subsequent efforts to apply these teachings. The actors' ability to manifest the subtleties of Confucian benevolence, loyalty, and ethical conduct through their performances allows the audience to engage with the narrative on a more intimate level.

The choreography of "Nan Fang Fu Zi" intertwines directly with Confucian philosophy, with dance movements designed to reflect key aspects of Confucian thought. For example, the ritualistic precision of the dances in the "Xingtian ritual" scene underscores the importance of rites, a central element of Confucian ethics. Similarly, the collective harmony of the dance ensemble in later scenes visually represents the Confucian ideal of a well-ordered, moral society. This physical expression of philosophical concepts through dance not only enhances the narrative but also enriches the audience's understanding of Confucian principles. "Nan Fang Fu Zi" distinguishes itself through innovative production techniques that merge traditional stage elements with modern technology, such as holographic projections. This blend not only captivates the audience but also symbolizes the fusion of ancient wisdom with contemporary artistic forms. The inclusion of local Jiangnan cultural elements in the costumes, props, and music further roots the performance in its regional context while celebrating the wider applicability of Confucian teachings.

Creating a drama with clear objectives involves several analytical methods that ensure the final production aligns with the intended goals. The research and creative processes can be dissected into various stages, each contributing to the overall effectiveness of the drama. To ground the drama in authentic context, it is essential to conduct thorough research on the historical and cultural background relevant to the drama's theme. This includes investigating ancient books and records to gather accurate details about the characters and their era,

engaging with historians and scholars to validate findings, and interviewing key informants to enrich the narrative with nuanced perspectives. Building the drama's framework involves scriptwriting that combines historical accuracy with engaging storytelling and organizing the plot to ensure a logical and compelling progression of events. Effective drama creation often leverages various artistic disciplines to enhance storytelling, including choreographing movements that convey the story's emotions and themes, and using music to support and enhance the narrative.

Incorporating contemporary artistic methods can make traditional stories more relatable and visually appealing. This includes utilizing modern stage design and lighting to create an immersive environment and exploring new forms such as integrating poetry and music with dance. Gathering audience feedback through questionnaires, surveys, and focus groups is essential to refine and improve the production, ensuring it aligns with audience expectations. The findings from this research underscore the dynamic interplay between tradition and innovation in Chinese performing arts as influenced by Confucian philosophy. "Nan Fang Fu Zi" is a prime example of how traditional themes are reinterpreted through modern artistic expressions to keep cultural heritage alive and relevant. As Chinese performing arts continue to evolve, the foundational values of Confucianism are likely to persist, providing enduring wisdom and inspiration.

This research delves into the profound impact of Confucian philosophy on the evolution of Chinese performing arts, notably through the analysis of the dance drama "Nan Fang Fu Zi." Confucius's teachings have been pivotal in shaping not only the moral and ethical dimensions of Chinese society but also its cultural expressions, particularly in performing arts. Chinese performing arts have a storied history, stretching from the origins of ancient drama to modern theatrical innovations. Throughout this evolution, Confucian philosophy has remained a significant cultural force, influencing various art forms including opera, drama, and dance. This is exemplified by historical and contemporary portrayals of Confucian figures and themes in diverse artistic mediums. The research highlights how modern performing arts continue to draw inspiration from Confucian ideals, innovating while preserving traditional values. "Nan Fang Fu Zi" exemplifies this trend, blending traditional Confucian culture with modern artistic techniques to engage contemporary audiences. This dance drama not only serves as an artistic expression but also carries the cultural mission of disseminating Confucian thought, particularly the ideals of "benevolence" and "great harmony."

The influence of Confucius's philosophy on performing arts education in China is profound. His advocacy for education without distinction has inspired modern educational practices in arts schools and institutions, aiming to develop talents who are not only technically proficient but also culturally and ethically informed. "Nan Fang Fu Zi" uses a comprehensive approach in its creation, integrating meticulous historical research with creative storytelling. The dance drama portrays Yan Zi's journey and philosophical maturation through carefully choreographed dance movements that reflect Confucian values. This methodological rigor ensures that the drama is not only historically accurate but also resonates with philosophical depth. The drama utilizes modern stage technologies, including digital enhancements and holographic projections, to expand the visual and

auditory experience for the audience. This innovative use of technology in staging enriches the narrative and makes Confucian philosophy accessible and relatable to a wider audience.

"Nan Fang Fu Zi" exemplifies how traditional cultural themes can be dynamically interpreted through contemporary artistic practices. By engaging with historical narratives through innovative stagecraft and performance techniques, the drama extends the reach and impact of traditional philosophy, particularly Confucianism, into the realm of modern educational and cultural contexts. This blend of heritage and innovation provides a valuable model for future endeavors in cultural education and artistic productions, advocating for a continued dialogue between the past and present. "Nan Fang Fu Zi" serves as a vital conduit for transmitting traditional Chinese culture, particularly Confucian ideals. By dramatizing the story of Yan Zi through an enriched stage art form, the drama not only preserves but also revitalizes the core tenets of Confucianism, making them relatable to modern audiences. This facilitation of cultural inheritance underscores the continuing relevance of Confucian values in fostering national cultural confidence.

The integration of diverse artistic expressions within the drama—combining dance, music, and visual poetry—introduces a novel aesthetic experience to the audience. This innovation is not just a mere artistic choice but a strategic enhancement of the narrative's depth and the emotional engagement of the viewers, injecting new vitality into the portrayal of traditional narratives. The widespread acclaim and discussion generated by "Nan Fang Fu Zi" exemplify its role in promoting cultural dialogue and appreciation. The drama's success in attracting and engaging diverse audiences demonstrates its efficacy in enhancing the visibility and appreciation of Chinese cultural heritage on a broader scale. The involvement of music students from Changshu Institute of Technology in the drama underscores the educational dimension of this artistic project. Participating in such a high-caliber production allows students to apply their theoretical knowledge practically, thereby fostering a better integration of educational curricula with real-world artistic practices. This approach not only enhances students' artistic and creative skills but also deepens their understanding of cultural history and philosophical thought.

Conclusion

Research on Nan Fang Fu Zi: Guidelines for Creating Chinese Dance Drama that reflect the Philosophy of Confucius. The researcher can summarize the results of the research study according to the following objectives:

In conclusion, the dance drama "Nan Fang Fu Zi" exemplifies the potential for traditional cultural themes to be dynamically interpreted through contemporary artistic practices. By engaging with historical narratives through innovative stagecraft and performance techniques, the drama extends the reach and impact of Confucian philosophy into modern educational and cultural contexts. This blend of heritage and innovation not only preserves the core tenets of Confucianism but also enhances their relevance and accessibility for contemporary audiences. As such, "Nan Fang Fu Zi" provides a valuable model for future artistic and educational

endeavors, advocating for a continued dialogue between the past and present in the realm of Chinese performing arts.

Discussion

Research on Nan Fang Fu Zi: Guidelines for Creating Chinese Dance Drama that reflect the Philosophy of Confucius. The researcher can discuss the research results as follows.

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 other's cultures and promote cultural exchanges and integration.

Based on the results of the study, the researchers concluded that the dissemination of Confucius' philosophy can take place through the form of the 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 are 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 widespread 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.

Discoveries or New Knowledge

The study of "Nan Fang Fu Zi" has made several significant discoveries that contribute to new knowledge in the fields of performing arts and Confucian philosophy. By uncovering the historical integration of Confucian ideals, innovative artistic practices, educational impacts, and practical guidelines for future productions, this research enhances our understanding of how traditional philosophies can be effectively integrated into modern cultural expressions. These discoveries not only preserve and revitalize cultural heritage but also provide valuable insights for future artistic and educational endeavors, ensuring that the wisdom of Confucius continues to inspire and resonate with contemporary audiences.

Suggestion

1. Suggestions for use

1.1 Researchers are recommended to develop their analytical skills through the study of "Nan Fang Fu Zi". By examining the drama's structure, plot, character development, choreography, and the synergy between music and dance, researchers can enhance their understanding and analytical abilities across various artistic disciplines.

1.2 The exploration of "Nan Fang Fu Zi", which reflects rich elements of Confucian culture, offers a profound way to deepen respect for and knowledge of traditional cultural values. Researchers should study how the drama integrates cultural themes to increase their comprehension of the connotations and significance of Confucianism and its impact on modern cultural expressions.

1.3 It is advisable for researchers to adopt interdisciplinary methods when studying "Nan Fang Fu Zi". The drama incorporates elements from dance, music, drama, and visual arts, providing a rich ground for cross-disciplinary studies that can foster greater collaboration and innovation within the arts.

1.4 The innovative aspects of "Nan Fang Fu Zi" in terms of plot construction, character portrayal, dance choreography, and musical integration offer valuable insights for future artistic creation. Researchers and creators are encouraged to analyze these elements to inspire new ideas and enhance creativity in their own works.

2. Suggestions for next research

2.1 Future research could investigate how engaging students in theatrical performances, such as "Nan Fang Fu Zi", enhances their understanding of historical contexts and classical doctrines. This could include examining how these performances help in revisiting significant historical periods like the Spring and Autumn period and the Warring States period, and in deepening their appreciation of Confucian doctrines.

2.2 Researchers should consider studies that evaluate the effectiveness of performing arts in facilitating the application of theoretical knowledge. This involves assessing how students utilize their academic learning in real-world scenarios, particularly in creative expressions like dance dramas.

2.3 It would be beneficial to conduct longitudinal studies to measure the impact of integrating practice and teaching on students' overall development. This includes looking at cognitive, emotional, and social growth aspects to ascertain the holistic benefits of such educational practices.

2.4 Investigating the reciprocal relationship between teachers and students in practical teaching, highlighting how this enhances teaching quality and students' skills, and how collaborative learning environments improve educational outcomes.

References

- BAEK, M. (2023). The Understanding of and Response to Western Learning by Confucian Scholars of the Yeongnam Region in the 19th Century: Emperor Above, Master of Heaven, and Worshipping Rites for the Spirit. *The Review of Korean Studies*, 26(1), 9-51.
- Blitstein, P. (2021). Confucianism in Late Nineteenth-Early Twentieth Century China. *Dao Companion to Contemporary Confucian Philosophy*, 9(1), 27-46.
- Bresciani, U. (2023). *Reinventing Confucianism: New Confucian Movement*. Passerino Editore.
- Carvalho, F. K., & Mulla, Z. R. (2020). Power of Love (AGAPE) in Leadership: A Theoretical Model and Research Agenda. *South Asian Journal of Management*, 27(4), 451-469.
- Casanova, J. (2019). Global religious and secular dynamics: The modern system of classification. *Brill research perspectives in religion and politics*, 1(1), 1-74.
- Csikszentmihalyi, M. (2020). Confucius. In E. N. Zalta (ed.), *The Stanford Encyclopedia of Philosophy*. Retrieved April 25, 2023, from <https://plato.stanford.edu/entries/confucius/>
- Davies, O. (2018). Confucianism in the Perspective of Global Science—A Review of Reconceptualizing Confucian Philosophy in the 21st Century. *Frontiers of Philosophy in China*, 13(1), 150-163.
- Denecke, W. (2020). *The dynamics of masters literature: Early Chinese thought from confucius to Han Feizi*. In *The Dynamics of Masters Literature*. Harvard University Asia Center.
- Dissanayake, I. (2022). HAPPINESS THROUGH THE CONFUCIUS'S PHILOSOPHICAL THEORY. In *Proceedings of The Third International Scientific Conference "Happiness and Contemporary Society"* (pp. 75-80).

- Hou, Y., Kenderdine, S., Picca, D., Egloff, M., & Adamou, A. (2022). Digitizing intangible cultural heritage embodied: State of the art. *Journal on Computing and Cultural Heritage (JOCCH)*, 15(3), 1-20.
- Hua, G.D. (2019). *Differential Instruction in Inclusive education: For Every Child in the Class*. Beijing: Educational Science Publishing House.
- Lambert, A. (2020). *Li Zehou: Synthesizing Confucius, Marx and Kant*. In D. Elstein (Ed.), *Dao companion to contemporary Confucian philosophy*.
- Li, B., Sjöström, J., Ding, B., & Eilks, I. (2023). Education for sustainability meets confucianism in science education. *Science & Education*, 32(4), 879-908.
- Li, H., Pang, X., & Li, C. (2023). Review the Development and Evolution of Aesthetic Education in Chinese Schools from a Policy Perspective. *Sustainability*, 15(6), 52-75.
- Li, Y., & Cui, H. (2022). On the value of the Chinese pre-Qin Confucian thought of “harmony” for modern public mental health. *Frontiers in Psychology*, 13(2), 870-882.
- Lin, Y. (2020). *Confucius’s view of learning*. In *Cultivation of Self in East Asian Philosophy of Education* (pp.97-108). Routledge.
- Marchal, K. (2018). Rezension – Compte rendu – Review. *Asiatische Studien - Études Asiatiques*, 72(2), 675 – 683.
- Shambala, E. (2020). *CONFUCIUS*. In *The genealogical sublime*.
- Sterckx, R. (2019). *Chinese Thought: From Confucius to Cook Ding*. Penguin UK.
- Yao, K. (2018). Study on Confucianism in Formation of Man's Spirit. In *Proceedings of the 6th International Conference on Social Science, Education and Humanities Research (SSEHR 2017)*. Atlantis Press
- Ziliotti, E. (2023). An epistemic case for Confucian democracy. *Critical Review of International Social and Political Philosophy*, 26(7), 1005-1027.