



Talking about the "Qiyun" of the Beauty of Chinese Dance

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ABSTRACT

"Qiyun" is the core category of Chinese dance aesthetics. In the actual dance performance, "Qiyun" has a physical representation and shows the profound meaning of Chinese philosophy and cultural pursuit. Therefore, the proposition that "dancers arouse their spirits" reveals the basis of dance movement and the state of life. Dance is embodied by the "human body" with a high degree of unity of material and spirit. The interdependence of form, breath, spirit, and life is enough to inspire us to eliminate the theory that "music is the soul of dance."

Keywords: Chinese dance, spirit, rhyme

Introduction

Chinese dance is a body art based on "qi." "Qiyun" is the core category of Chinese dance aesthetics. It is also the purpose of Chinese dance performances. "Qiyun" is not only a complete category concept for Chinese dance aesthetics but also has its requirements for "qi" and "rhyme." Here, let us talk about "qi" first.

Chinese dance places great emphasis on "qi." This is an essential issue that distinguishes Chinese dance from Western dances. It is also the fundamental reason why "qiyun" has become the core category of Chinese dance aesthetics. Zhong Rong pointed out that the motive of dance lies in the movement and change of objects caused by the movement and transformation of "qi" in the universe, which inspires the human spirit and arouses the physical nature of human beings. This kind of induction of "animals of Qi" should be passed through when the body's rhythm is expressed; it becomes a "dance." This proposition by Zhong Rong is the earliest exposition on the relationship between "qi" and "dance" in history.

Traditional Chinese philosophy believes that the growth and decline of "qi" is the root of the world's generation, movement, and change. "Xi Ci," said: "Heaven and earth are rich, all things are transformed into alcohol, men and women are composed of the essence, and all things are transformed into life." "Guang Ya" explained that "woefulness" refers to "vital energy." Therefore, "qi" is regarded as the body and life of everything in the universe. Ancient philosophical and aesthetic works have many discourses on this aspect. "All these statements show that "qi" is the basis for human survival. Without "qi," there is no life. This idea is not only recognized by Chinese culture, but it is also recorded in the "Bible" that God used the dust on the ground to create the shape of a person. After blowing out the breath of his nostrils, the person is alive.

Therefore, "qi" is the essence of human life, and dance must rely on the human body with "qi" to achieve its creation. It can be seen that "qi" and dance have a fixed and inseparable relationship, that is: the subject of dance activities-people, and the cosmic space in which these two dances are based, the basis for the production of these two dances are all different forms of "qi," so dance The movement of "Qi" is the movement of the "qi" of the human body and the rhythm of the "force" of the "qi" of the universe. Relationship: Occupy other voids, bear different pressures, form different positions, form different confrontations and conflicts between "qi" and "force," unity and resolution, and sense and reflect various "weather." The "weather" of dance is the artistic presentation of the vitality of human physiology in the dynamics of the body.

Every dance uses the internal "qi" to show the external "force." Chinese dance is unique because it uses "qi" as the movement's driving force and pays more attention to the experience and perception of the flow form of "qi." It requires all movements to be guided by the breath--"Qi" in the breath ("Qi"), relying on the "potential" of breathing ("Qi") to push the body. The feeling of movement is not on the bones and muscles but emphasizes breathing ("qi").

The vitality and nature of life displayed in Chinese dance are reflected in the rhythm of breath in sports. Therefore, many problems involve "qi" and dance in ancient classics. From Zhong Rong's "Animal of Qi, Dance of Shape" To Ping Li's "Dancers inspire their Qi," from Du You's "Dances, move the Yang Qi and lead things" to Zhu Jingxuan's "Dance a sword and watch its aura," all emphasize "Qi." the inner relationship with dance. Therefore, "qi" from the form to the concept is essential to Chinese dance.

Dance is not just a physical movement. Its purpose is to express emotions. Therefore, on the spiritual level, the "qi" of dance refers to the state of human emotions and jinxing. It is the result of human will and concentration. It reflects that "the dancers arouse their spirits" is one of the core propositions in the entire Chinese dance aesthetics.

Wu Daozi was a well-known painter in the Tang Dynasty and was rated as "the first person of the highest quality" by Zhu Jingxuan. In response to Pei Min's request, he painted a mural of ghosts and gods at Tiangong Temple in the East Capital for Pei Min's bereavement, but before painting, he asked Pei Min to dance his sword for him first, in order to "watch his audacity can help him to wield a little bit." The Pei Min Dance Sword is known as one of the "Three Wonders" Tang Dynasty. "New Tang Book · Biography of Li Bai" records: "During Wenzong, the edict used Li Bai's song-poems, Pei Min's sword dance, and Zhang Xu's cursive script as "three uniques.""Guo Ruoxu's "Pictures and Experiences" described the situation of Pei Min's sword dancing at the time: "Pei Min""So he took off his clothes (pronounced "push"), and if he always wore a horse like flying, he turned left and right, and threw his sword.

[Northern Song Dynasty] Guo Ruoxu: "Pictures Seeing and Hearing"

[Northern Song Dynasty] Guo Ruoxu: "Pictures Seeing and Hearing"

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Entering the cloud, tens of meters high, the sword will penetrate through the room and hold it with the sheath if the electric light shoots down. Thousands of spectators were all horrified." It can be seen that Pei Min's sword dance is like a whirlwind, piercing through the Changhong, showing the power of life and inspiring the aura of life. It not only shook every spectator present but also aroused it. In response to Wu Daozi's impulse and inspiration in his artistic creation, "Daozi then helped a little bit of the wall, and the wind rose suddenly, making the world magnificent."

Coincidentally, the book sage Zhang Xu also made significant progress in the cursive script because of Guan Gongsun's dancing sword. The preface of Du Fu's "Guan Gongsun Da Niang Disciple Dance Sword Artifacts" reads: "The former Wu Zhang Xu, who is good at cursive writing, often saw Gongsun Da Niang dance "Xihe Sword Art" in Yexian County. Since then, he has grown in cursive writing. I am grateful. , That is, Gongsun can know it."

The sword dance of Pei Min and Gongsun confirms the truth that "the dancers are so excited." The "inspiring spirit" of dance is a fire that shocks people's hearts, connects people's feelings, and inspires. It can light up the inspiration of calligraphers, painters, and poets in an instant, just like Wu Daozi wields his hair and watch Pei Min dance swords. , And "to draw things in one's life, nothing comes from it" is like Zhang Xu's cursive script, "see Gongsun's sword dance, and get its god."

Du You's "Tong Dian," says: "People who move and have festivals do not dance. They dance, so they move Yang Qi and lead things. Du, You believes that all human behaviors and movements can reflect rhythm, charm and The only thing that can infect people is dance. Moreover, unrestrained, recklessly dancing can stimulate the Yang Qi and lead to everything. It is precise because, in history, calligraphers and painters have sublimated their skills by watching dances. There are no exceptions to poets! Du Fu's verse: "Take Ruyi to shoot nine sunsets, just like a dragon and a dragon. Come like thunder and receive the anger, stop like a river and sea condensing the light"; Ping Li's "Dancing Fu": "It is a body, like a flowing wind and returning to snow; it is also a momentum, like a wild crane mountain chicken and a mirror"... .. Is not these witty words inspired by dance?"

Tang Zhang Yanyuan's "Famous Paintings in Past Dynasties" combined Pei Min and Wu Daozi, Zhang Xu and Gongsun Aunt and concluded: "In Kaiyuan, General Pei Min was good at dancing swords, Tao Xuan Guan Min dancing swords, Seeing the ghosts and monsters, you can complete it and make progress. Sometimes there is a lady Gongsun who is also good at swordsmanship. Zhang Xu sees it because of the cursive script. Du Fu's singing and narration are the art of painting and calligraphy, and all must be made of spirit." Here, Zhang Yanyuan came to a conclusion after enumerating the tales of the above two pairs of characters-"The art of painting and calligraphy must be made by spirit." Logically speaking, the "observation of dance" of calligraphers and painters contributed to their "swinging a little to make progress," and "swinging a little to make progress" originated from "inspiration," and "inspiration" originated from dance. In other words, calligraphers and painters finally make their skills "get it" after "watching the dance."

"God" is expressed because of the excitement of the dance's "spirituality." This fully shows that "spirituality" is the key to dance achievement. Therefore, dance generates "spirituality," conveys "spirituality," and expresses "spirituality" under "spirituality.""Yi" and "Qi" make the life of dance stand out, which means "the dancers arouse their qi."

The many expositions of "qi" by philosophers and artists of the past dynasties have explained the nature of "qi" from different angles. Summarizing these properties, it is mainly embodied as:

1. "Qi" is moving. "Qi" comes out from above and below. Yin and yang are intricate, moving but static, and running endlessly.
2. "Qi" has "Xiang." Zhang Zaiyun: "If there is qi, there is an image. Although it is unformed, there is no harm to the image.""Qi" fills the world, everywhere, tangible and invisible, but "although it is unformed, there is no harm to the image in it." The gathering, dispersion, separation, and lifting cycle of "Qi" is the image of the "Qi" movement, which is the different manifestation of "Qi" in the process of movement.
3. "Qi" occupies unlimited space and time. The so-called "the earth rises and falls, and the day shortens," the two qi of yin and yang "rise and fall during the period, and the phases will become inexhaustible."
4. The movement of "Qi" is opposite-"Tai Chi moves and produces yang, while movement is extreme but still. Stillness produces yin, while stillness produces repetitive movement."
5. There is unity in the opposing movement of "qi." This unity of opposition is based on the principle of "one thing and two bodies" interaction.

The "rhyme" of dance is often embodied in a particular rhythm of "force." The rhythm of the "power" of dance has a natural origin with the rhythm of cosmic movement. The "qi" of the universe forms the rhythm of its own life in the movement and transformation of yin rising and yang falling, separation and gathering. Therefore, the rhythm of all things in nature has the vitality and rhythm of internal movement, which embodies the Tao of the universe. The rhythm of "force" is called "rhythm" and "rhythm" in dance. The rhythm of dance fully reflects the perceptual characteristics of the inner function of life and reflects the state of motion of life in the universe, so it shows the life of living in the Aesthetic realm.

Sun Linzhi from the Qing Dynasty said: "The rhyme is the state, and the actions of the beauties can make people ecstasy, and the rhyme wins." The rhyme of dance is formed in the "qi," that is: "qi" produces "rhyme""Rhyme" refers to "emotion" and "emotion" to induce "qi,""qi" becomes "shape," and "shape" conveys "rhyme." It means that "everything is unsurprising and self-improving, and the scenery is not beautiful and self-excellent, and the rhyme makes it,""everything is perfect, there must be its rhyme." In the final analysis, "rhyme" is the beauty of life in the movement of the universe. The different rhythms of all life in nature-the ups and downs of sea waves, the flashing of stars in the sky, the swaying of weeping willows by the lake, the blooming of lotus buds in the lotus pond is a model of the "rhyme" of dance. Duncan, the mother of modern dance, always observes the blooming of flowers, the flying of bees and butterflies, and the changing of clouds to birds to comprehend dance rhythm.

Not only Duncan, but almost all artists are good at capturing the rhythm of the life movement in the universe from the vigorous vitality of nature and embodying it through special techniques. The heart-warming vitality and rhythm of life in artworks is "rhyme." So "rhyme" is the embodiment of the most outstanding beauty of the natural life movement in the universe, and it is the state of the wind god that works of art load the vitality of the universe.

The "qi" and "rhyme" in Chinese dance are different from the "qi" and "rhyme" in Chinese literature, painting, and calligraphy, which have Not only Duncan, but almost all artists are good at capturing the rhythm of the life movement in the universe from the vigorous vitality of nature and embodying it through special techniques. The heart-warming vitality and rhythm of life in artworks is "rhyme." So "rhyme" is the embodiment of the most outstanding beauty of the natural life movement in the universe, and it is the state of the wind god that works of art load the vitality of the universe.

The "qi" and "rhyme" in Chinese dance are different from the "qi" and "rhyme" in Chinese literature, painting, and calligraphy, which have more spiritual meanings. The "qi" and "rhyme" sentences of Chinese dance contain both "spiritual" and "material" content, such as the breath-breathing method, which is the basis of the "body rhyme" training in Chinese classical dance.

[Tang] Du Fu: "Guan Gongsun Da Niang Disciple's Sword Dance Tour"

[Song] Zhang Zai: "Hengqu Yi Shuo, Xi Ci Xi"

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[Song] Zhou Dunyi: "Tai Chi Illustrated"

[Song] Zhang Zai: "Hengqu Yi Shuo · Shuo Gu Zhuan"

[Qing] Sun Linzhi: "The Path of Words"

Folk dances of various ethnic groups in China are also very particular about the use of qi, especially the dances of the Xian ethnic group, which guide and control the whole process of dance by the breath. It can be seen that the "qi yuan" of dance is embodied by the "person" who is highly unified in material and spirit, and the dance's vitality must depend on the person's spirit and character, and spirit. Guo Ruoxu's "Pictures and Hearing Zhi" of the Northern Song Dynasty said: "The character is already high, the qi and rhyme must be high; the qi and rhyme are already high and vivid, and they have to be vivid. The so-called god is also god, but can be exquisite." High, the work expresses itself with vivid air flowing through it. Vividness is here, and charm comes out. Therefore, the "qiyun" of dance is, first of all, the "qiyun" of people-dancers. more spiritual meanings. The "qi" and "rhyme" sentences of Chinese dance contain both "spiritual" and "material" content, such as the breath-breathing method, which is the basis of the "body rhyme" training in Chinese classical dance. Folk dances of various ethnic groups in China are also very particular about the use of qi, especially the dances of the Xian ethnic group, which guide and control the whole process of dance by the breath. It can be seen that the "qi yuan" of dance is embodied by the "person" who is highly unified in material and spirit, and the dance's vitality must depend on the person's spirit and character, and spirit. Guo Ruoxu's "Pictures and Hearing Zhi" of the Northern Song Dynasty said: "The character is already high, the qi and rhyme must be high; the qi and rhyme are already high and vivid, and they have to be vivid. The so-called god is also god, but can be exquisite." High, the work expresses itself with vivid air flowing through it. Vividness is here, and charm comes out. Therefore, the "qiyun" of dance is, first of all, the "qiyun" of people-dancers.

Where does the dancer's "qi rhyme" originate? It originates from the dancer's material basis-"qi" and "shape" are derived from the dancer's spiritual guidance-"qi" and "then." Wang Fuzhi of the Qing Dynasty: "Shape communicates with qi, qi guards the gods, gods are ordered, and orders are gathered in the form." "Because the "shape" in the dance is directly controlled by the "qi" and contains the "qi" every day, so "the qi"; "Qi" regulates "shen," "shen" maintains "life," "life" must be concentrated in the form, so it is "collected in the form." In this way, form, qi, god, and life form a mellow body of life. This living body creates human culture and the human body culture of life itself. Wang Fuzhi's proposition has become the most vivid interpretation of the relationship between dance "form" and "god."

"God" is imaginary. The imaginary spirituality of "God" is described vividly and clearly in Fu Yi's "Dancing Fu," which means: "You have no bounds in your heart," "Comfortable and self-giving": "In the mountains and E'e, in the water and soup": "The air is like a cloud, and the spirit is like Qiuhsuang." The "god" of dance is the connotation of the "soul" of dance, and the "soul" is the "soul." What is the relationship between "soul," "god," and "shape" in dance? This is a question that urgently needs theoretical researchers to consider seriously. Only by clarifying this problem can we clarify an essential theoretical concept in dance aesthetics, and at the same time correct a false concept that is popular in the art world and even in the academic world-"Music is the soul of dance." This requires first to clarify what is "soul."

"Ci Hai" explains the "soul" in this way: First, "the non-material existence that is imagined in religion, resides in the human body and dominates the human body"; second, "as a metaphor for the dominant and decisive factor." Use these two definitions to examine the "soul of dance":

1. Since dance is based on the human body and movement is the language.
2. The "leading and decisive factor" is undoubtedly the human movement, which is also the difference between dance Because of the fundamental characteristics of other art forms.
3. "The non-material existence that resides in the human body and dominates the human body" is the human soul in dance.

Dance is inseparable from "man." As the material and spiritual body of dance, man's form and spirit are the form and spirit of dance, and the form and spirit of the human body are concretely expressed in dance. Therefore, the "soul" of dance lies in the human body, in the movement of the human body. In other words, a person's soul is the soul of dance--a "person" who directly assumes the material body and spiritual dominance of dance without any intermediary. It shouldn't its soul be the soul of dance.

Conclusions

Wang Fuzhi's unparalleled integration of human form, qi, god, and destiny is the best proof of the existence of the soul. Therefore, whether it is "the non-material existence that resides in the human body and dominates the human body" or "a metaphor for the dominant and decisive factor," the concept of "soul" has been realized in the dance itself from material meaning to spiritual meaning.

In confirmation, it can be seen that "music is the soul of dance" is an incorrect concept. Just imagine when matter and spirit are unified and attached to an object, this object does not have its own "soul," and its "soul" is expected to be in another object. This is simply incredible! Of course, we have always admitted that the relationship between music and dance is indeed very close, and sometimes it will have a significant or even decisive impact on dance, just like Tchaikovsky's "Swan Lake" music contributed to the dance drama "Swan Lake" becoming a world classic Like ballet. However, despite this, music is by no means the soul of dance. In addition to the unique spiritual and material reasons of dance as the art of the human body, there is also a problem of logical thinking if an artist needs to be cultivated from another art. Isn't it ridiculous to find the soul or borrow another kind of art as one's soul? How is this different from searching for one's soul from others? Therefore, "music is the soul of dance" is a myth. Strange theories should be eliminated in the academic circle.

Dance is the art of the human body and a person's culture with a soul. Therefore, the "soul" of dance talk does not need to adopt metaphors or metaphors like other art categories. Instead, it can be directly confronted, directly aligned with the theme, and directed to the subject-facing people and facing the human body. As long as the "person" has a soul, dance also has its soul, which is the same as that of the "person," without any "figures"!

The soul of dance exists in the rhythm of the human body. Here I want to point out one point: the concepts of form, god, and soul, especially god and soul, have their roles in dance and should not be entangled. "Soul" is the rule; "God" is the essence of qi and the foundation of life. A dance that exhibits a flowing charm and charm will have a strong appeal in one day. Therefore, the "qi rhyme" of dance is the aura of the body, life, universe, and art that blends in a particular physical movement and radiates, or it is refreshing, deep and inner, or pure and elegant, graceful and leisurely. A kind of rhythmic beauty signifies the high degree of unity between the spiritual "qi" and the material "qi." It is precisely in this way that "Qiyun" has become the essential core category and aesthetic feature of Chinese dance with its irreplaceable special meaning.

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