Cultural Transmutation of "Flying Apsaras" Dance in Yungang Grottoes

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Abstract

The "flying apsaras" statue in grottoes is a common artistic expression technique in the culture of Buddhist grottoes and temples. Almost all grottoes in China have the phenomenon of "flying apsaras" statue. Although the cultural symbol of "flying apsaras" was introduced into China from India along with Buddhist culture, it was stamped with the aesthetic paradigm of traditional Chinese culture in the process of being rooted in Chinese local culture, thus forming a pattern of music and dance of Buddhist apsaras with Chinese characteristics.In order to study the evolution of the statues of "flying apsaras" and dance in the grottoes, this paper puts the "flying apsaras"and dance in the cultural level of Yungang Grottoes. From the basic situation, historical origin, aesthetic paradigm of dance style, artistic value and other aspects, this paper explores the origin of "flying apsaras" and dance itself and the evolution of transplanting other places to realize its "flying apsaras" The value of Jiyue dance.

Keywords

"Flying apsaras"; Jika music and dance; Cultural evolution

As one of the immortal artistic creations in China's numerous grottoes, "flying apsaras" and dance are not only the name cards of grottoes, but also outstanding works of art. There are so many flying apsaras in the grottoes that it is almost the highest in the world. The artistic image of flying apsaras in the dances and dances of "flying apsaras" is not only the embodiment of a kind of culture, but also a manifestation of the multi-cultural integration of Buddhism. The study on the image of flying apsaras in the "flying apsaras" dances and dances has been going on for hundreds of years in China. It can be said that with the continuous spread of Buddhist culture, the dynamic figure and graceful image of flying apsaras has become an indispensable part of Buddhist culture.

The Basic Situation of "Flying Apsaras" Dances

Apsaras, as the name implies, are flying people. In traditional Chinese culture, "heaven" refers to the turning of the sky, but some people believe that "heaven" has a will, which can be interpreted as the will of Heaven. Seen from Buddhist culture, "Heaven", also known as "Deva", is a translation of Sanskrit, also known as the Holy Heaven. Also can explain for heaven street, heaven way, heaven interest and so on meaning. Often referred to as the guardian of the "god of heaven". At the same time, it also implies a kind of highest and most superior state, or ideal living environment, and has the concept of the universe exhausted.

Because the "flying apsaras" dance in the grottoes of our country is mainly to shape the "paradise" depicted by the images of "Buddha" and "God", the concept of "flying apsaras" dance in the grottoes of Yungang is to express the superb technology of dancing Tiangong opera and the happy and free dance when entertaining and offering Buddha, which mainly uses the dancing movements of silk opera, the effective combination of body and spirit as well as the effective combination of body and spirit Reflect the reflection of human real life. It can be seen that the dance of "flying apsaras" in the grottoes also carries the double characters and spiritual information of reality and ideal in the eyes of practitioners.

The Origin of "Flying Apsaras" Dances in Buddhism

Based on the discussion of the concept of "flying apsaras" and dances, it can be seen that "flying apsaras" and dances are a kind of Buddhist culture, mainly represented by statues and murals in grotto temples. Therefore, the origin of "flying apsaras" and dances is inevitably related to the spread of Buddhism in China and the rise of grotto temples.

Buddhism originated in the 6th century BC and is divided into Mahayana and Theravada Buddhism. In fact, the origin of Buddhism was influenced by the slavery in ancient India, and it came into being under the premise of the society and its turbulence at that time. It is precisely because of the deep class contradictions that the masses at the bottom place their hopes on faith to change the status quo, which provides sufficient conditions for the breeding and development of Buddhism.

According to the literature, for quite a long time, Buddhist temple and grottoes statues for the set of figure of Buddha for India western type of figure of Buddha, cannot fully meet the needs of the Chinese society, then eastern people wearing heritage to the creation of serious thinking, listen to the opinions of the character, and thinking, and finally to create China's own figure of Buddha, he made records of spi temple amitayus and bodhisattva as will as the symbol of the Buddha localization. Generally speaking, in the sixteen states of the Eastern Jin Dynasty and the early

Southern and Northern Dynasties, Chinese Buddha statues ushered in its heyday, and then evolved with the development of The Times, with strong characteristics of The Times.

Yungang Grottoes "Flying Heaven" Jiyue Dance Style Characteristics

The "flying apsaras" dance in Yungang Grottoes is a combination of ancient India, ancient Xianbei and various local arts in the Central Plains during the Northern Wei Dynasty, such as "Xiliang music", "koryo le" and "Qingshang music". A large number of images of Tiangong opera, such as blowing and hitting, or dancing in a graceful manner, are mostly healthy and strong, twisting into a V-shaped body, and then passing through the western regions of concave and convex halo dye, giving people a simple and humble taste and a The beauty of being strong and forthright.

The image of "flying apsaras" in the dance of "flying apsaras" in Yungang Grottoes is a typical example of the integration of Chinese and foreign dance culture. In the grotto art, "flying apsaras" is one of the most representative images. flying apsaras is not an artistic image of culture, but a complex of multiple cultures. Although the hometown of Feitian is in India, Feitian in Yungang Grottoes is co bred by Indian culture, western region culture and Central Plains culture. The flying apsaras in Yungang Grottoes does not have the wings of angel in Greek mythology, Judaism, Islam and Christianity, nor the feathers of feathered people in Chinese mythology and legends, nor the round light of gods in Indian religion. It soars in the sky with the help of colorful clouds, fluttering skirts and flying ribbons. In the beginning, the flying apsaras in India and the western regions was bulky, with short streamers, and failed to soar. In the Northern Wei Dynasty, the flying apsaras of Yungang Grottoes was vigorous and powerful. It achieved the effect of soaring in the sky with changeable posture. However, the later flying apsaras image was more and more light because it made full use of the shape of the streamer. For example, the front room of cave 7 in the grottoes leads to the chess of the back door. It has a very vivid and wonderful dance style, such as "kicking purple gold crown upside down". The flying apsaras is full of vitality and strong. Other musical instruments, such as the drum on the chest, are the patterns of Shanxi folk dance "Flower Drum Dance". These dances for the gods are not only religious art, but also the remains of music and dance images in life at that time. It has super historical value and artistic value.

Cultural Evolution of "Flying Apsaras" and Jiyue Dance

From localization to diversification

Any kind of artistic style conforms to national psychology with its special aesthetic paradigm. Starting from the earliest Indian apsaras, the Indian apsaras have no wings and ribbons, and their forms are in the shape of flight in frescos. After it was introduced to Central Asia, it was influenced

by the image of an angel in classical Art in Europe and added wings to make it a posture of flight. Subsequently, it was not until China that the image of the music and dance with Oriental characteristics was completed. When apsaras were introduced into China, they gained a foundation in the soil of local traditional culture, and their image was constantly improved. From India, on the basic dynamic of the ancient masters added long skirt and a long ribbon, in shape, taste, artistic conception, form, style formed its own unique role, with the "fly" expressed their spiritual liberation, with the "fly" pour out their one thousand years of oppression, discrimination and humiliation, show the posture, carefree scud, rhythm is very beautiful and peaceful weather. The images of dance and music in the grottoes not only reflect the Buddhist content, but also reflect the performance of dance and music in historical life. The "flying apsaras" dance in Yungang Grottoes is a combination of religious culture and dance culture, which reflects its diversified development through the inheritance and development of traditional local folk dance and the combination of foreign dance.

Return to the nature of art from the education of rites and music

During the Northern Wei Dynasty, After The Indian Buddhist art was introduced into China, it merged with the dance of the Northern Wei Dynasty and the traditional music and dance of the Central Plains in the process of Sinicization, forming the unique temperament of both Chinese and foreign dance culture. The diversity of "flying apsaras" dances in Yungang Grottoes and the development trend of their mutual communication and integration with music and dance of Chinese and Western nationalities reflect the characteristics of ancient Chinese dance in religious art, such as drawing on the wisdom of all, highly integrating with life.

Northern wei dynasty localization under the background of the folk dance culture integration of dance art ontology development is mainly manifested in the influence of Chinese traditional music began to cast off the yoke of the music education, started towards the nature of art itself, regression, the fusion of dance culture ready to sui and tang dynasties dance culture prosperous situation, yungang grottoes "flying" ci-poetry by dancing to sculpture is clearly recorded the scene of the national dance integration, emperor xiaowen to implement localization of determination and strength enough to radiance through the ages, create conditions for open the cradle.

The transformation of performance form from single to diverse

The flying apsaras have been introduced to China, which has integrated the aesthetic consciousness of our traditional culture. The flying apatas in Yungang Grottoes are dances of multi-ethnic combination and gender evolution. In the process of development, the figure of male gradually changed into that of female, and the dance of male and female also changed from a single

nationality and gender into a multi-nationality. They fly through the air with their limbs, dresses and shawls, expressing the endless mystery and romance of the Buddhist kingdom. It can be said that the Yungang Grottoes have rich and unique dance images, which are both characteristic of The Times and national characteristics. According to the distribution of the grottoes in the early, middle and late periods, the dancing images also appeared in the grottoes in different periods.

Early grottoes with ancient India, ancient Kuizi modeling characteristics, that is, we said the "Tan Yao Five grottoes" is the earliest yungang grottoes dug. The early music and dance carvings in Yungang Grottoes are similar to those of the Buddha statues in the grottoes. On the embodiment of the style belongs to straightforward, simple, guileless. The number of music and dance sculptures is very limited, and most of them are located outside the South wall of the grottoes. The simple, bold and powerful dancing movements of xianbei nationality showed their national spirit of advocating force; The middle grottoes began to show the evolution trend of Sinicization, which exceeded the early grottoes in scale. This period of music and dance sculpture rich themes, a huge lineup. There are many kinds of Musical Instruments and their forms vary greatly. The emergence of tiangong jiyue, grand, music and dance in harmony, the overall effect is excellent. Flying in the air, in the dynamic rhythm of the Xianbei nationality, into the rich dance essence of the Chinese nation, highlighting the realm of "flying in the air"; The third period is the late period, during which the caves gradually mature from the style of sculpture and the shape of the caves. The dancing figures in the grottoes are mostly flying apsaras full of flowing feeling.

"flying apsaras" and dances are frequently seen in Buddhist culture and art. To some extent, they have become an iconic symbol. They are not only a creative expression to some extent, but also a shining star in the grotto art of Traditional Chinese culture. The image of "flying apsaras" performing dances and dances in yungang Grottoes not only creates the cohesion of the spirit of paradise, but also enhances the connotation and function of Buddhist art and gives it the heritage value of The Times. The "flying apsaras" dance and dance in yungang Grottoes still reflect the dazzling historical glory, reflecting the Chinese people's pursuit of perfection in the spiritual field. Other forms of expression and artistic charm will still be loved by the world.

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