



The Position and Development of Dunhuang Art in The Torrent of World Culture

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Abstract. As an emerging economic form developed under the background of global industrial structure adjustment and upgrading, cultural and creative industries are becoming the pillar industries and strategic industries of a country or city, and are important indicators to measure the economic development and civilization of a country or region. Dunhuang culture has profound cultural connotation. The cultural and creative products derived from Dunhuang culture will certainly be a force in the "national tide army". Through the analysis of online sales data, the sales volume of domestic brands has more than doubled year-on-year in the past year or two, and the popularity of clothing with "Chinese elements" and "national trend" labels is also gradually increasing. This paper analyzes the status of Dunhuang in the world and the impact it brings to analyze how Dunhuang culture will develop in today's increasingly globalized world.

Keywords: cultural derivation, Dunhuang art, Dunhuang intangible cultural heritage

1 Introduction

From the national level, the development level of national strength is the premise of the rise of 'national tide'. One of the reasons why the 'national tide' is flourishing is that China's status in the international community is constantly improving. This has brought a larger market for the development of Guochao brand, and further promoted its development. From the perspective of the consumer market, e-commerce platform is an important leader at the beginning of the "national trend". From the perspective of consumer psychology, the popularity of China's tide is related to consumers' conformity psychology, cultural confidence, nostalgia and patriotism (Zhang, 2016).¹ Today's consumers will be more inclined to high-quality and personalized brands. At present, some domestic brands are stepping up reform and innovation, and winning the favor of domestic consumers with more innovative and high-quality designs. For example, in 2008, Li Ning's innovation and transformation on the international show made many consumers see the light of domestic products again. This kind of conformity psychology of consumers helped ignite the "national tide fever". In addition, the improvement of Chinese self-confidence and the enhancement of national pride have provided fertile

soil for the development of Guochao brand. In a word, national fashion has a huge consumer market in China. This paper focuses on the significance of Dunhuang culture, and then analyzes the important position of Dunhuang culture in the world culture.

2 Dunhuang Culture and its Significance

"Civilizations communicate through diversity, learn from each other through exchanges, and develop through mutual learning." (Guo, 2013)². In the long history of more than two thousand years since the Han Dynasty in China, Dunhuang is the knowledge accumulated by Chinese people from generation to generation. Its existence is not achieved overnight, but a long historical precipitation. It can be seen from the Dunhuang civilization that it is not only the embodiment of ancient Chinese civilization, but also contains the cultural essence of the other three of the four ancient civilizations, which makes it one of the most exotic Chinese cultures.

Dunhuang is located at the western end of the Hexi corridor. After the opening of the Silk Road, from the "Western sea" (Mediterranean Sea and Caspian Sea) to the East, it passes through the three roads of Yiwu, Gaochang and Shanshan, which are the portals of the western regions, and "gets together with Dunhuang" (Xijun Lu, 2022)³. As the western border of the Han Dynasty, Dunhuang was able to have such a unique cultural spread. This special geographical location brought him special cultural accumulation and laid the stage for Dunhuang culture.

As early as around 2000 BC, the Siba culture, which belongs to ancestors in the Bronze Age was the first part of the developing of the Dunhuang area. In 121 BC, Emperor Wu of the Han Dynasty was the second part of the developing who opened up new territories and expanded the territory, Dunhuang area was at the first time that it incorporated into the territory of the Han Dynasty. After the establishment of Dunhuang Commandery in 111 B.C., many powerful families in that time from the mainland moved to Dunhuang to settle down. (Li, 2017)⁴. They combined the original culture with the cultural factors accumulated in the western regions and Central Asia, and together formed the solid cultural soil of Dunhuang in the Han and Jin Dynasties. The culture formed in this special form is composed of residents with immigrants as the main body. In addition, the development experience of new immigrant areas in overcoming difficulties will make the overall culture more understanding and tolerant, and finally achieve an inclusive cultural gene (Friedman, 2002)⁵.

The bamboo slips unearthed from the Xuanquanzhi site in Dunhuang after the reign of emperor Zhao of the Western Han Dynasty (86-74 BC) show that the Xuanquanzhi post station received 29 envoys from the Han Dynasty and the western regions, such as Da Yueshi, Kang Ju and Kuci. During the period of Emperor Ming of the Eastern Han Dynasty (A.D. 58-75), Dunhuang used "futu", a foreign word with specific cultural connotation and orientation, as a place name (Chang, 2019)⁶. It can be seen that Dunhuang, as the western border Prefecture of the Han Dynasty, has become a platform for cultural exchanges and the best place for cultural integration. During the period of the Three Kingdoms, the two of Jin Dynasties and the Sixteen Kingdoms, Buddhism

gradually took root in Dunhuang, coexisted with the Chinese traditional Confucian culture and Taoist culture, and developed into one of the main local religions. The Mogao Grottoes, which were excavated in the second year of Jianyuan in the Qin Dynasty (A.D. 366), are the most significant symbol of the development of Dunhuang Buddhist culture (Yang, 2017)⁷. At the beginning of the 20th century, Dunhuang culture began to attract people's attention, because with the discovery and dissemination of the Buddhist scriptures in Dunhuang Grottoes, Dunhuang culture has become a unique form of Chinese culture, making Dunhuang go global. In general, Dunhuang culture has a wide range of connotations (Guo, 2013)². As one of the few cultural forms named by region, its core should undoubtedly be marked by the comprehensive study of Dunhuang wooden slips and Dunhuang Grottoes, grotto archaeology, grotto art and Scripture documents (Meibao, 2009)⁸. Unveiling the mysterious veil of Buddhism, the colorful Buddhist world of Dunhuang frescoes is the reflection of the real world at that time. From the frescoes, we can see the production and life, folk festivals, weddings and funerals, joys and sorrows, and other life forms, as well as the material shapes of buildings, clothing, utensils, tools, etc. with different times' imprints, which constitute a vivid Atlas of the social and cultural development and evolution in Dunhuang in the middle ancient times (Meibao, 2009)⁸. Dunhuang frescoes show the culture of people at that time, the education they received, the economic development, the science and technology and medical treatment that existed at that time, and how people developed the economy at that time. They also let people see many architectural styles that have not been preserved at that time. The preservation of these things makes culture no longer a concept but a real thing. This makes Dunhuang more like a museum, showing how the eastern and Western cultures were well integrated at that time. (Jianxue Xiong, 2022)⁹.

3 Dunhuang in the whole world

As a special existence, Dunhuang studies itself is an interdisciplinary subject of International Sinology research. The intersection of multiple disciplines makes Dunhuang Studies full of three-dimensional sense. Both those engaged in language and literature research and those engaged in painting art research have made contributions to Dunhuang studies. At the same time, it is worth mentioning that Dunhuang Studies play a great role in people's understanding of Oriental culture. Dunhuang exists in China, but it belongs to the world. This is the so-called outstanding learning.

The long-term coexistence of multi-ethnic, multi religious and multi-cultural groups in Dunhuang has formed distinct regional cultural characteristics in all aspects of social life. The colorful social life is more dazzling. The silk road is more like a link between ancient China and the areas near China. Such as the pattern decoration in the caisson patterns of 209 holes and 329 holes in the early Tang Dynasty. There is a hunting picture on a Persian silver plate in the mural on the top of cave 249 of the Western Wei Dynasty in Dunhuang. From the Sui Dynasty to the early Tang Dynasty, a large number of Persian patterns appeared in the costumes of Dunhuang painted sculptures and Bodhisattva murals, such as bird to bead patterns, animal to bead patterns and Lingge lion and phoenix patterns. Dunhuang was the capital of international exchanges before the

opening of the maritime Silk Road, and the fusion of multiple civilizations was fully reflected in the Dunhuang Grottoes and Dunhuang documents. In the main vein of the inheritance and development of ancient Chinese traditional culture, Dunhuang culture contains the cultural elements of ancient Indian civilization, Greek civilization, Persian civilization and many nationalities in Central Asia. Therefore, the extensive and profound Dunhuang culture is the crystallization of the long-term exchange and integration of various civilizations.

A large number of various historical relics inspire us to understand the profound connotation of Dunhuang culture. In a long historical period, Buddhism played a major role in ancient Dunhuang religious culture. At the same time, Taoism, as a native Chinese religion, existed in ancient Dunhuang with its unique way of thinking. In addition, some other foreign religions also have their own way in the specific national cultural circle. The phenomenon of Dunhuang culture shows the coexistence of different cultural value systems.

There are also a large number of non Chinese documents in the Dunhuang documents. It goes without saying that these documents are of value and significance to the historical and cultural research of the relevant nationalities. Their coexistence and exchange with Chinese documents and various religions demonstrate the self-confidence, freedom, openness and inclusiveness of Dunhuang culture. This kind of causal logic of cultural prosperity has strong enlightenment significance for our cultural construction and value orientation today. As a trade and commercial city on the Silk Road, Dunhuang's commercial culture is very prosperous. There are many documents reflecting commercial activities and disputes in Dunhuang documents. In fact, these documents also reflect an important feature of Dunhuang commercial culture - the spirit of contract. In the ancient Dunhuang culture, culture and education have always been closely combined, giving full play to the function of cultural people. Since the beginning of Dunhuang County, schools have been set up to teach and educate people, so that Dunhuang literati have been born and refined scholars have never stopped. Dunhuang Literature and art formed in this cultural and educational atmosphere also have a unique style. Dunhuang literary works can be divided into two categories: one is the copy of the poems and essays of the literati handed down from generation to generation, which belongs to the literary works of the traditional literati; The first category is the popular literature works represented by telling scriptures, variant texts, CI texts, storybooks, origin stories, folk Fu, Quzi Ci, and vernacular poetry. In a specific sense, "Dunhuang Literature" refers to the unique folk literature of Dunhuang, which is fresh and lively, with a strong religious and life atmosphere. The voluminous work "the vermoji Sutra talks about scriptures" gave birth to the rudiments of the chapter style vernacular novels of later generations. There are nearly 200 written volumes of Dunhuang speaking and singing literary works from the Sutra cave, including nearly 80 works. The Dunhuang literary works truly show a colorful look and evolution of the folk literature of the Tang and Five Dynasties. Its system form and language style have had a great impact on the song and Yuan drama, Yuan zaju, Ming and Qing chapter novels, and greatly enriched our understanding of the history of Chinese literature.

Dunhuang art shows the magnanimity of eclectic, confident and innovative. Dunhuang murals are extremely rich in subject matter, drawing on the advanced painting techniques and concepts of the times. Today, when most of the works of Central Plains painters from the Western Jin and Eastern Jin dynasties and Southern Dynasties to the Sui and Tang dynasties have been lost, Dunhuang murals have become an important basis for us to understand the history of Chinese painting in the middle ages.

Among them, the painting methods of Cao Zhongda in the Northern Qi Dynasty and Zhang sengyao in the Southern Dynasty were very popular in the early Dunhuang murals. In the prosperous Tang Dynasty, Wu Daozi, the sage of painting, pushed the art of Chinese figure painting to the peak. The murals in many caves in Dunhuang use vigorous line drawings and light colors to outline the noble and vivid characters. This is the style of figure painting of Wu Daozi's school. The mural flying images in cave 39, cave 172, cave 321, cave 320 and many other caves in the Tang Dynasty show the lightness of the flying sky, and the flowing and floating clothing streamers also reflect the charm of "Wu Dai Dangfeng".

Dunhuang culture is an indispensable part of Chinese traditional culture. Its radiation range is so wide that it has even become the spiritual belief of some places, so that it has enough local experience and is involved in the fields of "art" and "religion". Rudolf Otto defined the two components of art and religion as "charm" and "fear". That is, to break the charm of a given thing and to recognize the security or uneasiness of a given ingredient. Throughout the fashion world, it is always closely related to religion. Angel, Satan, nun, cross and other elements are frequently used in fashion works and are widely loved. This dual blessing of "charm" and "fear" also constitutes the fashion factor of traditional culture. Buddhism has been spreading in China for hundreds of years. As a fortress of cultural exchanges between China and the west, Dunhuang has laid a solid foundation here. It can be seen from the Dunhuang documents that there are many monasteries in Dunhuang, there are many monks, and Buddhist activities are frequent. Buddhism presents a prosperous scene. On the other hand, Confucianism, Taoism and Taoism, which belong to the Central Plains culture, also have a very deep foundation in Dunhuang.

"Today's life may become tomorrow's tradition." Tradition thrives and iterates in the running in with modern consciousness and consumption demand, and generates a cultural form that fits the present. The local traditional cultural life is also reflected in its adaptation, transformation and integration to contemporary life. "Dunhuang culture" has also been redefined through generations of continuous innovation.

According to our understanding, the so-called identity refers to the confirmation of self identity, which is shaped by modern people in modern society and unfolded and operated around the axis of human self (Ku, 2011)¹⁰. Each axis of difference has a dimension of power. People acquire their own social differences through their power differences, and thus identify their own identities. Fundamentally speaking, contemporary identity is a philosophical problem closely related to the living state of human beings, and it is a problem that people living in real life meet and ultimately solve. Therefore, only from the perspective of people's living conditions and life world can we understand the problem of identity more completely and comprehensively.

As we all know, human is a unified whole of natural, social and spiritual attributes. It is always faced with the problems of natural, social and spiritual attributes, and the problem of human identity is the concentrated expression of human attributes. Man has unique natural attributes. However, there is an essential difference between the natural attribute of human and that of animals, which not only has great significance for the reason why people become human, but also determines that people must solve their own identity problems (Yang, 2017)⁷.

In the view of essentialism and constructivism, in the aspect of individual self-identity, the former thinks that identity is born and has nothing to do with social construction; The latter believes that identity originates from the mutual construction between people and society, and individuals will make rational choices and "discover" their identity according to different needs in social communication. As far as cultural identity is concerned, few people advocate essentialism. Fundamentally speaking, cultural identity is a collective consciousness constructed (Chang, 2019)⁶.

4 Conclusion

It can be seen from the above that Dunhuang culture has an irreplaceable position and its unique significance in any dynasty in China. For the world culture, Dunhuang culture is like a bridge and a microcosm of civilization, which makes ancient human civilization spread. As a cultural mechanism for shaping individual self-identity, fashion can only become possible in the consumer society. This is because only when culture becomes consumer goods can individuals be given the right to choose culture independently, and culture benefits the public because it has become a commodity. Fashion is closely related to popular culture, but it is not unique to popular culture. Before the modern economy, the consumption fashion had strict grade restrictions. The consumption of luxury goods was the privilege of the upper class, and the lower working class could only consume basic necessities of life. The gentry of the leisure class consume luxury goods in a conspicuous way to maintain their elegant and dignified lifestyle and social identity, and gain social fame. In the era of mass culture, fashion still continues to shape identity and win social fame (Ku, 2011)¹⁰. But this function is not limited to a certain social stratum. With the commercialization and industrialization of mass culture, fashion has a trend of unlimited expansion. Fashion is no longer the only standard to measure identity based on the price. The constantly updated fashion also gives people of different classes more choices. Fashion in the era of mass culture has almost extended to all fields of people's daily life. Not only is clothing, food, housing and transportation affected by fashion, but also the technology of people's body shaping (beauty, fitness), emotional expression, personality shaping and interpersonal communication are affected by fashion. In other words, fashion has become an important way for modern people to realize self-identity.

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