

Research on the Image of Dunhuang Guanyin and Its Re-creation under the Vision of "Compassion"

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Abstract: This thesis takes the image of Guanyin in Dunhuang Grottoes as the research object. Under the perspective of Buddhist compassion culture, this paper analyzes the origin of Guanyin and the causes of the transformation and secularization of Guanyin to female statues, and then analyzes the current folk life. On the stage of elegant art, the interpretation and re-creation of this artistic image. Through the study and practice of art, we have realized, explored and re-created various vivid images in the treasure house of Dunhuang art, making it a three-dimensional and vivid carrier of national culture, so that more people can understand the beauty.

1. Introduction

From the pre-Qin and Sixteen countries, the Northern Dynasties to the Yuan Dynasty, the Dunhuang Mogao Grottoes, which were built on behalf of the Dynasties, used Buddhism, Sutra, Buddhist historical sites, Buddhist stories and supporters to tell people about the rich Buddhist culture, reflecting history, politics and culture. The rhythm of the Dunhuang Grottoes, which combines painting, sculpture and architectural art, has become the "pilgrimage place" of the artist's infinite aspirations. It follows the Mogao Grottoes and the author's mind is once and for all. Touched and shocked by delicate brush strokes.

Guanyin, one of the artistic images of Buddhist grottoes, was introduced to China in the Eastern Han Dynasty with Buddhism. It has been promoted for generations of high morals for more than a thousand years. The admiration of Emperor Qingqing and the promotion of learning Confucianism are not "Amitabha, households." Guanyin, but it is also an important belief that the people are familiar with and rooted in the spiritual world of the people. The Buddhist classics and their philosophies are also gradually merged with Confucianism and Taoism because of their vivid and vivid artistic image. Among the deep rivers of Chinese culture, one of the mainstreams of Chinese culture has formed [1].

2. The Origin of Guanyin Name

In China, the earliest translation of Guanyin was called Guangshiyin. During the Tang Emperor Taizong period, it was named "Chen Shiyin". Because of the name "Li Shimin" of the Tang Taizong, the word "Guanyin" was removed and became "Guanyin". Guanyin, the earliest is "the light of the world", from the Manichean teachings originating in Syria, the Aramaic word: Karia, meaning: the light of relief and salvation. Previously, in Buddhism, there was the word Avalokiteśvara, which consisted of three roots: "Ava (down), "Lokita" and "īśvara (all)", meaning "only the whole world". Due to the influence of Manichaeism, the meaning of Karia merged, and Avalokiteśvara + root svara (sound) was heard. The word śvara was replaced by svara and finally formed: the word Avalokitesvara, meaning "a considerable universe, and omniscient, one Call, immediately save the suffering."

Guanyin, later as Guanyin Bodhisattva, Guan Zibo, Guangshen Bodhisattva, etc., literally explained as the "observation (the voice of the world's people)" Bodhisattva, is one of the four great bodhisattvas. He looks dignified and kind, often holding a bottle of willow, with infinite wisdom and supernatural powers, great compassion and compassion, and universal disaster. When people encounter disasters, they go to salvation as long as they read their names. In Buddhism, he is the

first bodhisattva under the Amitabha seat of the Western blissful world, and the Bodhisattva of the Amitabha Buddha is the same as the Bodhisattva. The earliest Guanyin was a strong and bearded male figure. In China, until the Song Dynasty, the body figure of the body was full and graceful, and its name contained the merits and thoughts of the great compassion and compassion of the Bodhisattva. According to the "Liaofa Lianhua Jing", "If there are innumerable hundreds of millions of people suffering from all kinds of troubles, the smell is Guanyin Bodhisattva, one heart is called the name, Guanyin Bodhisattva immediately sees its sound, they are all free." Guanyin Bodhisattva among Buddhist Bodhisattvas, It ranks first among the major bodhisattvas and is the most worshipped Buddha of Buddhist believers in China. It has the greatest influence [2].

3. Guanyin Image

The above mentioned Guanyin is from Buddhism in India. He is not like Buddha Sakyamuni. He has a proven source of life. He borrowed a phrase from the "Dream of Red Mansions", "Although there is no good", Guanyin is compassionate, but the image is not fixed. specific. There are also provincial magistrates: Guanyin is in our hearts, not the same as us, no need to talk about it. Presumably, this is one of the reasons why Guanyin image is the most in many Buddhist Bodhisattva images. Master Lushan believes that "the body is indifferent and sorrowful", no matter which interpretation of "sadness" is the core of Guanyin's image. The original meaning of "sorrow" is pain, and sadness is caused by pain. The "sadness" of Guanyin is to mourn the sentient beings, to remove the pain, to "sad" and to love the beings, and to give joy to the "civil" to complement each other. Buddhism believes that a person can transform into a feeling of empathy for the suffering of others through his own pain, thereby generating compassion, naturally and sincerely derived from the kindness and love of things outside and expanding into universal equality for all beings. love. The sentient beings here are related to the hungry ghost roads, the hell roads, the animal roads, the Ashura Road, the humanity, and the heavenly people in the six reincarnations of Buddhism. For this reason, Guanyin is also transformed into a thousand hands, a thousand-eyed Guanyin, an eleven-faced Guanyin, and a holy Guanyin, Ruyi Guanyin, Matou Guanyin, Zhunguan Guanyin and other different images, Guanyin responds to the pain, and for different sufferings, there will be thirty-three different metaplasias, usually people are more common: Yang Guanyin, Shuiyue Guanyin and other Guanyin images. Numerous Buddhism Guanyin images provide a powerful basis for people's creative activities such as sculpture, painting and dance.

"Secular" is not derogatory, but refers to the image of Guanyin going deep into the people. Jingdezhen, a famous porcelain capital in China, is rich in all kinds of porcelain crafts. In the 1980s, there were artisans researching and producing the porcelain carvings of the dripping water Guanyin. The kindness and good-looking Guanyin, the skin is smooth and round, and thousands of jade fingers touch the green willows, every time seeing is a beautiful enjoyment. It is difficult to connect it to Indian men with beards and mighty savage [3].

In the hearts of Chinese people, Guanyin should be like a beautiful and loving mother who satisfies the wishes of all children, and always shines with the radiance of motherhood. In this case, I want to explain that for a foreign culture or belief, ordinary people will always choose and play it according to the needs of the real world. They will always carry out their own culture and traditions and constantly transform and assimilate it in reality. . The evolution of history has gradually made men the leader of society. The "father" image of the subconscious division of labor and the majesty of social roles is more difficult to become the object of people's willingness to talk. Therefore, the Guanyin as the maternal image is highlighted.

In the literary work "Journey to the West", it is not difficult to see the people's attitude towards the gods. Sun Wukong will not be able to see anyone in the sky, but only beg the goddess of mercy, and the demon who can't beat the pass, don't go Looking for the boundless power of the man, but to find Guanyin, only because Guanyin is facing the sentient beings, never go away, always go to Kaihua and rescue, and even treat all the demons is also pity, even if it is turned into a fascinating enchanting evil in the world, She is only recovering the temptations and enlightenment, and how can the Guanyin, who is kindly pity for all beings, not be loved and raised by the people.

Most people think that the Buddha is in charge of everything in the world, and Guanyin is responsible for specific affairs and exists for individuals, so that people have given this image to many specific tasks, such as sending Guanyin. Even the work of the original Longwang rain was also grafted to Guanyin because of the preference of the people. The folk light color song and dance program [Guanyin Sitting Lotus] is circulated in the Qinjiang Township of Shicheng County, Jiangxi Province. It expresses the compassionate charity of Guanyin and the rain, and prays for blessing the good weather in the coming year. It consists of a multi-person and lantern to form a high platform with a unique shape. A brightly colored flower in the lotus lanterns sets off the Guanyin girl dressed in a slim girl. The form of song and dance performances is divided into three parts: "Current Sky Survey", "Incoming Fans" and "Sprinkle". "Crossing the sky" is the performance of the vast sea of smoke clouds (effects caused by fireworks and fireworks), the fog of the rolling Guanyin on the high lampstands, the flowers and trees are surrounded by the sky. "Into the Fan" is a scene of choppy waves, turbid waves, and Guanyin fairy goddess with twenty-four flower gods composing a flood of huge waves. Guanyin Tinglang will flood the net bottle. "Sprinkle" is the performance of the sun likes a fire, everything is yellow, the soil is cracked, hot and sultry, six days will be bare-chested, the Guanyin goddess waving the willow branches, sprinkle the nectar, moisten everything, and all the people. The shape is magnificent and magnificent. There are six heavens next to the lotus platform pushing the lotus platform, and the pace is steady and slowly moving forward. The flower gods in front of the stage are surrounded by lotus lights, symbolizing the twenty-four festivals of the year, such as flowers. The three men who played the celestial role, holding the umbrellas above the lotus platform, the sun umbrellas and the lampposts, followed by the left and right sides of the lotus platform, the whole team was colorful and the scenes were spectacular and dazzling.

It can be seen that the image of Guanyin, which has been blended with Chinese culture and infiltrated the spiritual consciousness of the people and rescued the compassion, has been deeply rooted in the hearts of the people and has given fresh re-creation. The art dance "Avalokitesvara", aside from the editor's skillful use of dance techniques and high-tech sound and optoelectronics, has only succeeded in image building with the foundation of the Buddhist culture and the universal "mass basis" of this image. It is inevitable [4].

On the basis of researching and drawing on the original appearance of murals, the reorganization of dance poses and the changes of dance rhymes and dance rhymes are important ways of excavating the source of action in Dunhuang theme dance creation on the contemporary art stage. These original forms are the artist's attention. Many, in addition to the flying in the paintings, the rebound of the dance in the Tiangong music and dance, is a Guanyin with thirty-three disguised.

There are many dances created by the thousands of hands and thousands of Guanyin. The sculptures of the Avalokitesvara in the eighth chapter of Religion and Dance are the predecessors of this kind of dance. The re-creation of art workers, presented in the 2005 Chinese New Year Gala, by the Chinese Disabled People's Art Troupe, "A Thousand Hands Guanyin" can be said to bring this image to the extreme. The silent and quiet mural image, under the constant reorganization of the restricted arm movements, is extremely delicate, romantic and wonderful, giving the Guanyin image the vitality of life and people. At the same time, the Guanyin broadens the broad minds of all beings and pursues harmony with people. The ideal spiritual realm echoes and has a profound humanistic connotation.

There are forty hands and forty eyes of Buddhism in Buddhism. There are also thousands of hands of Guanyin Bodhisattva. No matter how many hands, it is intended to embody the compassion of Guanyin. With the infinite eye, it takes care of the infinite beings and helps the infinite beings with infinite hands. The dance movement is to make a fuss by hand. With the extremely exaggerated creation method, the image of "Thousand Hands" is more magnificent and richer than the original artistic image. The visual image of the "hands" changes and enhances the broadness of Guanyin. Almighty, singularity and sacredness, the viewer can't help but marvel at the bottom of my heart.

Guanyin's inherently peaceful, dignified and silent image is deeply rooted in the hearts of the

people. The editors in the dance retain the important features of this Guanyin image, which makes the audience feel that this image is authentic, but breaks the conventional idea of shaping the Guanyin image with deaf and dumb actors. Moreover, the silence of Guanyin and the silence of the actors complement each other. This is not a speculation or gimmick. The life of the people, such as the visible or invisible eyes, the innocent universe, the sand of the Ganges, all things are equal, equal and respect for the existence of each life subject, caring for life, fear of life, is the ideological foundation of Buddhist compassion. The perfect performance of the actors in the dance fully reflects this Buddhist spirit. The dancers' fresh life has the same pursuit of beauty. They show and dedicate equally as normal people, thus completing the artistic realm that ordinary people can't easily reach. It is once again amazing and awe.

The solo dance "Dunhuang Caisu" is also a dance based on the Dunhuang mural series. In 1980, he won the second prize in the first national dance competition and performed the first prize. The author had the privilege of learning and performing this work. In order to better portray this image, the teacher gave many Guanyin portraits to the students to experience and try to figure out. This trip to Dunhuang during the study made the learning situation of the year suddenly clear. The solemn and quiet center of the station, the smoke is lingering, and the fixed-point soft light outlines the Guanyin, the elegant, the curvy image of Guanyin. When the curtain is slowly opened, it is like opening the graffiti gate, the dusty gate of the millennium. With the euphemistic and elegant music, the statue is alive, and she is unwilling to be lonely. She longs for the world, step by step, and walks out of the cave to appreciate the fireworks on earth. She traveled through the hills and streams, and she was very kind to the grass, the trees, the flowers and the flowers. She visited the lakes and mountains, and she was more affectionate for the green leaves and the birds. She rushed to the crowd and laughed at the mortals. The noisy scene is full of surprises. In the face of such a singularity, the author created a set of staggered volley jumps, a series of continuous high-speed rotation of the dance language and high-hard skills, to fully confide the specific inner feelings, the meaning of the works, the meaning of the dance suddenly pushed to the climax. However, no matter how hot the yearning for the world, it is longing for it. The paintings that are unwilling to be lonely will not return to the heavens. They can only succumb to the position of fate and reluctantly return to the deep caves.

The level of dance creation is tightly arranged, there is silence in the movement, there is dance in the quiet, and the stage space flow arrangement of the creators, movements, movements, and stops shows that the compassionate Guanyin is like Siddhartha travels to the Sifang City and realizes thousands of human beings. The image of suffering and desire to be with the world, conveying a simple and unconventional look, shows a fresh and artistic vitality that is intriguing. What is more valuable is that the works infiltrate the creators' deep feelings about the national culture. They will be hidden in the paintings of the millennium grottoes. The magnificent appearance of the walls of the stone walls will evolve into life, and walk out of the caves to the world and present in the modern world. The stage makes it no longer lonely. Isn't this the ideal for our artists to practice, innovate and inherit traditional dances?

4. Conclusion

Two thousand years ago, the Buddhist art of China and Nepal, which was passed down from India and Nepal, took root in the magical Gobi of Dunhuang. People can't help but sigh the grandeur and grandeur of the Chinese civilization, absorb the diverse cultures, and in a unique way. Constantly changing and perfecting, creating a more embarrassing cultural broadcast.

In the Hexi Corridor in the long river of history, the unique culture and art of different nationalities collide, blend, promote and develop the Dunhuang art. The regional, religious and artistic features are distinct, and the Confucianism, Buddhism, Taoism and other religious cultures are constantly the infiltration and infiltration makes it unique. The Taoist ideology and the inherent Confucian culture of the Chinese nation and the external Buddhist philosophy all bring this open-minded and inclusive spirit, which determines the mutual exchange, absorption and integration between them. As a foreign culture, it also shows the recognition of the mainstream

culture of China, but it is not closed, but it is constantly innovating under the new human environment and the conditions of the times, reflecting the respect and absorption of other nations and foreign civilizations. Absorb and adapt to local needs, so that foreign culture can be rooted in the fertile soil of Chinese civilization.

The author from the historical origin of Guanyin, and then analyze the successful Guanyin theme of the dance works, it is not difficult to find that the quality of the art works, not only in the editor's skillful creation techniques and techniques, but also test the editor's object to be shaped, The in-depth analysis of the cultural heritage, the discovery and integration of the editor's unique artistic perspective. We walked into Dunhuang and recreated the vivid Buddhist images in this treasure house through dance art. It is not to promote "everyone worships Buddha, family worship Buddha". As a carrier of national culture, he should let more People understand their boundless realm, thus enlightening wisdom and life.

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