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A study on the stage image of "rebound lute behind the back" in Dunhuang, China

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Abstract

Mogao Grottoes in Dunhuang, China is one of the world cultural heritage, is the largest ancient grottoes art group in the world, and is a natural and cultural place with outstanding universal value for mankind all over the world. Dunhuang music and dance derived from the murals of Mogao Grottoes is an artistic representation of its thousand-year-old glorious history and an indispensable historical material for research. As one of the iconic images of Dunhuang music and dance, the "rebound lute behind the back" dance posture has unique charm value both in the original mural composition and the stage image. This paper analyzes the characters holding pipa in Dunhuang murals by case analysis, comparative research and other relevant research methods, then studies the stage image and posture of "rebound lute behind the back", and finally analyzes the stage works of "rebound lute behind the back". It is concluded that the dance image of "rebound lute behind the back" is a dynamic stage art work gradually formed by artists from the static Dunhuang murals through refining, developing, processing and transforming. This is to revive the image of Dunhuang music and dance murals, to provide reference and reference for the inheritance and development of Dunhuang culture, and then to enhance and enrich the artistic value of excellent traditional Chinese culture and world cultural heritage.

Keywords: grotto art, dance gesture of Dunhuang murals, rebound the lute behind the back, stage image

1. Introduction

1.1 Research background and purpose

As one of the first batch of world cultural heritage sites in China, the Mogao Grottoes in Dunhuang are not only a vivid testimony of China's excellent civilization, but also the world's largest and richest Buddhist art site, building a bridge for cultural exchanges between the East and the West in ancient times. The Dunhuang music and dance derived from the cave murals has attracted the attention of the world for a long time with its exquisite and wonderful shape and eternal artistic vitality. There are many images of music and dance holding musical instruments in the murals of Dunhuang Mogao Grottoes, including percussion instruments, plucked

instruments, wind instruments and stringed instruments, etc., which are dazzling and countless, but among them, the dance image of holding plucked instruments - "rebound lute behind the back" is the most eye-catching, so that it has become one of the iconic images of music and dance in Dunhuang murals, there are 51 places in the murals of different eras and different forms of "rebound lute behind the back" dance postures, spanning the prosperous Tang Dynasty, the Middle Tang Dynasty, the late Tang Dynasty, the Five Dynasties to the Song Dynasty, focusing on the different styles of the development and change of pipa dance. This paper analyzes the image of the person holding the pipa in the Dunhuang mural through case analysis, comparative research and other related research methods, and then studies the stage image of the "rebound lute behind the back" in detail, and finally summarizes the realization path of the artistic expression of the dance image of the "rebound lute behind the back" by combing and analyzing the stage works of "rebound lute behind the back", so as to resurrect the image of Dunhuang music and dance murals, provide reference and reference for the inheritance and development of Dunhuang culture, and then enhance and enrich the artistic value of China's excellent traditional culture and world cultural heritage.

1.2 Literature review

The rebound lute behind the back, with its unique dancing posture and majestic momentum, has become one of the most representative patterns in the Dunhuang murals. In the previous research related to this thesis, Li Tingting of Northwest Minzu University said in "The Role of Mural Musical Instruments in Dunhuang Dance from the Pipa Dance" that "in all the cave murals in Dunhuang, where there is a dance image, there must be an instrument image, presenting a situation where there is music and there must be dance, and there must be music when there is dance." The coexistence of this fixed art form, music and dance in the mural also formed a unique artistic expression of the instrumental dance in the Dunhuang dance. Therefore, in Dunhuang dance, musical instruments have become an indispensable part and become a unique artistic expression of Dunhuang dance. In the murals of the Mogao Grottoes, the pipa is a musical instrument that appears the most, there are 689 pieces painted in the Mogao Grottoes, ranking first among the musical instruments, and there must be a pipa in the murals with the image of music, which shows its prominent status. As a classic masterpiece of Dunhuang dance, the large-scale dance drama "Rain of the flowers on the Silk Road" shows many unique movements and shapes of Dunhuang dance, among which the shape of "rebound lute behind the back" can be called a classic. [1] Ye Ning of the Beijing Dance Academy commented in the Dance Treatise The dance posture of Yingniang rebounding the pipa has a strong sense of beauty in the murals. The dance not only vividly reproduces this beautiful shape, but also the movement itself has a sense of rhythm that is smooth and radiant. [2] Gao Dexiang of Xi'an Conservatory of Music pointed out in Tracing the Origin of the rebound lute behind the back Dance in Dunhuang Murals The rebound lute behind the back dance is based on the extensive absorption of the essence of foreign music and dance, creating a unique pipa dance performed on the stage, and the rebound lute behind the back dance has become the most beautiful dance posture of the pipa dance." [3] Qiao Chenen of Silla University said in Analysis of the Characteristics of Chinese Dunhuang Dance Works that the appearance of pipa in Dunhuang murals is the most numerous, one is that people loved pipa at that time, and the other is that ancient people were good at playing pipa. The pipa is not only used as a musical instrument, but also as a performance prop, becoming a prop for dance, and it is also expressed in dance. [4] Li Qian of Northwest Minzu University believes in Analysis and Application of the Dance Image of "rebound lute behind the back" in Dunhuang Mural Dance that this form of art marks the emergence of the rebound lute behind the back dance form can be described as an original move, which is not only unique and unique in seeking the development of dance, but also has a great contribution to the innovation of dance forms. [5] Li Yaxuan of Central China Normal University, in the article On the Possibility of "rebound lute behind the back in History analyzed the three aspects of the Tang Dynasty pipa, the species of the performer and the performance technique, and believed that the rebound lute behind the back was derived from the artistic creation of real music and dance. [6] Ge Chengyong of Shaanxi Normal University pointed out in Rebound lute behind the back, An Examination of the Artistic Image of Dunhuang Mural Dance that "The "rebound lute behind the back" in Dunhuang murals is known as the most famous stunt art image in China's Tang Dynasty

dance culture, and has long been well-known at home and abroad. The earliest source of the "rebound lute behind the back" is the artistic modeling of the male Hu people in the 25th year of the Kaiyuan Dynasty (737), and the process of its transformation from a male dancer to a female maiko began from the absorption of foreign cultures by the imperial art of Chang'an, and spread to the creation of Dunhuang art craftsmen. [7] Lan Ling of Sichuan Normal University argues in *New Discussion on the Source of the rebound lute behind the back Dance Image in Dunhuang Murals* that the rebound lute behind the back dance image in the Dunhuang murals comes from the dance performance in Hu Bu's *Xinsheng's Drum Song Brahman*. It is very likely that it spread from Hexi to Chang'an during the Tang Kaiyuan period, or because of the music of the border generals, and became the painting prototype of the court painters, and then spread from the Central Plains to Dunhuang, and was introduced into the murals. "[8]

In general, the existing literature on the Dunhuang dance posture "rebound lute behind the back" analyzes the mural image through historical, political, religious and other means, which mainly includes two aspects. The first is to discuss the origin of the "rebound lute" and the historical, political, and religious characteristics it reflects. The second is to analyze the stage image of "Rain of flowers on the Silk Road" and "rebound lute behind the back" as the main object. However, these documents do not study the various details of the dance works themselves, especially the lack of detailed analysis of the characteristics of the works that express the form and content of the dance, and omit to sort out the stage image of the "rebound lute behind the back". Therefore, in the contemporary era, the development of how to transform the dance image of "rebound lute behind the back" into a stage art work, and how to inherit the tradition and conform to the aesthetic concept of modern people has not been solved. Different from the previous research, this paper analyzes the figure holding the pipa in the Dunhuang murals, then studies the stage image of the "rebound lute behind the back", and finally summarizes the realization path of the artistic expression of the dance image of the "rebound lute behind the back" by combing and analyzing the stage works of "rebound lute behind the back", so as to solve the above problems.

2. The historical evidence of the dance image of the "rebound lute behind the back".

2.1 Relevant supports in history

Based on the research on the rebound lute behind the back dance, this paper summarizes the style changes of different forms of pipa dancing in different eras with the change of historical dynasties. The image of the pipa in hand, "was first seen in the early murals of the Mogao Grottoes in Dunhuang. [9] For example, in the Northern Wei Dynasty, the *Tiangong* music on the south wall of Cave 251 of the Mogao Grottoes, in the picture, is holding a pear-shaped pipa, with the left hand hanging down the arm and the wrist pressing the strings, and the right hand carrying the elbow until it is at eye level with the eyebrows. Then to the medicine fork on the north wall of Cave 249 of Mogao Grottoes in the Western Wei Dynasty, although the basic form of holding the pipa in this picture is the same, but its body image is more exaggerated and deformed, which is reflected in the extreme tilt of the head to the left and the cheeks, as if the lower jaw is against the pipa panel, the left arm remains unchanged, the right arm changes from the elbow up to the elbow down and the wrist is pressed to play, the body leans out to the left, and the left leg is pressed to the right knee, showing the characteristics of enthusiasm and unrestrained and strong dynamics (Figure 2).



Figure 1. Grotto 251



Figure 2. Grotto 249

In view of the posture of rebounding pipa, it can be traced back to the early Tang Dynasty, in the 329th cave of Mogao Caves is the flying music rebound lute behind the back dance posture, this flying body is wearing a long belt, the left hand is holding the pluck, the right hand is holding the piano, the body does not have more body changes, aiming to create a fairyland of flying in the air and the music is full of music. It was not until the Tang Dynasty that the murals mainly appeared in the form of music and dance performances, such as the south wall of Cave 172 of Mogao Caves, which was the earliest to appear in the music and dance of the Jinhua (Figure 3). The two maiko in the picture are located in the middle, one maiko uses the right foot as the center of gravity of the main leg, the left knee is lifted against the right leg, the upper limbs are raised horizontally, the five fingers are spread and slapped on both sides of the waist drum, and the other maiko, the center of gravity is all on the left foot just opposite to it, and on the basis of the repetition of the lower body posture, the dance posture of the upper limbs rebounding the pipa is generated, and then together they show the dancing scene of the dance. In the Middle and Tang dynasties, the most representative example of the south wall of Cave 112 of Mogao Caves (Figure 4) was that because the Maiko was in the central position, the rebound lute behind the back dance posture was particularly exquisite and prominent, so it was widely used in the creation of dance art. In the late Tang Dynasty, taking the south wall of Cave 196 of Mogao Grottoes as an example, there was a relatively special image of the co-life bird rebound lute behind the back dance, that is, on the basis of the human head bird body, it was a body and two heads as a co-life bird, which was also known as the bird music and dance map. In addition, there is also the west wall of Cave 337 of Mogao Caves Jialing Pingjia rebound lute behind the back dance posture also appears in the image of a sacred bird, the difference is that Jialing Pingjia is a body song, making a rebound body posture of holding the piano in his left hand and playing backwards with his right hand. In the Five Dynasties period, the dance posture of the maiko rebound lute behind the back did not change, but the form of dancing with bare hands and a long scarf appeared as a combination of double maiko. Finally, in the Song Dynasty, due to frequent wars, the Silk Road has become more and more withered, and the mural art has gradually lost its vitality.

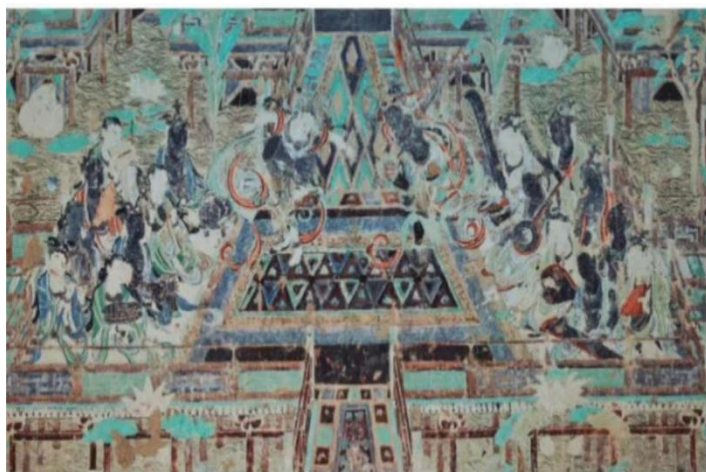


Figure 3. Grotto 172

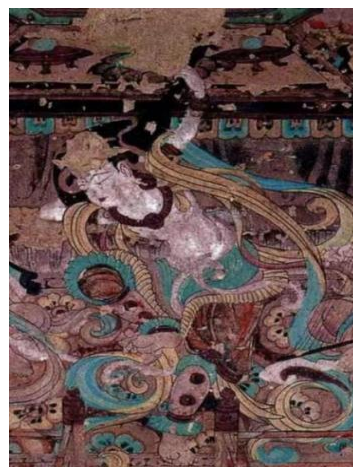


Figure 4. Grotto 251[10]

It can be seen from this that the image of the pipa holding the pipa in the early Dunhuang murals is mainly to hold the pipa in the arms, which is to play positively. Later, with the change of historical periods, on the one hand, the image of the person holding the pipa changed, and there were the images of the Heavenly Palace, the Flying Bird, the Dharma Protector (Medicine Fork, the Bird, and the Jialing Pinga), as well as the images of the Maiko in the Sutra Dance Diagram, etc., and they either appeared alone or in pairs. On the other hand, there are two postures of holding the lute, one is to play the pipa, that is, to hold the pipa in your arms or the pipa panel forward; The second is the rebound, that is, the pipa is placed behind or the pipa panel is backwards, and the rebound lute behind the back dance image of Tang Cave 112 in the Mogao Grottoes is the most prominent. In addition, in the dance posture of holding the pipa, it is carefully observed that although the piano is held in the right hand and the plucked with the left hand, the plucking is also changing in the left hand as both holding a pluck and freehand. Therefore, based on the characteristics of mural art, the painter integrates his personal experience into the creative imagination according to the real scenes such as daily life and performance activities, and inevitably takes into account the visual experience of the viewing group, resulting in a variety of images of dancing with the pipa.






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3. The change of the stage image of "rebound lute behind the back"

Based on the emergence of relevant stage works, this paper can divide the changes of stage image into three stages: before and after the new era of reform and opening up in 1978, and the opening of the new era from 2012 to the present. (Table 1)

Table 1. Changes of Stage Image

Pperiod	Picture	Name	Year	Director(s)	Subordinate Units
Before 1978		The Heavenly Maiden Scattered Flowers	1917	LAnfang Mei	Individual
		Flying Apsaras	1955	Ailian Dai	Beijing Dance Academy
1978-2012		Rain of flowers on the Silk Road	1979	ShaoXiang Liu, Qiang Zhang, Jaing Zhu, Qi Xu, Jianzhong Yan	Gansu Song and Dance Theater
		Colored sculpture of Dunhuang	1980	Bingyu Luo	The Cultural and Art Troupe of the Political Department of the Air Force of the People's Liberation Army of China
		Dream of Dunhuang	2000	Weiya Chen	Lanzhou Song and Dance Theater

		Wonderful Rebound	2001	Jingrong Gao	Northwest Minzu University
		Mogao Joy	2006	Li Lan 、 Tingting Li	Northwest Minzu University
		Rebound Pipa	2008	Ming Shi	Beijing Dance Academy
2012-present		Lotus	2014	Xiaogang Zhao	Beijing Xianwuren Dance Studio
		Rebound Pipa	2021	Ming Shi	Beijing Dance Academy

3.1 Discussion of the works of the dance image of the "rebound lute behind the back".

The dancing images in the Dunhuang murals are written by the painter, and it is impossible to accurately define whether it is a reproduction of the real scene, so the composition must be infused with the painter's own personality. On the basis of inheriting and excavating Dunhuang culture, many dance artists have creatively transformed static mural images into dynamic stage images, so that the dance postures in Dunhuang murals are "quietly resurrected".

A. Initial version

Before the reform and opening up in 1978, for the development and utilization of the dance image of Dunhuang murals, although there was no direct use of the stage works of the image of "rebound lute behind the back", the elements of the Dunhuang music and dance image were used. The representative figures are Mr. Mei Lanfang and Mr. Dai Ailian, who are the first people to choose materials from Dunhuang murals for the creation of stage art works. In 1917, Mr. Mei Lanfang created the Peking Opera *The Heavenly Maiden Scattered Flowers*, in which the long silk dance was based on the opera dance "Towel Dance" in the Han and

Wei dynasties and the Tang Dynasty flying music in the Dunhuang murals, so as to express the solemn and wonderful appearance and lightness of the Heavenly Maiden, which greatly enriched the performance form of the opera dance. Later, Mr. Dai Ailian's creative perspective also cast on the Dunhuang murals, also using the image of Dunhuang Flying Heaven, and under the influence of Mr. Mei Lanfang's Heavenly Maiden Scattered Flowers, in 1955, he created the first dance work about the image of Dunhuang murals Flying Apsaras, in which the distance between the two dancers used props and silk to move changed, expressing people's hope and yearning for soaring to the sky.

B. Formal presentation

The establishment of the stage image of the rebound lute behind the back first appeared in 1978, the period of reform and opening up, also known as the new period, at this time, the literary and artistic circles got rid of the spiritual shackles, the concept began to update, and the thinking gradually became active. In 1979, the Gansu Provincial Song and Dance Theater created and rehearsed a large-scale folk dance drama Rain of Flowers on the Silk Road, which was based on the ancient Silk Road China-foreign exchanges as the background, with the dance posture of Dunhuang murals as the material, with the theme of friendly diplomatic relations, using a unique dance language and ingenious ideas, and became a classic of world dance drama. The body language portrayal of the heroine Yingniang in the play is a concentrated embodiment of the elements of Dunhuang murals. The choreographers moved the musical image of the rebound lute behind the back in Cave 112 of the Tang Dynasty in the Mogao Grottoes to the stage, and processed it in a plot, conceiving the storyline of the story of the daughter Yingniang dancing with the pipa to relieve her father's worries when her father's magic pen Zhang pondered on the content of the painting.

C. Transformation

If it is said that in the dance drama Rain of Flowers on the Silk Road, the stage treatment of the rebound lute behind the back dance image was systematically carried out for the first time, and the subsequent dancers have once again deconstructed and reconstructed on this basis.

In 1980, he won the second prize of the choreographer and the first prize of the performance of the first National Dance Competition. In this repertoire, the dancers do not use the prop pipa from beginning to end, and the rebound lute behind the back dance image is only used as an action element, and appears at the end of the work in a whirling technique.

Dance drama Dream of Dunhuang was born in 2000, as the turn of the century, on the basis of the existing reform achievements, the economy and society have been comprehensively developed, and information technology has been gradually updated and improved to provide solid material conditions for the creation of the dance drama Dream of Dunhuang. The play runs through the main plot line with the love story of the male and female protagonists Mo Gao and the crescent moon, and is equipped with modern lighting and stage design, which makes its stage effect have a new experience that is different from the past. The classic rebound lute behind the back dance image, in this dance drama, appears in the individual dance posture of the flying group dance, which integrates many mural dance images as a whole, constitutes a group dance section, and handles the advancement of the plot of the dance drama.

In 2001, Mr. Gao Jinrong choreographed the group dance Wonderful Rebound won the bronze medal of the 7th China Dance Lotus Award Dance Competition. The work is a women's group dance, all seven of whom are holding props pipa, and the material of the work is also taken from the rebound lute behind the back dance image in the murals of the Mogao Grottoes, and there is no obvious narrative plot, aiming to express the image of light singing and dancing and music in the murals. In the process of presenting the work, the choreographer Mr. Gao Jinrong dismantled and changed the dance posture on the basis of the image of the original mural, and interpreted the diverse construction of the rebound lute behind the back dance image through different body forms, such as positive playing, rebounding, or using three, four, or even multiple bends. In the middle part of the work, a dancer holds a long silk in one hand and a pipa in the other, and the dancer makes full use of the props to flip and sometimes take off without losing the Dunhuang dance style, which is refreshing. In the same year, the group dance Drum and Pipa shows the form of a duet dance in the mural, one person holds

a thin waist drum and the other holds a pipa, and the harmony scene of the drum strings is expressed with the mutual cooperation between the two.

In 2006, the women's solo dance Mogao Joy selected by the Dance School of Northwest Minzu University won the second prize and the gardener award of the 8th National Taoli Cup Dance Competition. The work is a women's solo dance, the dancer in addition to holding the props pipa, both hands also wear long armor, is another innovative play after the Rain of Flowers on the Silk Road in the Ying Niang's rebound lute behind the back dance section, compared with the former for the dance fragment in the dance drama, more for the plot and characters in the play to serve, the latter as an independent dance work, in the overall presentation of the use of props pipa, more rich and diverse. Cave 112 of Mogao Grottoes is a group of large-scale combined music and dance pictures, the paintings have shown the joyful scene of singing and dancing, and in the dance works, it is detailed, highlighting the expressiveness of the dancers' eyes and limbs, depicting a vigorous and stretched, fast and harmonious dance picture.

In 2008, Shi Min, a teacher from Beijing Dance Academy, created the women's pas de deux Rebound Pipa, which used non-physical performance training in the dance, and broke away from the shackles of the dance prop pipa on physical expression. Titled Rebound Pipa, the dancers do not have a pipa in their hands, but judging from their dance shapes and gestures, the pipa is ubiquitous, forming an imaginary space of the trinity of the rebound lute behind the back dancer, the pipa itself and the sound of playing. Starting from the dance ontology, the body language is fully used to interpret the deep inner dance of the rebound lute behind the back image, and form a freehand rebound lute behind the back dance form. It emphasizes the two-way reading and tasting between the dancer and the audience, and pursues the artistic realm of transcendence.

D. Current performance

In 2012, under the background of China's new era, the people of Chinese entered a new stage of historic leap from standing up, getting rich to becoming strong. This stage is the logical starting point for new ideas to respond to the demands of the times, and it is also the basis for the practice of new ideas, which also gives dancers a sense of innovation and space to play. As a producer, director and choreographer, Zhao Xiaogang has launched a highly exploratory dance theater work - Fat Tang and Thin Song series, the dance drama Lotus premiered in 2014 as the second in the series, telling the story of a sculptor who sticks to the road of color sculpture technology and finally completes the color sculpture after going through difficulties. Although there is no accurate use of the image of the rebound lute behind the back dance in the play, the author believes that in the new era of dance creation, Zhao Xiaogang completes the embodiment of modern thinking in dance creation through the transformation and application of existing schemas, which is an artistic transformation from "law" to "impossible". It is characterized by the appropriate connection between traditional aesthetics, personal expression and the demands of the times, breaking the dramatic structure of traditional dance dramas, focusing on the invisible expression of the self, and provoking deep thinking.

Until 2021, the Rebound Pipa performed by Chen Yining of Beijing Dance Academy realized the exploration and creativity of truly playing while dancing. "The work is an attempt to combine music and dance in the form of rebound lute behind the back dance, and the second is to fill in the blanks of whether it can really achieve a breakthrough in the concept of dancers playing while dancing. As a musical instrument and a dance prop, the dancer's hands are not allowed to leave the strings when playing the music, and the focus is placed on the movement design of the feet and the large movement of the whole body due to the restraint of the arm movements, and the use of pouring, spinning, and stepping steps to enrich the dance form." [11]

3.2 Analysis of distinctions and similarities

From the reform and opening up in the new era in 1978 to the changes in the stage image of the rebound lute behind the back in the new era in 2012, the dancers have been working tirelessly, constantly exploring and trying, through the imitation of the original mural dance posture, and then processing and transforming it as a creator to give it a diverse sense of life, and have experienced the process from modeling to construction, so that its form is rich in development. The author summarizes their similarities and distinctions from the perspective of creation and performance.

A. Similarities

First of all, the rebound lute behind the back dance images in the Dunhuang murals all show similar characteristics. The body posture of the basic limbs is to hold the piano in the left hand, pluck the right hand to form a tilting head and sideways momentum, the main leg of the lower limb is slightly bent with the left foot as the center of gravity, and the right leg is bent and hooked until it is level with the ribs. Although the overall composition effect shows a sense of dancing that is about to come out, it is ultimately a mural art, that is, a static shape. As a temporal art with the body as the medium of expression, dance is characterized by movement rather than stillness. Therefore, when dancers transform the rebound lute behind the back dance into stage works, they must have gone through the creative process from imitation to reproduction. First, the painter copied the images in the mural one by one, and the painter fixed the momentary dance posture in the wall, and the dance was to connect the dance postures to form a series of movements, which in turn contained elements and rhythms. Therefore, after the mural image is familiar with the heart, that is, after the process of imitation of copying, and then to the practice process of human body mechanics, that is, the formation of a single shape - movement connection - dance section, and this process is called reproduction, which is to join the subjective expression of the creator, and on the basis of not destroying the cultural roots, the main theme of the work completes the construction of image shaping and emotional expression of artistic expression. Because it is far from being able to organize a dance from a rebound lute behind the back dance posture to a rebound lute behind the back dance posture, through the process of imitation to reproduction, from one life to two, two to three, and three to all things, in order to achieve the complete presentation of the creation of dance works from the surface to the inside, to the rough and fine.

B. Distinctions

When it comes to personality characteristics and the establishment of the stage image of the rebound lute behind the back, the author believes that since 1978, the successful advent of the dance drama Rain of Flowers on the Silk Road has broken the original body model, formed an integrated and diversified innovation situation, and laid the foundation for the systematic establishment of Dunhuang dance vocabulary. In terms of the rebound lute behind the back dance section alone, although the body language has been innovated to a certain extent, it is still under the roots of the traditional dance art of the original opera dance and martial arts, and its movements and manners still have strict procedural characteristics. Then, in the 80s, Mr. Gao Jinrong began to study the dance posture of Dunhuang murals and created a series of Dunhuang dance textbooks, which enriched the expression of Dunhuang dance vocabulary. The performance of his body language is more systematic and diverse, shown in Xi liangyue, especially the three bends of the body formed by the ribs, hips and knees and the delicate coordination of eyes, gestures and footwork. In 2008, Shi Min choreographed the pas de deux Rebound Pipa, at this time, the dancers at this time have begun to break through the conventional breakthrough of the rebound lute behind the back dance image, and there is no status symbol prop pipa, but the "invisible" and "tangible" image is presented. From the beginning of Zhao Xiaogang's presentation of the dance drama Lotus with modern choreography techniques to complete the expression of the Dunhuang theme in the new era, the establishment of the stage image of the rebound lute behind the back has continued to seek breakthroughs, and the practice and innovation of dancing and playing will be completed in 2021. Therefore, for the establishment of the stage image of the rebound lute behind the back, there are different ways of presentation in different periods, whether it is the plot and dance in the creation, or the expression of highlighting personal consciousness, or the increasingly exquisite physical skills in the performance, all of which have achieved the complex trend of the establishment of the stage image of the rebound lute behind the back.

4. The ways to realize the artistic expression of dance image

"Dance", the highest level of rhythm, speed, order, and sense, and at the same time the highest level of life, rotation, force, and passion, is not only the ultimate state of all artistic expressions, but also a symbol of the creation process of the universe. [12] Only when emotion and technique are fully combined can the dance be

perfectly presented.

4.1 Posture for implication

The “rebound lute behind the back dance” appeared in the static Dunhuang murals with its unique image characteristics, and then gradually formed a dynamic stage art work through the refinement, development, processing and transformation of the dance artists, presenting a symmetrical and balanced body culture concept.

The dance image that appears in the Dunhuang murals is a combination of diversity, but its core is still based on the concept of traditional Chinese culture. In particular, the “rebound lute behind the back dance” in Cave 112 of the Middle Tang Dynasty is more prominent, reflecting the curvaceous beauty of yin and yang, reflecting the aesthetic characteristics of oriental culture. The dance posture is to lean on the head, raise the waist, punch the ribs out of the hips, bend the knees and hook the feet, and fold the arms to express the three bends of each part, and each part of the body is balanced and complementary in the symmetry of a positive and a negative, so that the whole shows a harmonious and unified visual sense. In addition, the dancing image of the rebound lute behind the back also reflects the characteristics of the unity of movement and static, which is also an expression of symmetrical and balanced body culture. This is manifested in two aspects. First, as a painting work, it has the characteristics of "selecting and refining the static moment that contains the cause and effect of things from the moving things, and expressing the character of the characters and the continuity of the movement of things through this moment"[13], based on this, the painter not only grasps the demeanor characteristics of the maiko, but also gives a strong sense of movement, such as the detailed depiction of the feet in the dance, the power leg sucks the leg and hooks the foot, the five toes are slightly cocked in turn, the main leg bends the knee while the main foot grips the ground, but hooks the big toe. All convey the dynamic momentum of the dance, leaving the viewer with infinite aftertaste space. Second, the unique S-shaped human body curve. "From the aesthetic principle, the selection of typical movements is the basis for the beauty of plastic arts, and the process of dealing with action postures is an effective means to turn static into motion." [14] The subtlety of the technical treatment in the painting thus became the basis for the construction of a stage work of art.

Relying on the symmetrical and balanced view of body culture presented by the dance images in the murals, the dance artists reimagined and applied them to the dance vocabulary, completing the understanding and expression of history from the perspective and position of today's people, making the static mural images a dynamic dance work. For example, the appearance of the masterpiece dance drama Rain of Flowers on the Silk Road created the construction of Dunhuang dance genre, which is based on the choreographer's in-depth study of Dunhuang culture, and then establishes the image of Dunhuang dance in the subjective aesthetic choice of the choreographer according to the content to be expressed. After that, in the establishment of Dunhuang dance textbooks, Mr. Gao Jinrong refined the breathing characteristics of Korean dance, formed a unique pause breath in Dunhuang dance, and provided help for the coherence of Dunhuang mural dance posture from static to dynamic. Teacher Xu Qi made a new regular summary of the original S-shaped movement line of the Dunhuang mural dance posture, from emotion to heartbeat, with "twisting", "twisting", "strength" and "meaning" as the elements, so that the static dance posture produces charm and better serves the performance of stage works. As well as the training of the center of gravity of the Dunhuang dance proposed by Shi Min, it coincides with the "mortise and tenon structure" in traditional Chinese architecture. The abnormal movement between the various parts of the body of Dunhuang dance produces a state of symmetry and balance, which is like the "mortise and tenon structure" to seek stability in the proper symmetry of the special center of gravity, which is the key to maintaining the balance and stability of the body, is the factor that affects the dance posture and the connection of momentum, and is also the deep element that forms the unique style of Dunhuang dance. [15] That is, in the construction process, without external force, only the convex of the "榫" and the concave of the "卯" are occlusive to each other, and the whole with load capacity can be formed. On the other hand, the weightlessness formed by the forward tilt of the upper body in the rebound lute behind the back dance posture is offset by the reverse crotch bending knee of the lower body, and then

presents a balanced and harmonious dance image, which vividly shows this conceptual characteristic.

4.2 Emotions for aesthetic sensibilities

The expression of dance ultimately falls on the love word, and everything is aimed at serving the transmission of emotions. In dance, emotions are embodied in form, and the organic connection between emotions and image movements can achieve artistic processing and expression. The formation of aesthetic feelings is the process of complex psychological activities caused by the action of aesthetic objects on aesthetic subjects. Hegel proposed that "beauty is the perceptual manifestation of ideas"[16], which is embodied in the aesthetic subject, that is, to look at oneself from the object of beauty, and to obtain great spiritual satisfaction and pleasure. Based on the image characteristics of the rebound lute behind the back dance, in the choreography and performance of the dance works, in addition to combining the creator's own experience and the performer's second creation, it is also established in different contexts, so as to convey rich emotions. Therefore, the expression of emotions presents two major characteristics.

A. Emotional expression for imaginary picturing

"Dance creates its own imagery with the immediacy and intensity of its emotional expression." [17] In dance, character building, event development, etc., are all based on emotion, and whether it is a choreographer or a performer, the process of empathy through emotional experience is the prerequisite for generating imagery. In this way, the audience, as the appreciator, can carry out aesthetic perception and produce a collision of hearts. For example, Yingniang in the dance drama *Rain of Flowers on the Silk Road*, its rebound lute behind the back dance segment is the laying of the classic bridge section in the play, which is not only the inspiration for the father's magic brush, but also the finishing touch of Yingniang's character design, and connects the father-daughter relationship between the two. The prop pipa is first used as one of the driving forces for emotional transmission, and in this process, the rebound lute behind the back dance image formed sublimates the emotion again, and then forms the transmission from objective objects to abstract minds, showing the strong love of her daughter Yingniang for her father's magic brush. As an audience, while empathizing with the ups and downs of the story's development, they also engrave the classic scenes in their minds, so as to produce an aesthetic feeling that lasts for a long time.

B. Beauty of harmony

The literal meaning of "合" refers to the organic integration as a research process, which is different from the organic connection between the two as "和". In the process of constructing the image of the rebound lute behind the back dance, the different works convey the ultimate purpose of harmony as beauty. Whether it is the painter's imagination processing or the dancer's intentional creation, it is the practical expression of art that comes from life and is higher than life, and the creation is carried out through different assumptions between different artistic styles, and at the same time combined with the performance characteristics of the human body, so that the dancing image in the Dunhuang Grottoes goes out of the mural, and expresses the traditional aesthetic concept of "the unity of heaven and man" with the style and image of the stage work, the so-called "unity" That is, the meaning of harmonious coexistence of right and wrong, and finally, it is implemented into artistic creation to trigger aesthetic feelings, that is, the emotional play of dance.

5. Summary

Different from Baudrillard's statement that "modernity is to remove the style and individuality to be the same", the "rebound lute behind the back" of Dunhuang music and dance is precisely unique and incommensurable, and this is also the value of their immortality and full of new meaning throughout the millennium of time and space, which also reflects the great significance of reviving traditional culture in the context of contemporary culture. [18] Through the combing and analysis of the Dunhuang dance posture

"rebound lute behind the back" from images to stage works, it can be seen that the posture of "rebound lute behind the back" first appeared in the murals of the early Tang Dynasty in the Dunhuang Grottoes, and as a form of music and dance performance, it appeared in the Jingchang paintings of the prosperous Tang Dynasty to demonstrate the superb skills of the rebound lute behind the back dancers. It has gone through the prosperous Tang Dynasty, the Middle Tang Dynasty, the late Tang Dynasty, the Five Dynasties and the Song Dynasty. Secondly, the stage image change of the "rebound lute behind the back" dance posture is divided into three stages: before and after the new era of reform and opening up in 1978 to the opening of the new era in 2012 and so far. As the essence of a nation and the cradle of culture, the world cultural heritage carries the people's yearning for the past and witnesses the prosperity and decline of ancient societies and the rise and fall of political regimes. [19] As a world cultural heritage, the Mogao Grottoes in Dunhuang are a vivid testimony of Chinese civilization and the splendid culture of the world, and the international dissemination of Dunhuang music and dance is one of the important measures to promote the "going out" of Chinese culture and enrich the artistic value of the world cultural heritage. In the face of today's "world context", we need to continue to explore the relationship between the ancient and modern Dunhuang culture, as well as the relationship between the "native" and the subject and the "other", summarize the artistic rules of dance creation, and further explore the possibilities of artistic expression. [20] In the process of creating the stage work of "rebound lute behind the back", it is necessary to uphold the cultural cognition of absorbing the strengths of others and being eclectic, highlight the individual aesthetics of the Chinese nation, innovate in inheritance and develop in innovation, so as to resurrect the image of Dunhuang music and dance murals, and use Dunhuang dance to build a cultural bridge between the ancient Silk Road and the contemporary "Belt and Road", so as to inherit and carry forward the excellent traditional culture, and enhance and enrich the importance and application value of the world cultural heritage in contemporary society. It will inject new impetus into the diversity and artistic vitality of the prosperous world civilization.

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