

The Interpretation of Bonismo Cham Dance Posture in the Ancient Books

Xiujia Li

Northwest Normal University
Lanzhou, China 730070

Abstract—The study of Bonismo Cham dance in ancient books runs through "double-service directions" and "double-hundred principles", adheres to the people-centered work orientation, adheres to and inherits the gene of Chinese cultural position, and inherits and protects the intangible cultural heritage in a new way of "Cham dance" ancient books. The wonderful dance posture shown in Cham Dance scientifically puts forward another important concept of morphological analysis in Introduction to Dance Ecology: "conspicuous action position". Elegant flavor comes from the plateau life of Tibetan nationality, and it is also the sublimation of this national life and culture and art. It provides a valuable clue for people to study the origin and development of Tibetan folk dance, and it is a root source treasure to explore the Tibetan dance culture.

Keywords—Cham dance; posture; Bonismo

I. INTRODUCTION

Tibetan ancient book is a special record of the Tibetan religious dance "Cham" dance spectrum. The book records in detail the dance theory and Cham dance movements and music. Through the preliminary analysis and research of the dance spectrum, it has been further known and understood that how the Tibetan ancestors view the art of dance in history, how to make Tibetan dance continue and develop, and form its own dance theory and national aesthetic concept. From this, it is inferred that what should people do with the national traditional heritage today so that it can be further carried forward? In order to create new art in socialist new Tibet, it is necessary to use scientific rather than subjective, obedient national art to develop its own law, rather than reverse law, through the deep study of artistic heritage, to explore the dance art which not only accords with the national aesthetic consciousness, but also reflects the characteristics of today's times. In order to achieve this, it is necessary to analyze the traditional folk dance and dance theory (including religious dance) and other comparative research methods, inherit the traditional Tibetan dance and dance theory on the basis of drawing a more correct conclusion, and absorb the excellent dance art theory and techniques of all ethnic groups at home and abroad. This paper mainly quotes and analyzes the theory of Tibetan dance put forward in Cham dance spectrum, so as to know clearly about how the Tibetan ancestors regarded dance, how to use dance to shape the image, and what kind of creative method was adopted.

II. BEN RELIGION CHAM DANCE

Cham, a Chinese transliteration of Tibetan nouns, means a dance performance with four limbs in Tibetan. It is a kind of religious dance name in the activities of Tibetan Buddhist monastery, that is, "Ben Cham s Dance", which refers to the ritual performance of monastery for the purpose of expressing religious meaning. Cham, a Chinese transliteration of Tibetan nouns, means a dance performance with four limbs in Tibetan. It is a kind of religious dance name in the activities of Tibetan Buddhist monastery, that is, "Ben Cham s Dance", which refers to the ritual performance of monastery for the purpose of expressing religious meaning. This ritual performance often takes a symbolic form of dance, so the word "Cham" (also written as "Cham Dance") is a specific type of dance in monasteries, also known as monastery Nuo. "Nuo" means exorcising ghosts and driving away diseases. There is no concept of "Nuo" in Tibetan, but due to the special geographical conditions of Tibetan area and the long-term historical accumulation of Tibetan social culture, religious culture and art culture, which determine there are still a large number of Tibetan primitive sacrifice ceremonies (stalls), sacrifice dance (Nuo dance) and sacrifice drama (Nuo opera). Cham s dance is done in the form of solo dance, double dance and group dance.

III. THE DESCRIPTION OF CHAM DANCE POSTURE IN ANCIENT BOOKS

First: In the Tibetan literature on Bonismo Cham dance in ancient books, it is mentioned that "all kinds of temples Cham of the new and old denominations should have the dance style of Jiuzhong posture". The Jiuzhong dance posture is one of the theoretical bases that Cham must follow. The Jiuzhong dance posture has the guiding, strong practical and aesthetic characteristics of Tibetan dance (Cham) performance. The artistic characteristics of Bonismo dance Cham are expressiveness, propaganda and worship. Obviously, in order to achieve the above "three natures", there are many Buddhists, artists and historians in history, expounded the art of dance as a very important part of the study and discussion of dance. Therefore, on the history of Bonismo dance Cham has attracted the attention of all denominations, There are many descriptions of Cham and "Cham" (written dance spectrum), and their contents are extensive, the action records are detailed, and the theoretical

discussion is thorough, which can be regarded as one of the spirits of Chinese dance culture.

Second: The theory of Tibetan dance, which takes the Jiuzhong dance posture as the core, reflects the height of the ancestors' understanding of dance. The main theories of these dances are: "What is dance?", "the role of Dance", "Cham purpose", "how to dance", "how to pay attention to the use of form in dance", "the relationship among song, dance and music" and so on, and how to use "body, sound, emotion or body, mouth, meaning" in dance organic combination to achieve the perfect performance effect and so on.

Third: From the artistic point of view, the main form of temple Cham dance is dance. In the three major dance types (palace dance, folk dance, temple dance) in Tibet, the Cham dance, which represents the temple dance, has a unique and complete system.

a. Tibetan Cham dance has formed a more complete dance theory, with its specific dance vocabulary, dance structure and performance program.

b. There are rules and characteristic requirements of the complete whole body movement in the dance technique, and there are various steps, various dancing, rotation, squatting and other techniques, and the gesture combination is especially complete.

c. From music to clothing, masks, props, there are strict norms.

d. Cham dance has a strictly standardized dance spectrum, detailed text and circuitous dance, accurate formula for training and performance, and organic integration of dance and music, which is a rare ancient Tibetan dance spectrum in the world. Since ancient times, there have been many scriptures devoted or partly to religious dance in Tibet, such as Wise man door, the Collection of knowledge, there is this content in this regard. Some senior monks have also written about monastery dance, and the monasteries have compiled and recorded the scriptures of Cham in own's monastery. These scriptures, the works, make a classification of Cham from different angles. For example, in the Book of popular Music and Dance, Luo Qin living Buddha said that there were 360 kinds of religious dances, and discussed "Fu suit evil magic dance", "Charred smoke dance", "Hercules with Picking up corpses dance", "auspicious pride dance" and so on, and divided these dances into 10 to 12 branches.

In the Collection of knowledge, Gongzhu, Yundan Jiacao divides Tibetan dance (including Cham) into nine kinds of techniques. Among them, the time wheel and air travel in Large Sea Golden rigid Curtain Yoga Family and King Kong Buddha beads and so on are discussed in books. The classification of the dance on the ground (To make a diamond dance, to take a golden step.) to the worship dance; The magic anger dance of Ningmatist, the combination of Big party & eight spiritual practices and full of King Kong chunks drinking blood vessel dance, the classification of reclusive dance; as well as all kinds of temple dance of old and new denominations, all should have nine styles of dance art and techniques.

IV. THESE NINE KINDS OF SKILLS OR NINE KINDS OF DANCE POSTURES

First: Charming posture: the external form of exciting activities in the heart when witnessing a beautiful object or environment. It can be divided into body, language, beautiful form of "internal charm" and flowers, plants and trees and other charming scenery "external charm".

Second: Heroic posture: an external form of intense activity in the heart of a difficult thing. It can be divided into the "Dharma-Hamah" that is not afraid to follow the alms & religious disciplines and "worldly heroic" that is not afraid of adversaries, evil spirits and beasts. It can also be divided into "giving heroic" without cover and supply, "dharma heroic" that is not afraid to obey religious disciplines and drudgery, "battlefield heroic" that is not afraid of enemies & beasts.

Third: Tiresome posture: the external form of aversion in the heart to a dirty object. It can be divided into morbid disability "body is tiresome", phonological incomplete "language is tiresome", dirty ornament "dress is tiresome", ground uneven branches withered and cracked "environment is tiresome".

Fourth: Ferocious posture: an external gesture towards a harmful object, an angry activity in the heart. It can be divided into the "ferocious Dharma" of the eradication of evil & bad habits and the "mundane ferocious" of daily brutality.

Fifth: Ridiculous posture: an external posture shown by ridiculous activities in the heart of a strange object. It can be divided into "inner ridiculous" caused by action and language and "external ridiculous" caused by objective environment.

Sixth: Terrorist posture: the external posture of fear activity in the face of an object stronger than itself. It can be divided into the "Dharma Terror" of six acts, such as charity and the "worldly horror" of witnessing ferocious acts such as night forks, Roshi, Qingzi, etc.

Seventh: Compassion posture: it is a sympathetic psychological activity for a particularly lovely object, and is shown as an external gesture. Compassion posture that is moved by the act of a noble and altruistic act is called respect; compassion posture that is made for the mercy of the victims is called humble.

Eighth: Majesty posture: for being surprised at the heart of an excellent object, it shows the external posture. Because of status, appearance, wealth is superior to others, it is "worldly majesty", and because of wisdom and knowledge are superior to others, it is "Dharma majesty".

Ninth: Gentle posture: for treating the objects of different status and situations equally, it shows the external posture. It is divided into "worldly moderation", which is not arrogant because of status, power and wealth, and "Dharma moderation", which is not arrogant because of knowledge and talent.

The above nine postures can also be classified according to body, language and meaning: Charming, heroic and

tiresome are called three posture of the body; Ferocious, ridiculous and terror are called three gestures of language; Compassion, majesty and gentle are called mind three kinds of posture. Cham dance movements, roughly not beyond these areas, or slow stretch movement indicates mild, clear and bright movement indicates heroic, vigorous and quick movement indicates anger.

A. Posture of Hands and Feet

First: Stand on heel, with chest out for the upper body; second: The footsteps keep down backward, then put inward; third: Step backward, first outside and then inside; third: Bounce with chest out for the upper body; fifth: Walk the circles for continuous several times; sixth: Fully keep belly sagging and dancing again; seventh: Turn inside then put outward. Eighth: The footsteps keep down backward, then jump; ninth: Turn head backwards and then jump to the side; tenth: The foot extends to the left, with a jump step; eleventh: Light smart and dagger jump; twelfth: Squat jump continuously with the sound of the drum; thirteenth: Sit along the rotating cross, with one-legged standing; fourteenth: Forward-only jump continuously; fifteenth: Side staggered step; sixteenth: Bend next to turn first and then jump; seventeenth: Round running and jump step; eighteenth: jump to the side with one leg; nineteenth: Jump on one leg with shoulder tremble; twentieth: Flick backwards and jump and turn; twenty first: one turn, binary-hop; twenty second: Move one foot out ward, with the body toward the inside; twenty third: Jump diagonally to the right; twenty fourth: rightward jump, leftward lower side waist; twenty fifth: Leftward and rightward jump; twenty sixth: Jump forward with chest out for the upper body; twenty seventh: Turn and stop continuously; twenty eighth: Continuous jump and turn; twenty ninth: The heel slanted off to the side leg; thirtieth: Lift legs and turn side; thirty first: Move with the heel thrown backward.

B. Posture of the Head and Hands

First: Stretch left hand and dance with arms swing shaking. Second: dance with double hands; third: Hold the flag in left hand; fourth: Raise sword; fifth: Hacking posture; sixth: Sun and Moon Put down Gently (refers to props); seventh: Raise sword and spear in turn; eighth: Pat the chest for driving away the ghost; ninth: Raise sword to turn team flag; tenth: Upper body turns to side with majesty; eleventh: Team flag landed; twelfth: Pat the chest for several times; thirteenth: Prepare to throw noose; fourteenth: Look back at heroic posture; fifteenth: The upper body turns back to look.

The above discussion vividly expounds that dance is an art rather than a game, so dance cannot be regarded as a children's play, so it is necessary to perform the content of the performance vividly, to fly like Roc, and to give people the feeling of flying wings. In particular, it is pointed out that Cham clothing should serve the content, make the dance art more complete, make the dance more passionate, and enrich the vocabulary of dance Cham. At the same time, the body requirements proposed by the dancer fully conform to the basic aesthetic characteristics of Tibetan dance, in particular,

the requirements and basic images of dance movements in all parts of the human body are in line with the law of clothing.

V. ANALYSIS OF CHAM DANCE BODY LANGUAGE CURVE

Torso is its main tool of language expression in dance style language. When the ups and downs of the torso show a regular sinusoidal movement, it turns to the expressive force of all parts of the human body, such as hands, eyes, body, method, step and so on. Whether it is up and down or back and forth, from the psychological state of "action starts from the heart", it can see that the upper body of the human body is good at showing subtle and affectionate feelings. The lower half of the human body mainly lies in the function of various dance steps and skills, which are composed of dance posture lines, a kind of relaxed body language flow, it's some kind of strong emotional consciousness, the more covert body language hint that is about to erupt.

A. The Basic Form of Cham Dance

The basic form of Cham dance is round, from the form of circular dance to the circle of the human body has become the basic posture of Cham dance movements, and formed the aesthetic characteristics of Cham dance art. The circle can be divided into a semi-circular shape, a circle, a local circle, on the basis of circle derived arc, oblique line, flat line, zigzag line and so on. The expression of dance is the body, limbs and expression of the dancer, while the body motion of the person is the basic element of the dance language. The expressiveness of Cham dance style language is based on the unique curved aesthetic feeling and expresses its beauty by circle. "Rhythmic" in dance ecology refers to a type of rhythm formed by alternating dynamic and static patterns between parts of the body in dance form movement, showing a certain form of movement law. In Introduction to Dance Ecology, the steps are carefully screened according to the order of feet, calves and thighs. It is pointed out that the feature extraction of feet must pay attention to the relationship between foot and ground in time domain and spatial domain, the way of landing, the direction of process, the severity of landing, and so on.

B. Analysis on the Dance Movement of the Human Body

1) *A sense of stability*: This is the primary requirement of the aesthetic feeling of dance body language. In Cham dance, it is not only the skillful technical factor of dance movement, but also the grasp of psychological factor, which ensures the stability and play of the curve circle of body language with the pure relaxation of psychology.

2) *Harmony*: In the expression of Cham dance style language, the ability of harmony among various parts is used to achieve harmonious beauty. In any case, the hand, the arm, the head, the chest, the waist, the step, the Chen and so on can be organically combined.

3) *Fluency*: A sense of motion on the level of the stage. Movement, combination composition, scheduling fluency is based on emotional fluency. On the basis of dance body

language, it should be understood that the combination of the connotation of action and the emotion of music, to make the dance movement into the whole body power, and to make the flowing body language more fluent. By forming the unique internal psychological activity line of the dancer, the inner emotion is closely related to the muscle function of the body, and the head, chest, waist, knee, hand and foot of Cham dance are closely coordinated, master the fluency and apply it reasonably to body language.

4) *Softness*: There is initial strength in softness, the so-called resilience is a feeling of physical movement. This feeling comes from within the body and is the dancer's feeling party of his body movement, state and direction, among including the inner feeling of moving party and body, In addition, the order of joint curvature and muscle is hierarchical and flexible leg movements, resulting in Cham dance flexibility.

5) *Stretching out*: It is the extroverted expansibility and extensibility of dancers with movements and composition. Cham dance sleeve movement first adduct, and then continuously produced outwardly extend, stretch, spread out, open, lay down and other sensory levels. It makes dancers produce rich images, a magical force that connects actors' hearts with blue sky and white clouds, flies freely in the blue sky, and expresses emotional life with the greatest passion and impulse.

6) *Implicit*: It is the excavation into the depths of the mind, it is the introverted accumulation and deep expansion of the action. In the basic dance posture and footwork of Cham soft dance, which often runs through by meaning and gas: lift up the gas and transport the gas, after gas storage and gas generation, making the dance drive the implicit of the movement with the implicit of emotion.

In a word, the study of dance body language curve is a long-term problem. At present, in the combination of dance sentence segments and aesthetic feeling, the elements of dance need to be expressed in dance language, so it is necessary to be clear, having substance in words, and language combination should be logical, and dance body language should have high requirements. The folk custom, culture and environment and so on of Tibetan group determine the body language culture of the nationality, and the recognition of posture and the application of action all form their aesthetic standard and aesthetic requirements. The form of dance can be diversified, but the most inherent style cannot be changed; if changed, it is impossible to talk about the style and action characteristics of Cham dance and so on. Therefore, in the study of body language of Cham dance, the first thing is to make clear that the study subject is the core issue of Tibetan folk dance.

VI. CONCLUSION

"Cham" dance has the artistic form of Tibetan Buddhist art value, which has gone beyond the aesthetic connotation in the traditional sense, and it is the rebellion and alienation of beauty. Its harshness, horror and grotesque make the form of Cham dance movements generally have "ugly beauty", and

from feeling to mind, it gives people a heavy, twisted, depressed sense, which lays the foundation for the aesthetic uniqueness of Cham dance.

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