

Artistic Behavior and the Inheritance of the Aesthetic Consciousness of the Dance in the Han Dynasty

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Abstract: During the Han Dynasty, the national strength was super strong, the political stability, the economy and culture developed, the dance art development flourished. In Han Dynasty, the beauty of dance form was brought into play to the extreme of the times, hidden from historical documents of Han Dynasty and unearthed portraits of Han Dynasty, and the characteristics of aesthetic artistic behavior were not uncommon. This paper discusses its morphological characteristics from the perspective of micro dance posture. The author thinks that his dance posture is not only representative significance in Han Dynasty dance, but also a corner that can not be ignored in the reconstruction of Han Dynasty music and dance. The study of the cultural form and artistic form of aesthetic art behavior is only a small part of the rich dance art of Han Dynasty. The study of dance posture in Han Dynasty dance should also have a broader field of vision and pass on its essence to the world.

1. Introduction

During the Han Dynasty, the national strength was super strong, the political stability, the economy and culture developed, the dance art development was incandescent and complicated. As a typical and representative dance posture in Han Dynasty, "warping sleeves and bending waist" has a profound influence on the creative characteristics and aesthetic style of Han Dynasty dance. This paper attempts to sort out the historical evolution process of aesthetic artistic behavior characteristic form, and on this basis, analyzes the cultural form and artistic form of Han Dynasty dance posture. In the process of continuous evolution of Chinese dance history, due to the differences in the historical environment of each period, the forms and styles of dance art are also different[1]. On this premise, the Han Dynasty has formed a unique style of dance. Fu Yi "Dance Fu" there are clouds: "Committee snake curl, clouds turn floating." The body is like a dragon, and the sleeves are like neon. The dancers are slender and weak, drifting without trace. The body is like a swimming dragon, sleeves flying like an elegant rainbow hanging in midair. Zhang Heng "watching Dance Fu" also Yun: "any fiber waist and fold each other, Huan lean and low." Both Han Fu vividly depict the exquisite use of waist and sleeves in Han Dynasty. As a typical and representative dance posture in Han Dynasty dance, "warping sleeves" must play an important role in the history of the development of ancient Chinese dance. Its dance posture is not only very common in Han stone, dance terracotta warriors, jade, lacquer ware and other cultural relics unearthed today, but also many descriptions in the history books of ancient books. For example, the five elements of the later Han Dynasty: "those who fold their waistlines are not under the body." Kyoto women are very fond and popular because they bend their waist and make beautiful and smooth moves and can show the petite and affectionate of women[2].

2. Characteristics of aesthetic art behavior in Han Dynasty dance

In the Eastern Jin Dynasty, there are clouds in the Zajia of Xijing: "Gao Di, Mrs. Qi is good at drum construction." The emperor often relied on his wife and sang, and wept down every time.

Madame is good at folding her sleeves. Maidservants are used to hundreds of them. The records of the characteristics of aesthetic artistic behavior are first found in this book. Liu Bang, the ancestor of the Han Dynasty, is particularly fond of Chu dance, and her pet concubine Ji is a woman who is especially good at Chu Feng dance. Ban Gu "Han Shu" Yun: "Mrs. Qi wept, said, 'dance for me, I am the song of Ruochu.'" From this, it can be inferred that Mrs. Qi's "bent sleeves" dance should be related to Chu dance[3]. Chu dance mainly refers to the music and dance of Chu between Qin and Han dynasties during the warring States period. Because the king of Chu was so thin and the Chinese people competed to pursue it, the fine waist and slender dance style gradually formed in Chu, which had an important influence on the characteristics of aesthetic art behavior rising in Han Dynasty. Han Dynasty dance is inclusive, part of the dance posture and style of Chu dance into the Han people's dance, coupled with the Han Dynasty people's unique romantic feelings and free and easy spiritual features, inherited fusion, self-contained, the formation of Han Dynasty macro free and easy, floating dance style characteristics. In Han Dynasty, the beauty of dance form was brought into play to the extreme of the times, hidden from historical documents of Han Dynasty and unearthed portraits of Han Dynasty, and the characteristics of aesthetic artistic behavior were not uncommon. Sleeve and waist are the necessary conditions for the formation of this dance posture, the two need to cooperate at the same time to achieve waist folding, sleeves such as neon, body like dragon exquisite deduction. It is precisely because of the ingenious use of "waist" and "sleeve" that the unique style of dance art of the Han Dynasty, which is soft and comfortable, light and melodious, and the atmosphere of Hongfang coexist, is also contributed to the ingenious use of "waist" and "sleeve". What needs to be explained is that "folding sleeves" does not refer to a specific action or shape, but refers to a series of "sleeves and waist" dance posture formed by the combination of waist dancing and sleeves in Han Dynasty dance. Dancers deduce the beautiful artistic conception of true and illusory through a series of aesthetic artistic behavior characteristics. The author analyzes three kinds of dancing posture from the existing Han portraits[4].

The first type: front and back bent waist dance sleeves. Such as Xuzhou Tongshan Miao Mountain Han Stone Tomb unearthed music and dance stone portrait stone, a woman dressed in long clothes, combed high bun, thin waist such as bundles, upper body oblique forward waist bend, looking back, dancers graceful posture, long sleeves fluttering lingering, showing the body oblique forward waist bending aesthetic artistic behavior characteristics. The second kind: the body side small folded waist dance sleeve. For example, the music and dance unearthed in Xiaoxian County, Anhui Province, portrays a long-sleeved thin-waisted dancer, dancing to the left, delicate, flickering, graceful. The dancing posture is tilted to the side of the body, and the angle of bending is slightly smaller, forming a waist dancing posture of less than 90 degrees. The third kind: the body side 90 degrees bend the waist. The dancer makes 90 degrees twists and turns from the upper body to the lower waist of the body, which is not only chic and difficult, but also needs the dancer to have a high dance background. For example, Henan Nanyang unearthed Han Dynasty overnight bow waist dance Han portrait, two thin waist dancers in the band's accompaniment to do sleeves bent waist dance posture, waist to the left to form a 90 degree angle, long sleeves flying on the side of the body, the dance posture is superb and skillful[5].

3. Historical Evolution of Aesthetic Art behavior in Han Dynasty Dance

3.1. Absorption and accommodation in the early Western Han Dynasty

From the point of view of the realization of aesthetic artistic behavior, dancers should first have a slender waist, and the history of "thin waist" can be traced back to Chu during the warring States period. Song Dynasty Wang Mao "wild guest series" published: "Chu king is so thin waist, how hungry in the palace". "Huainan son": "the old spirit king is so thin waist, and the people kill food and hunger." In the future, talents leave the good sentence of "spring willow dancing with slender waist" and "indulge in beautiful color and appreciate fine waist and lightness". Chu people love thin waist more than that, so the dance style of Chu state is naturally required by "thin waist". From this point of view, the "thin waist" form of Chu is roughly the early form of "bent sleeves". In the early

Western Han Dynasty, the rulers standardized the cultural thoughts of Jingchu, Bashu, Wu and Yue, and realized the unity of the Yangtze River cultural basin and the Yellow River cultural basin[6]. Therefore, Jingchu culture became one of the basic cultures for the formation and development of Han culture. A large part of music and dance art inherited Qin system and absorbed and accommodated part of Chu culture. Jingchu generally refers to the middle reaches of the Yangtze River, it is said that Chu people evil mountains and good water, so Chu dance more pursuit of dexterity, twists and turns, just like the soft style of flowing water in the river. The rise and development of Chu dance is based on the absorption and learning of the court music and dance of the Western Zhou Dynasty and the dance of barbarian witchcraft style, and forms a gentle and wonderful style after integrating into the spirit of Chu culture. With the entry of Chu people into the Central Plains, Chu music and dance gradually infiltrated into Han Dynasty music and dance, and became an important part of Han Dynasty music and dance. The Han Dynasty dance, which absorbed and accommodated part of the Chu dance style, continued to inherit and develop, which laid the foundation for the popularity of the "bent sleeves" dance[7].

3.2. The Integration and completion of the Western Han Dynasty and the Eastern Han Dynasty

With the development of the stability of the society and the prosperity of the Chinese economy, the music and dance of the Han Dynasty gradually became systematic, mature, and the style and characteristics of the dance became more and more prominent, and the aesthetic characteristics of the core of the humanistic spirit in the Han Dynasty were formed. In addition, with the establishment of the new Confucianism and the combination of the learning of the Huang-Lao-and-the-welft of the Eastern Han Dynasty, the way of the natural long-life, which has a corresponding influence on the development of the dance art. The waist of the sleeve is in the form of "the fine waist of the Chu-dance" and the "light of the machine". It is said that Zhao Feiyan, a famous dancer in the end of the Western Han Dynasty, can make a "dancing in the palm of the palm". <Western Beijing miscellaneous record> load: "Zhao's body is light and weak, and it is good to move forward and backward.". In addition, in the Eastern Han Dynasty, Zhang Heng's <Observation Dance> Medium Load: The "The skirt is like a swallow, and the sleeve is like a snow-back.". For example, the "Yan", such as the "snow", is a light and light description of the dance in the Han Dynasty. Therefore, the aesthetic art of the Han Dynasty inherited the "waist" of the Chu wind and then pursued the state of the "light body".

3.3. Progression and maintenance of civil works and installation period.

During the Jian'an period, the social atmosphere of ideological liberation and outstanding personality gradually spread to all fields. At this time, dance has become a fashion, a pursuit. The dancer flutters his sleeves to fly the man dance, deducing the dance posture more abundant, sometimes skillful and graceful, sometimes flying like a Hong Kong, sometimes tactfully like a dragon. Aesthetic art behavior not only inherited the beauty of waist bending in the Western Han Dynasty, but also maintained the light beauty of the Eastern Han Dynasty. At the same time, romantic emotional color in the performance of dance art is also more prominent. During the Jian'an period, it was popular in Wu Di's "Bai Yu qu". In its later historical records, it was recorded in the later historical records: "the fairy Xu moves he Yingying, the jade wrist all sets if the cloud line, the beautiful woman raises the sleeves light green moths, mixed with the promotion hand to reflect the fresh Luo, the shape is like the bright moon pan Yunhe river, the body is like the light wind movement current wave". The aesthetic art behavior of beautiful women raising sleeves and folding like current waves has been inherited and maintained. From the early Han Dynasty to the form evolution of Chu Feng to Jian'an period, the aesthetic art behavior gradually became mature and diversified.

4. Artistic form of aesthetic artistic behavior in Han Dynasty Dance

4.1. The posture characteristics of "S" type

The dancing posture of the "back-to-back waist" formed by the combination of the "human body" and the dress of the dance body is various, and the aesthetic artistic behavior of the dancer is not only difficult and changeable. There are a lot of dancers in the portrait of the Han Dynasty, and the two sleeves, like a long way, are dragging and bending and dancing. The upper body of the dancer and the lower limbs form a staggered "S"-style posture, so that the picture formed by the dancing posture is more and more abundant. In the art of dance, each of the dancers has its own unique style of body, which is a three-dimensional, well-structured, line-like, "S"-style posture, which is the body characteristic that the people of the Han Dynasty are happy to see in the spirit of the inner spirit. The "S"-style posture is not only the body characteristic of the aesthetic art in the dance of the Han Dynasty, but is still popular with the public today, still in accordance with the aesthetic standards of the public. The dancer's soft body, with superb skill, gives a sense of mystery and presents a high aesthetic effect[8].

4.2. Dynamic characteristics of tilting and tilting

In the dance, the dancing posture and the dancing posture are connected with each other to form a dance sentence, and the dancing posture dynamic process formed in the course of the mobile switching forms the dynamic characteristic of the dancing posture. In the present dance data of the Han Dynasty, it is not difficult to find that a lot of dancing posture presents a curved posture. A part of the music and dance figure in the Han Dynasty, the dancers carry legs in the shape of a bow, the waist to drive the body to turn the waist out of the waist and the right on the left and the right, the center of gravity is leaning forward or backward, the long sleeves stretch and fly above the top of the head, presenting the dynamic feeling of twisting the waist. The romantic thought of the popular "Herba Impatientis" in the Han Dynasty, people's yearning for the "flying lift" and the collision of the reality led to the formation of the dance. The image of the "waist-dancing" of the "turning-up" and the "back-up" is exactly the imitation of the immortal and the flying-lifting movement. Therefore, the "waist" of the aesthetic art in the dance of the Han Dynasty is not only a simple folding, but also the dynamic characteristics of the "to turn in and out" are formed in the process of folding the waist with the action of screwing, tilting, leaning, and pressing.

By tracing back to the types, evolution and historical evolution of aesthetic artistic behavior in Han Dynasty dance, this paper makes some superficial analysis of its cultural form and artistic form, and probes into its morphological characteristics from the perspective of micro dance posture. The author thinks that his dance posture is not only representative significance in Han Dynasty dance, but also a corner that cannot be ignored in the reconstruction of Han Dynasty music and dance. The study of the cultural form and artistic form of aesthetic art behavior is only a small part of the rich dance art of Han Dynasty. The study of dance posture in Han Dynasty dance should also have a broader field of vision and pass on its essence to the world.

5. Conclusions

The dance of the Han Dynasty is a peak in the history of Chinese dance, which has a wide influence on the folk art in various parts of the world, including the inheritance of modern folk dance. As an example of the representative works, this paper analyzes the origin of the folk dance in the Han Dynasty from the aspects of props, performance forms, the plot of the dance performance, the artistic characteristics and the cultural moral. Through the comparative analysis, many factors of the inheritance of the contemporary folk dance have remained the western blot of the Han Dynasty's dance, mainly in the following three aspects: first, the performance prop, the performance form and the performance plot of the first and the contemporary folk dance have remained the shadow of the Han Dynasty dance. For example, the cloud card originated from the "plain surface" of the Han Dynasty; secondly, in the aesthetic concept, the dance of the Han Dynasty showed that the aesthetic

character of the "to be custom-oriented" and the "to be greatly beautiful", and the inheritance of the contemporary folk dance, formed the style of the modern folk dance to inherit and inherit the simple and vigorous, As in Peixian, the dance of the cloud and the cloud, with the characteristic of "good custom", the people's performance and the pursuit of interest in the way of the people's delight, and the third, in the cultural moral, the Han Dynasty, the "Lingxing Dance" and other sacrificial dance to pray for the five-grain-high-rise, The wishes of the people's living and living are also common in the inheritance of the modern folk dance, such as the blessing of the world peace in the "Cloud Dance", and the moral "In the lotus year, there is a fish" of the "carp play basket". In a word, from the form of performance, the aesthetic style and the cultural meaning, many factors of the dance in the Han Dynasty are deeply embedded in the inheritance of the contemporary folk dance, and the cultural characteristics of the present dance are still active in the various folk activities of Xuzhou, and are closely related to the daily life of the people. It has become an important component of the life of Xuzhou folk culture.

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