

Exploration and Analysis of the Techniques of Martial Art and Calligraphy

Chong Wang, Bing Wen, Ruilin Guo

Northwest Normal University, Lanzhou, Gansu, 730070, China

Keywords: Martial Art; Calligraphy; Technology; Interoperability

Abstract: Martial art and calligraphy are the symbols of the progress of human civilization, as well as precious treasures that Chinese people are proud of. With long history, there are a lot of connections and similarities between them. In this study, the similarities of the two technologies were analyzed, hoping to be helpful for the internal research, inheritance and development of martial art and calligraphy.

1. Introduction

Martial Art and Calligraphy have always been regarded as the most distinctive forms of national culture with Chinese characteristics. Both of them are well-known for their long history, vastness and profundity, and are also respected as "the quintessence of the nation" and "exotic flowers". In the process of continuous development, modern pluralistic Chinese Martial Art and Calligraphy have gradually formed. As the saying goes, "Martial Art and Calligraphy are interlinked". Interlinked, here means that there are similarities in techniques that can be used for reference. Martial Art and Calligraphy have striking similarities in their inner spirit and external forms of expression, or even subtle interpenetration [1]. Through the research, it is proved that Martial Art and Calligraphy are inextricably linked in theory, philosophy, aesthetics and artistic style.

2. Interoperability between Martial Art and Calligraphy in Expression

Martial Art and Calligraphy in China have formed a complete technical system with strong formal expressiveness in the long process of historical development. Martial Art's agile, stretching, rounded and steady posture, rhythm of combination of movement and quiet in the performance is the same as the artistic aesthetic feeling produced by the layout of the pen on the paper in Calligraphy. Thus, Calligraphy and Martial Art have inseparable commonness and interoperability in their beauty of form, line and even rhythm [2]. The formal beauty of lines is the external beauty of Martial Art and Calligraphy, while the inner beauty of Martial Art and Calligraphy is the infinite change of the movement and form of lines, the self-spirit and the aesthetic ideal. Martial Art and Calligraphy express the beauty of inner spiritual temperament through external formal beauty, which is Martial Art and Calligraphy's function of expressing situation. As the most concise form of image materialization in Chinese cultural thought, Calligraphy art and Martial Art have both implications and links of form, and also the correspondence and communication of artistic conception. In Martial Art's flashing and moving, we can feel Calligraphy's sprinkling and crosswise; in Calligraphy's line rhythm, we can also feel Martial Art's free-walking; and in the form and connotation of Martial Art and Calligraphy, we can see the unique philosophical concept and aesthetic consciousness of the Chinese people.

3. Interconnection between Martial Art and Calligraphy in Artistic Conception

Calligraphy uses dotted lines of Chinese characters to shape art without violating the basic principle that Chinese characters are used as the combination of side-by-side characters, so we can call Calligraphy plastic art. However, compared with the general plastic arts, its plastic features are extremely abstract. Calligraphy's sculpture shows the space of Calligraphy's art. Calligraphy's structure and rules follow the principle of formal beauty, and its artistic creation with the

characteristics of "writing" reflects the space of Calligraphy's art. Whether oracle bone inscriptions, stone drum inscriptions, bronze mirror inscriptions, coin inscriptions, brick and tile inscriptions, bamboo slips, wooden slips, paper books, silk books, etc., in a word, all kinds of scripts and ancient scripts of various styles, such as seals, official scripts, authentic scripts, lines and grass scripts, have such spatial characteristics. There is another important difference between Calligraphy's space modeling and general plastic arts, that is, Calligraphy's space modeling is completed in a one-stop point-line movement which can't be intermittently repeated addition and subtraction, painting. Otherwise, Calligraphy's stippling (lines) and body (shapes) will be dull and stiff. Therefore, this determines the timeliness of Calligraphy, whose creative process must be completed in one time. This is the organic combination and harmony of space and time of Calligraphy's artistic expression, and it is of great significance for us to learn Calligraphy, master the law of creation, study the artistic realm and aesthetic value of this work. For calligraphers, Calligraphy's creation can express oneself, express one's feelings, and cultivate one's sentiments at the same time. For the viewers, they can enjoy the beauty and cultivate their sentiments through appreciation. Thus, Calligraphy art have the social significance of creating the realm of truth, goodness and beauty in people's minds.

Martial Art requires consistency and spatial layout in the exercise process. Taking Taiji sword as an example, Martial Art is always in continuous motion [3]. "Its movements are closely, vigorously and decisively connected, like the continuous spinning of spring silkworm. There are many contradictions in its movements, such as combination of motion and static, which are unity of opposites and mutual transformation. Another example is the Eight Diagrams Sword, which is rich in content, stretching and generous, stepping in eight directions, traveling like a dragon shuttle. As a martial artist, often watching sword practice or experiencing the charm of swordsmanship will be of great benefit to his cursive writing creation. The gentle and elegant continuity of swordsmanship has great inspiration for practicing Chinese characters. In swordsmanship, the essence and the sword should be coordinated so as to be flexible. In Calligraphy's constitution and Martial Art's routine, we can feel the sense of rhythm and rhythm produced by the change of points and lines and the movement of the body, which contains unspeakable beauty. We can also feel Calligraphy's brushwork, harmony and unity; Martial Art's natural coherence, unity, and overall beauty bring us a handsome, bold, graceful, delicate, rough, simple, vigorous, upright, or agile and lively mood. In the world of imagery, Calligraphy and Martial Art are once again integrated [4].

4. Interconnection between Martial Art and Calligraphy in Internal Charm

In Calligraphy, a word requires vivid charm, a line requires ups and downs [5]. Sometimes the writer drives his pen down a thousand miles and sometimes turns and setbacks. If you watch a cursive work written by a calligrapher on the spot, you can feel the strong rhythm of the calligrapher's brushwork as if playing a symphony. And the way of boxing, sometimes quiet as Mount Tai, sometimes moving like a rabbit, hard and soft, fast and slow. The technique of a word requires a kind of boxing, which is not a part of the arm movement, but the result of the whole body cooperation. A line of words is like a combination of boxing routes. In a group of Martial Art movements, there is a change in priorities, which is the same as a line of words with thick and thin, large and small scattered artistic expression techniques. A piece of calligraphy is like a complete set of boxing. A piece of calligraphy should respond at the beginning and the end, and a set of boxing techniques should be taken into account. These are the similarities and differences between the two. Calligraphy's composition "artistic conception" is particularly important. In the process of writing in one breath, we should emphasize the rhythm of time and strokes, circle up and down continuously, and express the rhythm through the weight and speed and the use of the pen with a setback, the length, the thickness and the broken lines, and let the shape of each word, the mood of the whole passage echo from top to bottom, establish a balance and coordination, and create the effect of the constitution with the expansion of space and the composition of plane. Martial Art attaches great importance to momentum, which is regarded as the force and root of Martial Art and the essence of Martial Art's life. The various external forms of Martial Art, such as Martial Art's function, charm, stunt and so on, are the evolution and embodiment of "momentum". "Strength is soft and rigid,

momentum is practical by luck, force comes out of momentum, momentum is implicit and strength is obvious". There is momentum in Martial Art's Fist Sutra, which shows the importance of momentum in Martial Art [6].

Calligraphy exercises are known to be beneficial to the mind and body by regulating mood, mind and body. For example, when practicing Calligraphy, we should hold our breath, concentrate on writing, breathe freely and follow the artistic conception, just like the realm of long breath and random walk in Martial Art's represented by "Taiji". In addition, Calligraphy exercises are generally standing, hanging the wrist to practice, which has a high requirement for waist, shoulder, elbow and wrist, and has the effect of regulating mood and blood in the joints. This is the same as the standing pile in Qigong, and often has unexpected exercise effect [7].

5. Similarity between Martial Art and Calligraphy in Skills

Many internal links between Martial Art and Calligraphy show that there is no gap between culture and Martial arts. They are interlinked, and their integration can stimulate and promote the perception and improvement of skills [8]. Many internal links between Martial Art and Calligraphy show that there is no gap between culture and Martial arts. They are interlinked, and their integration can stimulate and promote the perception and improvement of skills. Martial Art and Calligraphy can draw on each other's strengths and weaknesses in terms of technical principles and manifestations, as well as style characteristics. They can be enlightened and used for reference, so as to achieve the purpose of explaining doubts and solving doubts and improving skills. In practice, if we can practice calligraphy after practicing martial arts, we will have infinite interest. In the same way, if we can carry our fists and feet in Calligraphy's spare time, it will also benefit the art of calligraphy. It's amazing that calligraphy and martial arts go hand in hand. If so, it will be of far-reaching significance. Du Fu, a poet of the Tang Dynasty, once described in his poems the touching performance of Gongsun's sword dance: "There used to be Gongsun's beautiful lady, who danced a sword in all directions. The viewer is depressed like a mountain, and the sky and the earth remain low for a long time. Flashing like Houyi shooting at nine sunsets, proud like a group of emperors riding on Longxiang. It's like thunder, like rivers and seas." From this we can feel the dynamic beauty of Gongsun's sword dancing, which is fearful of flying beasts, frightening of snakes, vigorous and agile. In Tang Dynasty, Caosheng Zhangxu made great progress in cursive writing because of his understanding of Calligraphy from his view of Gongsun's sword dance. Calligraphy is wild grass while swords are indistinct, with the same rhythm, momentum and dynamic beauty, Calligraphy and Martial Art are so harmonious here.

6. Conclusion

Martial Art and Calligraphy are two major characteristics of Chinese national culture, both of which are called "the quintessence of Chinese culture" and are the representative inheritance cultures of the Chinese nation, and there are many internal links among them. In this study, the correlation analysis was mainly carried out from the technical point of view, which is manifested in the form of expression, artistic conception, inherent charm and skills. This similarity is the internal and external common connection between Martial Art and Calligraphy. There are many consistencies between the two, and there is a relationship of mutual reference and complementarity. This study is helpful to study the connotation of Martial Art and Calligraphy, and is conducive to Martial Art and Calligraphy's modern inheritance and development to study the traditional culture of the Chinese nation from the correlation between them.

References

[1] Yiemsiri P, Wanawan A. Prevalence of injuries in Wushu competition during the 1st Asian Martial Arts Games 2009. Journal of the Medical Association of Thailand = Chotmaihet thangphaet, 2014, 97 Suppl 2:S9.

- [2] Zhu D, Sun Y. Comparing the Straight Punch between Chinese Wushu and other Martial Arts: 3287 Board #352 June 3, 3: 30 PM - 5: 00 PM. Med Sci Sports Exerc, 2016, 48(5 Suppl 1).
- [3] Lu Z, Qi Z, Fan H, et al. Projecting the 'Chineseness': nationalism, identity and Chinese martial arts films.. International Journal of the History of Sport, 2014, 31(3):320-335.
- [4] Tang S Y, Zhao Q H. Henan rural primary and secondary school Wushu promotion.. Journal of Henan Normal University, 2011, 39(3):186-188.
- [5] Guo Y, Qiu P, Liu T. Tai Ji Quan: An overview of its history, health benefits, and cultural value. Journal of Sport & Health Science, 2014, 3(1):3-8.
- [6] Hiramoto M. Don't think, feel: Mediatization of Chinese masculinities through martial arts films. Language & Communication, 2012, 32(4):386-399.
- [7] Zahadat P, Stoy K. Some Thinking on the Necessity of Accelerating Internationalization of Wushu. Chinese Wushu, 2012, 248(2):137-144.
- [8] Dehkordi H G, Nowzari V, Mohammadzadeh Y. The relationship between decision-making styles of trainers with satisfaction and propensity to violence in sports Wushu martial artist in the premier league and provide a template. Advances in Environmental Biology, 2014, 8(7):2569-2571.