

# A Study on the Mechanism for Revitalizing Classic Repertoires of Song and Dance Troupes

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**Abstract:** As theatrical arts continue to evolve, how song and dance troupes maintain the artistic vitality of their classic repertoires amid changing times has become a significant topic in contemporary performance studies. This paper focuses on the mechanism of “revitalization through repeated performance,” exploring how classic repertoires achieve ongoing renewal across multiple dimensions, including textual structure, stage language, and audience-performer dynamics. The study identifies the sources of this revitalization in the cultural encoding and openness embedded within the textual framework, the dynamic evolution of stage language, and the reshaping of audience-performer relationships driven by shifts in audience reception logic. Furthermore, by employing theoretical dimensions such as “difference within repetition” and the form–perception synergy structure, the paper constructs a semiotic model and structural mechanism for sustained revitalization, revealing a dynamic balance between structural stability and reproducibility. The findings suggest that the negotiation between “classicality” and “modernity” serves as a crucial driving force enabling the continuous evolution of repertoires within various temporal contexts, offering both theoretical references and practical insights for the recreation and revitalization of contemporary theatrical productions.

**Keywords:** song and dance troupe; classic repertoire; sustained revitalization; semiotic reconstruction; audience-performer relationship; stage mechanism

## Introduction

As a key form of collective performing arts, song and dance troupes preserve not only artistic achievements but also serve as vital carriers of cultural memory and aesthetic value. However, faced with shifting audience aesthetics and an increasingly diversified media environment, classic repertoires risk falling into formal rigidity and communicative failure if they cannot sustain an ongoing dialogue with the times. In this context, the study of the mechanism for “revitalization through repeated performance” becomes highly significant. This mechanism concerns not only how a repertoire maintains its artistic tension through repeated stagings but also the deep interaction among cultural encoding, stage language, and audience reception mechanisms. This paper seeks to analyze the regenerative capacity of classic repertoires across time by examining multiple dimensions—from textual genes and performance trajectories to the audience-performer relationship. It further aims to uncover the underlying semiotic logic, perceptual negotiation, and structural mechanisms that support sustainable theatrical expression, thus providing both theoretical foundations and practical references for the contemporary revitalization of stage works.

## 1. The Aesthetic Structure and Representation Logic of Classic Repertoires

### 1.1 The Textual Genes and Cultural Encoding of Classic Repertoires

The enduring representational capacity of classic repertoires in song and dance troupes fundamentally originates from the structural genes and cultural encoding embedded in their textual level. These repertoires are typically based on highly condensed narrative motifs and symbolic structures. Their texts not only carry aesthetic experiences but also construct a semiotic field that can be continuously decoded and reconstructed. The textual genes manifest as a tension between repetition and difference, meaning that while maintaining the basic character relationships, plot framework, and rhythm, the structure provides space and internal flexibility for subsequent interpretations and performances<sup>[1]</sup>.

Cultural encoding, as an indispensable component, carries collective memory, value imagination, and aesthetic paradigms specific to certain historical contexts, which are extended and reorganized through repeated performances. These encodings are not limited to the content of the repertoire itself but also include dimensions such as the imagistic logic of dance movements, the emotional orientation of musical structures, and the cultural schemas of lyric language, thereby forming the cultural foundation for the repertoire's renewed recognition and acceptance in different eras.

The openness of the textual structure makes it a system for generating meanings open to multiple interpretations, thus forming a coexistence tension between "classicality" and "reproducibility." This textual "regeneration mechanism" ensures that the repertoire remains in a state of continuous generation during each performance, constantly activating its dialogic capacity with real-life experiences.

### ***1.2 The Cross-temporal Interpretation Path of Stage Language***

The stage presentation of classic repertoires features highly codified and visualized characteristics. Its cross-temporal interpretation path is mainly reflected in the morphological evolution of stage language and the fluidity of perceptual logic. Stage language, as a composite expressive system, encompasses multiple dimensions such as bodily expression, visual structure, sound arrangement, and spatial composition. It not only serves a narrative function but also constitutes an organizational method for aesthetic experience.

Over time, stage language is not a passive means of repetition but an interpretative tool that evolves synchronously with cultural experience. Costumes, props, lighting design, and choreography in different versions are endowed with new stylistic logic and visual semantics, allowing the original signs to acquire dynamic reinterpretation within new performance contexts. This process does not weaken the essential features of classic repertoires; rather, it activates the polysemy of texts and the innovative potential of the performance system through the reconfiguration and re-encoding of stage language.

At the same time, performers' bodies, as the medium conveying stage language, undertake the task of redefining character relationships and action semantics in each revival. The bodily genealogy of classic repertoires forms a resonance system with contemporary aesthetic structures through generational transmission and technical variation, thus transforming "classic" from a static symbolic entity into a diachronic aesthetic practice.

Essentially, the cross-temporal interpretation path of stage language is a process of structural evolution. It realizes the repertoire's "sustained revitalization" by coordinating changes in form and content, thereby constructing a stage expression mechanism with temporal depth and cultural flexibility<sup>[2]</sup>.

### ***1.3 The Dynamic Reshaping Mechanism of the Audience-Performance Relationship***

The audience-performance relationship, as a vital interactive structure in theatrical art, plays a key role in the "sustained revitalization" mechanism of classic repertoires. With the evolution of audience perception modes, the traditional linear reception model has gradually been replaced by contextualized, fragmented, and immersive viewing logics, thus driving the adaptation and transformation of classic repertoires in performance structure and communication methods.

During performances of classic repertoires, the audience is not a passive receiver but an active "co-constructor" in meaning generation. The pacing of performances, audiovisual guidance, and spatial layout all respond to changes in audience aesthetic expectations to varying degrees, forming a dynamic dialogue mechanism based on emotional resonance and cultural identification. Classic repertoires continuously adjust the boundaries between audience and performance, transforming the stage-auditorium relationship from a simple present-observe structure into a multi-sensory fluid interface.

This mechanism also manifests as the updating of the "horizon of expectations" in reception aesthetics and semiotic interaction theory, meaning that shifts occur in the audience's cognitive assumptions and emotional resonance toward classic content, compelling the repertoire to make internal adjustments during revivals. Such adjustments do not imply the loss of core elements but ensure the alignment between performance context and audience reception while maintaining structural continuity.

Ultimately, the reshaping of the audience-performance relationship embodies the dynamic coupling

between the repertoire and contemporary perception. It not only propels classic repertoires into new cultural contexts but also secures their sustained vitality within the performance ecology. This mechanism is not an external embellishment but a profound structural renewal strategy that renders “revitalization through repetition” both possible and theoretically coherent.

## **2. The Internal Tension and Structural Strategies Behind “Ever-Performing and Ever-Renewing”**

### ***2.1 Difference Within Repetition: The Mechanism of Variability in Performance Texts***

The “ever-performing and ever-renewing” nature of classic dance-drama productions is not built upon a complete reconstruction of the text, but rather relies on a meticulously designed logic of “difference within repetition.” This mechanism of variability does not undermine the structural stability of the text; instead, it introduces flexible space for variation within a pre-established narrative framework and core aesthetic paradigm, making each performance a process of symbolic displacement and semantic reconfiguration. The performance text of classic productions contains multiple layers of semantic nodes and operational spaces. These can be subtly adjusted through rhythm, intensity of movement, and visual style, or localized shifts in meaning can be achieved via sound design, lighting context, and the order of staging.

The effective operation of this variability mechanism depends on the construction of “theatrical openness,” where the text allows difference to grow within its structure and reserves semantic interfaces for new interpretive perspectives. This structure accommodates the individual creativity of performers and activates the production’s capacity for sustainable development. As a result, the performance text becomes a dynamic field of generation, mapping onto specific spatiotemporal experiences with each rendition and thereby achieving a timely renewal of the classic production <sup>[3]</sup>.

By creating difference within repetition, classic productions avoid the aesthetic fatigue brought about by mechanical replication, while maintaining fidelity to the original aesthetic order. This tension makes “ever-performing and ever-renewing” a generative model that integrates both internal structural logic and performative strategies, endowing the production with aesthetic resilience and cultural adaptability across temporal divides.

### ***2.2 The Synergistic Structure of Formal Innovation and Perceptual Shift***

The re-presentation of classic dance-drama productions is not merely a formal retrospection but a reconfiguration of the perceptual system. The innovation of form does not occur in isolation; it operates in tandem with the shifting patterns of audience perception, forming a synergistic structure. In this structure, the reconstruction of stage form does not signify a subversion of the original appearance; instead, through the iterative use of technical means and expressive media, audiences are guided to generate new pathways of perception, thereby enabling the classic to maintain expressive efficacy in the contemporary context.

Against the backdrop of perceptual shift, the forms of the production exhibit greater interactivity and fluidity. Spatial arrangements tend toward non-linearity and multidimensional layering; visual landscapes present high-density information across multiple levels; and the dance and musical structures display characteristics of distributed rhythm generation. The audience, once passive linear receivers, gradually take on the role of participatory constructors, engaging in two-way interaction with the stage vocabulary. During this process, the aesthetic habits and cognitive structures of the audience also undergo transformation, prompting the classic production’s expressive form to adapt accordingly <sup>[4]</sup>.

Formal innovation is not merely technical reproduction—it serves as a catalytic mechanism for the reconstruction of perceptual modes. As the audience’s logic of reception shifts from text interpretation to live experience, the stage language of the production must bear increased immediacy and interactivity. This synergistic structure breaks the closed system of theatrical form, endowing it with the capacity for dynamic adaptation, and thereby provides intrinsic support for the mechanism of “ever-renewing.”

### ***2.3 The Dynamic Negotiation Between Classicism and Modernity***

The vitality of classic productions lies in their ability to maintain a stable cultural core while constantly negotiating with the spirit of the times, thereby achieving repositioning within diverse temporal contexts. This dynamic negotiation is not a linear evolution, but rather a bidirectional movement infused with cultural tension. In this process, “classicism” represents the symbolic dimension endowed by history, while “modernity” emerges from the dimension of real-world experience; the two are intertwined and reconstructed within performance practice.

Classicism carries the authority of historical accumulation and aesthetic permanence, emphasizing the stable transmission of text and form. However, the fragmentation of aesthetic experience and the diversification of value structures brought about by modernity compel classic productions to renegotiate their performance language, narrative modality, and audience relationships. This process requires that the production possess a high degree of structural elasticity and an adaptive capacity for semantic generation.

This negotiation mechanism, with difference-based reconstruction as its core method, introduces symbolic systems of the “past” into the contextual production of the “present,” thereby transforming the classic production from a static cultural artifact into an activated cultural agent. Classicism is not dissolved by modernity; rather, it is re-recognized and transformed through dialogue, and its semantic structure is continuously extended through cultural evolution <sup>[5]</sup>.

In this dynamic negotiation, each performance of a classic production becomes a re-expression of cultural positioning. The tension between classicism and modernity is not antagonistic but rather constitutes a field of creative tension, enabling simultaneous renewal at the levels of symbol, structure, and meaning, and thereby supporting the theoretical foundation and performative strategies of “ever-performing and ever-renewing.”

## **3. Theoretical Dimensions and Generative Logic of Mechanism Construction**

### ***3.1 The Semiotic Model of the “Ever-Performing and Ever-Renewing” Mechanism***

The “ever-performing and ever-renewing” mechanism, as a mode of performance, can be modeled and analyzed from a semiotic perspective. The classic status of a production does not merely rely on its historical position or artistic achievement but is founded upon the tension structure between the stable transmission and variable interpretation of a specific semiotic system. Each performance constitutes a process of semiotic reproduction, realized through the continuous recombination of the relationship between the “signifier” and the “signified.” The text, movements, music, and visuals of a classic production form a highly organized semiotic network that is re-encoded in every performance. The main agents in meaning construction—the audience and performers—jointly generate new semantic structures within this network.

This semiotic model can be summarized into three interrelated paths: first, the continuous recurrence of core imagery, forming recognizable aesthetic prototypes; second, the dynamic variation of the performance layer’s structure (such as performance form and sound patterns), which carries perceptual innovation induced by temporal difference; third, the semantic fluctuation at the reception layer, wherein through the ongoing adjustment of the audience-performance relationship, meaning migration is achieved amid changing cultural contexts. The logical foundation for the mechanism’s operation is the tension among these three elements—introducing difference within stability, generating meaning within structure.

Consequently, the “ever-performing and ever-renewing” mechanism can be regarded as a dynamic semiotic configuration system. Its operation not only reflects the extension capacity of the production’s ontology but also manifests the stage art’s own response mechanism to cultural renewal and cognitive reconfiguration <sup>[6]</sup>.

### ***3.2 Interpretive Tension in the Encoding–Re-encoding Process***

The enduring vitality of classic productions fundamentally depends on the interpretive tension generated during the “encoding–re-encoding” process. This tension manifests as the semantic friction and generative relationship formed between the original text and its reinterpreted form, serving as the driving force for the continuous activation and regeneration of the classic text. Encoding is not a static

or closed semiotic operation but a cognitive and symbolic process continuously invoked, deconstructed, and reorganized in the evolving performance practice. Re-encoding occurs within specific historical contexts, social psychologies, and audience expectation frameworks; it involves rereading, transforming, and deferring the original structure as a creative response to textual tradition and a cultural adaptation.

Within this dynamic process, the performance text ceases to be a static carrier of meaning; it becomes an open field for interpretation and re-interpretation, allowing the production's semantic system to be continuously expanded, fine-tuned, and reconstructed. It is through this ongoing re-interpretation that classic productions avoid being fixed as a "museum-like" cultural heritage and maintain semantic vitality and communicative possibility in performance practice.

The generation of interpretive tension is rooted in the dynamic interaction of two dimensions: on one hand, the performance system's inheritance and extension of established textual norms, including reaffirmation of narrative logic, stage vocabulary, and aesthetic paradigms; on the other hand, the cultural adaptation and innovative expressive strategies deployed by performance agents when confronting heterogeneous audience structures. This tension concretely manifests in diverse re-encoding strategies, such as reorganization of narrative rhythm, displacement of situational structures, reconstruction of perceptual sequences, and reorganization of semiotic systems. These constitute the key pathways for interventionist interpretation and active mechanisms for meaning generation within the production.

Importantly, this tension is not a suppressive or distorting mechanism but rather the intrinsic impetus for the production's ongoing generation and evolution. The "new" in classic productions does not replace or rupture the "old" but deepens and defers the "old" through differentiated interpretation, reactivating traditional semantic resources. Within this mechanism, the cultural production mode of the production demonstrates high openness and flexibility. Therefore, "ever-performing and ever-renewing" is not only an empirical judgment but also a theoretically generable paradigm continuously verified and supported through performance practice.

### ***3.3 The Dual Dimensions of Structural Stability and Reproduction***

The capacity of classic dance-drama productions for sustained generation and systemic renewal fundamentally stems from the dual dimensions embodied in their internal structure: structural stability and expressive reproduction. These two dimensions form a nested, dynamic equilibrium structure with balanced tension, providing institutionalized and mechanized support for the cultural continuity and performative vitality of the production. Under the drive of this dual dimension, classic productions can continually harmonize and transform between historical depth and present tension, demonstrating performative flexibility and cultural resilience that transcend a single spatiotemporal context.

Structural stability primarily manifests in the continuous preservation of core symbolic sequences, narrative skeletons, and stage order carried by the production. These elements not only constitute the basic identification system of the production but also serve as cultural markers and symbolic resources that underpin its ongoing recognition and acceptance as "classic." Regardless of changes in the performance context, these stable elements consistently act as cognitive anchors, enabling the audience to establish continuity of experience, a sense of emotional belonging, and cultural identity affirmation within diverse aesthetic contexts.

Parallel to this, the reproduction dimension of the production's structure refers to its capacity for organic variation in content and form within historical and social contexts. Such variation is not random pastiche or stylistic drift but relies on the logical extension and creative expansion of existing structures, including innovation in stage form, updates in performative language, reinterpretation of textual semantics, and reorganization of audience-performance relations. More importantly, this reproductive capacity prevents the production from falling into mechanical repetition of form; instead, it realizes self-generation at the semantic level and strategic evolution at the content level.

Thus, the dual dimensions of structure form the theoretical closed loop of the "ever-performing and ever-renewing" mechanism: structural stability ensures the cultural core of the production remains undiluted, while reproductive capacity endows it with the dynamic possibility for open expression. Their synergy is not a logical binary opposition but a manifestation of internal coherence and adaptability within the production's performative mechanism. It represents the structural tension where stability and variation operate collaboratively in performance practice. This intrinsic interaction safeguards the reproduction value of classic productions and constructs their sustainable existence logic.

within the theatrical ecology, laying a solid and extensible theoretical foundation for subsequent aesthetic innovation and cultural dissemination.

## Conclusion

The “ever-performing and ever-renewing” mechanism of classic productions in the dance-drama troupe is constructed on the foundation of cultural encoding and the reconstruction of stage language. It relies on the dynamic adjustment of the audience-performance relationship and the continuous generation of semiotic structures to achieve expressive effectiveness that transcends time and space. This article builds a theoretically clear and structurally complete analytical framework from multiple dimensions—including textual openness, form-perception synergy mechanisms, and the negotiation paths between classic and modern—revealing that the “ever-renewing” is not a dissolution of the “classic,” but rather a process of structural activation and cultural reinterpretation. Looking ahead, the further deepening of this mechanism depends on sustained attention to technological media, cross-cultural performance contexts, and performers’ bodily experiences. Especially within emerging stage contexts such as digitally intelligent theaters and immersive performances, the logic of “ever-performing and ever-renewing” will face new challenges and opportunities for expansion, injecting continuous vitality into the revitalization and development of classic productions.

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