

On the Body View of Music Education from the Perspective of Marxist Historical Materialism

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Abstract: Marx's philosophy based on the practice of the body defines the objective activities of human beings, which belongs to the classical thinking mode of Marxist Historical Materialism, and provides a strong guidance for the clarity and research of the body view of music education. The body view of music education emphasizes the liberation, development, generation and sensibility of the body and has the characteristics of multi-dimensional interpretation in time and space. Including music education body liberation view, music education body development view, music education body nature view, music education body practice view and music education body perceptual view and so on.

1. Introduction

In the discussion of Marxist Historical Materialism, we have not found any relevant theory about “body” clearly, nor have we touched on the mature concept of “body view”, let alone the view of music education. However, through a careful review of Marxist philosophy, it is not difficult to see that people as the center of Marxist thinking is based on the social relations unfolded by “body”, and the theory has always adhered to the premise of “practice”.

2. The philosophy of body outlook from the perspective of marxist historical materialism

2.1 The appeal of “body liberation”

The main reason for the appeal of “Body Liberation” is the continuous change and evolution of the social body shape. After all, this is the result of the change and evolution of the social shape caused by the productivity promoting the production relations. Marx once discussed in his works that no matter what kind of social form it is, its demise is closely related to the extent of its productivity. When the social productive forces are not brought into full play, this social form will not perish. Similarly, the emergence of more advanced productivity relations is closely related to the maturity of productivity. When the productivity, that is, the material conditions are not fully mature in the past society, new production relations will never appear. The dialectical relationship between productivity and production relations has a certain impact on the limited growth of productivity in a specific range of production relations.

First of all, the improvement of productivity will inevitably lead to the liberation of the body to a certain extent. In the process of the liberation of the body, the reaction promotes the change of production relations, which is reflected in the strong demand for the change of production relations. Secondly, the body will produce adaptive changes to the production relationship under the specific productivity, and develop the discipline and punishment to the body in a certain social production relationship. The two directions correspond to the development and punishment in the body change, which is the source of social tragedy and comedy. The competition for rights, political systems and organizational models involved in this process always involves the body [1]. It can be said that the body ultimately needs its strength and availability. Music education in the art field has also been involved. If some theories emphasize discipline and restriction on the body, with emphasis on docility and plasticity, then the philosophy of the body under Marxist historical materialism pays more attention to the “development” of the body. This is also the difference between music

education in body philosophy from the perspective of Marxist Historical Materialism and music education in other concepts.

2.2 The appeal of “body development”

Music education in body philosophy from the perspective of Marxist Historical Materialism requires “Body Development”, which is also the ideal goal expected by music education and even art education. In the connotation of Marxism, “Body Development” includes three aspects: human's free development, all-round development and full development. The so-called free development of human beings is an independent individual who has enough personal will to actively contribute to the integrity of personality and social construction. All-round development refers to the maximization of one's own strength and the maximum amount of possession in all aspects in one's personal development. Full development means that people can give full play to their essential power on the basis of all kinds of conditions they have. The core focus of Marxist philosophy is the all-round development of human beings, which is also the goal of its methodology.

Marxism's all-round development of human being, i.e. “physical development”, contains rich implications. First of all, it covers the “labor theory”. Human beings are constantly using their bodies by labor to achieve all-round development. In the process of labor, the human body continues to develop in an all-round way, and the development of the human body also occurs with it. Music, as the space provided by the natural development of human body, provides essential conditions for the overall development of the body. Secondly, the natural body develops fully and socializes continuously, and gets the all-round development of human beings in the process of socialization and improves social relations. The perfection of this social relation system is actually a necessary prerequisite for the overall development of the body. It limits the height of a person's development space and also restricts the socialization transformation of the body to a certain extent. Music, as an artistic form, has both timeliness and spatiality. No matter in which historical period, the body is closely related to politics, economy and culture at that time. With the overall development of the body, this association also shows a trend of overall development, from single to complex, from backward to advanced, from one-sided to all-round, promoting the all-round development of human beings.

Furthermore, the all-round development of human beings cannot be separated from the free development of human beings. Only in a relatively free environment can the development of the body's personality achieve the all-round development of human beings. The so-called personalized and free development refers to the process of social manifestation of the long-term and stable differences in personality, quality and other characteristics of individuals as independent social activities. In music education activities, the free development of one's personality has always been placed in a higher position, with emphasis on the realization of the free development of the body, which has also produced a strong guiding effect. In addition, the realization of human's all-round development must depend on the all-round development of physical ability. Marx pointed out that man's duty and mission is to develop his ability in an all-round way. It is everyone's right to develop all the abilities of his body in an all-round way. The capacity of the body has a wide range of connotations, including the most basic intelligence and physical strength, as well as creativity, adaptability, productivity and cognitive ability. Among them, as the premise of the development of other abilities, intelligence and physical strength are extremely important. However, the important influence of further development of IQ and EQ on human beings cannot be ignored. They are effective standards for the evaluation of human beings' all-round development. Finally, people's physical health and mental health together become the basic guarantee for people's all-round development. Both should maintain harmonious development. Too much emphasis on physical development or psychological development will lead to an imbalance in people's overall development. Serious imbalance will lead to physical and mental conflicts, which will lead to excessive anxiety and even split. The harmonious relationship between physical and mental development is reflected in the concomitant development of physical and mental work, and a reasonable balance between emotional and physical stability. This has played an indispensable role

in the development of human brain and body, the progress of IQ and EQ, and the stability of physical and mental health in music education [2].

According to the above, according to the relevant theoretical analysis of Marxist philosophy, the all-round development of human beings and the all-round development of the body will inevitably become the main clue in the historical development process. With the progress of society and the leap forward of science and technology, the liberation and development of the body are accompanied by it. An important factor to promote this phenomenon is the re-promotion of productivity, which is also a new test to the original productivity relationship. When the imbalance between productive forces and relations of production leads to irremediable conflicts, breaking through the barriers of the original relations to reach a new balance has instead formed milestones in the history of civilization. That is to say, every social progress starts with the liberation of the body and finally reaches the goal of physical development, which is in line with the essence of music education.

From the perspective of Marx historical material, the theory of body view is divided into two stages in the dimension of time, namely, the liberation of “Past body” and the development of “Current body”. With the slow flow of time, the development of “Current body” has become the liberation of “Past body” and gradually moves towards the development of “Future Body”. The trajectory formed is in line with the spiral development preset in Marx's dialectical materialism. There are also two aspects in the dimension of space, namely, the liberation and development of “External Body” and “Inner Body”. Turning to the field of music education, the physical practice of music will play an important role in the liberation and development of “Past body” and “Current body” in time or “External Body” and “Inner Body” in space. Music education has a profound influence on the liberation and development of the body in the past, present and future. Its inspiration for the evolution of philosophical body theory is Marxist Historical Materialism philosophy.

3. “Generated body” in marxism

Marx always insists on the important position of practice. He thinks that any mysterious thing can be solved reasonably under the practice of social life and the correct understanding of practice [3], because practice is the essence of social life. From the perspective of Marxist historical materials, the “body practice” and “body in practice” are unified to achieve internal coordination. He believes that there are many ways to explain the world, but the most important thing is to get a methodology to change the world. In fact, the development of the body, as an independent individual, participates in social life and changes the real world through practical activities. In this process, it includes not only “body practice” and “body in practice”, but also the interaction between the two forms. The concept of “body in practice” integrates the profound meaning of Marxist body philosophy and embodies the practical value of body. Therefore, we can judge that the origin of body view philosophy should be Marxist practical body theory. The practical body theory is of great significance to the real society. It not only affects the economy and society, but also enlightens the fields of art and education. Therefore, Marxist practical body theory is also an important part of the connotation of music education in Marxism.

Some experts and scholars have proposed in the field of educational research that the educational theory should start from the spirit or the body, that is, the analysis of whether there is no body or body. This mode of thinking seriously separates the mind from the body. Education is originally a very complicated comprehensive social activity, but this kind of educational concept only emphasizes the importance of strong spirit and proposes that spirit can overcome the shackles of the body, thus forming a disregard for the body. For a long period of time, this kind of education concept with spirit as its core has dominated, while its importance to the body has been somewhat neglected [4].

Education is a very complicated and comprehensive social activity. Based on the perspective of Marxist Historical Materialism, this educational concept of restraining the body and advocating the spirit is increasingly questioned. The body itself has an independent individual value and has

infinite potential for development, possibility and inclusiveness in educational activities. Therefore, the view of body in the time domain of music education needs constant attention, expectation and excavation, and the body also needs further development and improvement. The expectation of music education for the exploration and growth of the body is the embodiment of the internal requirements of “generated body” in Marxist philosophy.

4. “Emotional body” in marxism

No matter it is labor or practice, it is the foundation of social life. Human activities are all labor in the final analysis. The state, system, religion and art are only special ways of production, but they also meet the requirements of production laws. Therefore, Marx pointed out that music education, as an important component of art, also belongs to the social practice of the body in nature, which is the centralization and objectification of the essential power of the “body” and expresses the beauty of art. This “Body in Practice” in the field of art is presented in a perceptual way, and the perceptual view of body practice in turn affects the Marxist aesthetic principles.

Marx believed that the common fault of the previous materialist thought was to analyze and understand only the object of thinking and objective reality as rational objects, or as intuitive things, without understanding it as the objectification of practice or perceptual physical activities, thus reducing the perception from the perspective of the subject [5]. Music, as an art in time and space, belongs to the perceptual activities of the body, so it also needs to accept the guidance of perceptual body view.

No matter the body view of “labor” or the body view of “practice”, the development of body can not be separated from the guidance of perceptual paradigm in music education practice. At the same time, the body, as the main body participating in music practice, also promotes the further interaction and improvement of music education in the development process. Therefore, the body view of music education from the perspective of Marxist historical material is reflected in the liberation, development, practical generation and perceptual cognition.

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