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"The Neon Dress Drags a Wide Belt, Fluttering to Heaven"

-- Analysis on the Artistic Characteristics of the Dance "Flying Sky"

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Abstract: This paper deeply analyzes the artistic characteristics of the dance "Flying Sky". By exploring its unique historical origin, movement vocabulary, dance design and the inheritance and development of skills, it shows how the work skillfully integrates classical beauty and modern aesthetics, vividly interprets the elegance and dexterity of the flying sky myth, and conveys profound cultural connotation and artistic charm.

Keywords: The Dance "Flying Sky"; Artistic Characteristics; Dunhuang Flying Sky.

1. Introduction

Dunhuang, a mysterious and ancient name, it is like an inarticulate witness, spent thousands of years in the desert of China, and then reminisce alone in the Gobi desert. Dunhuang is a combination of Chinese culture and the civilization of the Western regions, standing firmly in the long river of history. There are nearly 500 grottoes in the Mogao Grottoes in Dunhuang, and each mural painting is breathtaking. The murals record the thousand-year evolution of China's landscape, the development of ancient civilizations, the convergence of four major civilizations, and people's spiritual beliefs and sustenance. For thousands of years, Dunhuang art has continued to develop with The Times. As a key place on the Silk Road, it must have been influenced by foreign cultures, and cultures from all over the world exchanged and developed here. In frequent exchanges, Dunhuang art absorbed foreign cultures and integrated into local culture, becoming one of the representatives of Chinese culture. The artistic value of Dunhuang murals is immeasurable. They are called "pearl of Oriental art" because of their high ornamental value and artistry. Among them, the fairy who is known as the "soul of Dunhuang" flies into the sky, with graceful painting style and clever lines. Poet Li Bai can not help but praise the poem: "The neon clothes drag wide belt, blowing the sky rising to the sky."

2. Flying-sky Remains: A Unique Chapter of Dunhuang Art

The Apsaras art of Dunhuang is the representative of Dunhuang grotto art. Its development went through three periods, namely the early period, the high period and the late period. [1]apsaras on the murals were clumsy, simple in motion and simple in color. Along with the Buddhist culture, it gradually flowed into the east and spread to Dunhuang through the Western regions. From the features of the costumes, we can see the artistic styles of ancient Rome and ancient Greece. At the same time, the image of the apsaras in Dunhuang has integrated the characteristics of India, the Central Plains and the four regions, forming a unique artistic style.

As an artistic image that reflects the real life and the emotions of the subject, the apsaras are naturally influenced by The Times. The apsaras in different periods will be affected by different factors such as the preferences of the ruling class and the different social aesthetic atmosphere, which will produce different night apsaras images. Therefore, the apsaras in Dunhuang murals show different aesthetic styles and have a significant aesthetic brand of The Times. For example, in the murals, there are the apsaras of the Northern Wei Dynasty with handsome features and slender figures; There is the flying sky of the Western Wei, who is light as a swallow and combines Chinese and Western elements; The graceful, boneless Northern Zhou Fei Tian; The Feitian of the Sui Dynasty, with its outstanding variety and diverse styles; There are perfect details, full and graceful Tang Feitian. In the Dunhuang grottoes, the colorful images of the flying sky soar freely on the canvas with the flying ribbons and flowing dresses. They are graceful, noble and sacred, which contains people's faith and hope.

2.1. The Embodiment of Ideals and Spiritual Sustenance

Art is the product of The Times and has an inevitable relationship with The Times. The flying sky is a classic artistic image in Dunhuang murals, and it is also the embodiment of fictional beauty. After more than one thousand years of changes of dynasties, the flying sky has absorbed the aesthetic essence of the past dynasties. It has become a gorgeous meteor in the treasure house of Chinese civilization. It has a graceful shape, a light and soft body and changeable movements. [2]In different social backgrounds, the appearance and posture changes of the flying sky are naturally different. However, in any case, the apsaras in Dunhuang murals are dancing freely in the air, showing their graceful bodies and smart expressions, which is the common feature of the artistic images of apsaras in different periods.

The apsaras are the aesthetic crystallization of each era, and have their own unique aesthetic style. The political turmoil of Wei, Jin, Southern and Northern Dynasties was the darkest and most painful period in Chinese history. The depression of economy and the collapse of the regime forced the people of

this period to seek refuge in religion. They looked forward to freedom and liberation under the Buddha's protection, and to relieving their inner anxiety under the Buddha's light. In addition to the common people, the ruling classes of the Northern and Southern Dynasties also strongly believed in Buddhism. For example, Emperor Liang Wudi of the Southern Dynasty entered Buddhism three times, made Buddhism the "national religion", and created "Zhengle" about Buddhism, such as "Shanzai" and "Duan Kulun". Under such social influence, the Buddhist culture introduced into the Central Plains from the Eastern Han Dynasty began to develop rapidly in the Southern and Northern Dynasties. On every Buddha's birthday or Buddhist festival, there would be "walking elephant" song and dance performances, and the monthly fast in temples was accompanied by grand "Six Vegetarian songs and dances" activities. As the art of music and dance was often used to entertain the Buddha during this period, music and dance began to take on Buddhist colors, and Buddhist music and dance like Tianzhu Music appeared, which later became a prominent feature of music and dance during this period and promoted the development of music and dance in subsequent dynasties. It can be seen that the Wei, Jin and Southern and Northern Dynasties, which were turbulent and divided, did not restrain the development of art. On the contrary, it promoted the formation of art to a certain extent. Painters in this period gave "flying" the image of flying, using "flying" to express their spiritual liberation, and using "flying" to convey people's desire to get rid of the shackles of reality and the good wish of freedom. Its smart shape became the symbol of Dunhuang art.[3]

The essence of Dunhuang art is religious art. The mural paintings in Cave 254 of the Mogao Grottoes record the course of the spread of Buddhist culture into the Central Plains. The apsaras in Dunhuang are a kind of Buddhist culture, and were also influenced by the Buddhism culture in Wei, Jin, Southern and Northern Dynasties, so the Apsaras in the murals of that period were mostly accompanied by the Buddha's body. With flower baskets or Musical Instruments in their arms, they are not bound or affected by the social system. They are ideal personages who are ignorant of the world and detached from the world. They have beautiful features, symmetrical features, and dress streamers flying with their dancing posture, showing feminine characteristics. They are the spiritual carrier of people's longing for freedom and liberation.

In the prosperous Tang Dynasty, when the national power was strong and the economy was developed, the flying sky was another style. The flying sky of the Tang Dynasty more depicted a plump and graceful image. Their expressions were overflowing and peaceful, demonstrating the inclusive and open aesthetic thought and the prosperous national power of the Tang Dynasty. On the mural in the south of Cave 420, the images of the flying sky in the flourishing Tang Dynasty are depicted. Surrounded by colorful clouds, they play the music of the immortal, showing their natural and free appearance.

2.2. The Interweaving of Color Aesthetics

The high artistry of Dunhuang murals is not only reflected in the wonderful composition of the picture and the clever lines of the figures, but also its unique color aesthetics has conquered celebrities all over the world. The aesthetic colors of Dunhuang murals are worth people's careful appreciation.

Xu Zhimo describes the flying sky with "dancing sleeves and moving, golden wings and jade limbs showing silver plates". The first half of the description is the scene of flying sleeves floating along with the flying dance posture, highlighting the common characteristics of flying light and elegant. While showing the beauty of the flying sky, it also implies the spirit of Buddhism's pursuit of freedom and liberation. The second half of the sentence focuses on the characteristics of flying clothes. "Golden wings" compare the beautiful golden cloth on flying shoulders to the wings of an angel, highlighting the characteristics of flying as a fairy in the air. The silk cloth embroidered with gold thread is luxurious and colorful, which is a symbol of the noble status of the flying sky, and people's respect for the fairies and gods and Buddhas. The gold color brings people a solemn sense of Buddha nature. "Jade limb" is the description of the white and delicate skin of the flying sky, the same as the description of the poem saint Du Fu's "clear jade cold arm", the texture of the body like jade sets off the holy and flawless image of the flying sky. Finally, the word "exhibition silver plate" is a mysterious veil for the fairy, the magic of the flying sky and the gentle light of the Buddha illuminate the world, and the image of the Buddha with supreme power to save the poor people is depicted. Xu uses the contrast of gold and silver to summarize the color of the mural, revealing the core feature of Dunhuang's color aesthetics -- contrast.

The key reason why the frescoes of Dunhuang bring visual impact to people is its bright, rich, strong and bold color application. In the mural, we often have the use of red, blue, gold, black, silver and other heavy colors. In ancient times, people did not have ready-made pigments, so they used cinnabar, lapis lazuli, realgar, gold foil and other materials to make painting materials. Rich color through clever design, so that the warm and cold colors superimposed each other, interwoven smudges, distinct layers, so that they in sharp contrast at the same time, but also harmoniously integrated together. Such color gives the mural visual impact, so that the static flight on the mural shows the dynamic beauty, showing the beauty of "static and static appropriate, heaven and man unity".

Dunhuang Feitian exquisite accessories, the style of blending Chinese and Western, rich and magnificent colors, hierarchical matching, harmonious and delicate dizzy... All these are important components of the color aesthetics of the flying sky, which is the aesthetic style of Dunhuang that has been left to posterity for thousands of years. Such high artistic attainments have a certain influence on the aesthetic concepts of later generations. For example, the Tang Dynasty began to appear Thangka paintings, which were influenced by Dunhuang murals in terms of color. Both use bright colors to highlight the content, and can use techniques such as superposition and smudding to make the magnificent colors coexist harmoniously and fully show their brilliance. Therefore, the colors of the apsaras in Dunhuang are a great treasure in the history of Chinese aesthetics.

No matter the frescoes or the apsaras, they all have their own tasks, replaying the stories of the past day after day in the Gobi Desert, conveying the wisdom and emotion of the ancestors. The art of Dunhuang has developed over a thousand years and has become one of the world's top artistic treasures. As China's cultural heritage and traditional art, it is highly appreciated. The ancient people expressed their longing for freedom and brightness on the flying sky, which contains profound power and emotion. Then how to "move" this "motionless" art, which is rooted in the desert but has profound meaning, to let more people know about the flying

sky of Dunhuang? Mr. Dai Ailian has given the answer.

3. "Flying Sky" Dance Rhyme: Beyond the Earthly Image Interpretation

In 1939, after the full-scale outbreak of the Anti-Japanese War, Dai Ailian, who had lived overseas for many years, resolutely chose to return to China and threw herself into the flood of anti-Japanese salvation with dance as a weapon. [4]After returning to China, Dai Ailian immediately devoted herself to the literature and art of her motherland. "Literature and art can affect the cause of a country and a nation", this is the truth that Mr. Dai Ailian firmly believes, she wants to use the form of dance to cheer up the morale of the nation. Dai Ailian's first step was to change the role of dance. Combining her Western experience, she changed the nature of dance, transforming it from a plaything for people to enjoy into a tool for igniting their faith. In the face of the shock and pain brought by the war, she reflected on the pain, and successively created a series of Chinese dances that recorded the reality of the war, such as "Forward", "Thought Song" and "Story of the Guerrilla", eulogizing the spirit of resistance of the Chinese army and people, so as to organize the people and inspire people. After liberation, she continued to explore frontier dance, Chinese dance, set off the upsurge of frontier dance, blowing away the decadent music of Shanghai. Since the beginning of Dai Ailian's "Frontier Music and Dance Conference", the dance has shown a "sense of finding roots" towards folk, inheritance and development. [5]Dai Ailian attacked the westerners' saying that "there is no dance in China" with practical actions. The inheritance and promotion of Chinese traditional and local dance culture is what Mr. Dai Ailian has been doing all her life. She constantly explores national dance, goes deep into the people, takes root in life, insists on field research, and makes Chinese dance "go out" with her own efforts. In this way, the artistic treasure -- Dunhuang Feitian came into her eyes. The murals in the Mogao Grottoes are an open and inclusive image system. The development process of music and dance schematics presented in them can be seen from the creative transformation of religious texts, as well as the absorption and reference of foreign schematics and exotic elements of music and dance. [6]This kind of dance is exactly the Chinese native dance that Dai Ailian is looking for.

In 1954, China's Dunhuang classical dance work Flying Sky, which was premiered by the Central Song and Dance Troupe and directed by Dai Ailian, was born. As the first Dunhuang music and dance of New China, it opened the door to explore the charm of Dunhuang culture through dance forms, and laid the foundation for subsequent Dunhuang dance shows such as Silk Road Flower Rain, Hu Xuan, Hu Teng, and the amazing Spring Festival Gala's Thousand-Hand Guanyin. The dance creates an artistic conception of flying in the sky with the dancing style and the smooth, gliding and leaping pace of the silk belt flying in the moment to express the hopes and aspirations of human beings. [7]Mr. Dai Ailian let the world hear the voice from Dunhuang, let this pearl in the desert be found by everyone. As an intangible cultural heritage that combines multiple cultures, the apsaras of Dunhuang are of high artistic value. However, due to their complex background and history, and the absence of precedents, the investigation process is very difficult. In addition to going far to Dunhuang, Mr. Dai Ailian often visited various temples and read the rare records of apavas in relevant Buddhist books. Finally, the Dunhuang dance "Apavas" gradually came into being in Mr. Dai Ailian's numerous field investigations. She inherited and carried forward Chinese intangible cultural heritage in the form of dance, and carried out many cross-cultural and time-space challenges. She cultivated key talents and devoted herself to the cause of dance education. Finally, she led everyone to make a series of music and dance with Chinese cultural characteristics.

3.1. The Body Shapes the Invisible Space

In the investigation and research stage before the creation of "Flying Sky" dance, Mr. Dai Alian decided to accurately express the style and characteristics of Dunhuang dance, to bring the flying sky "original" out of Dunhuang, to the audience, for this, she made a lot of preparations. In addition to copying down the dancing pattern and unique hand position of the flying sky of Dunhuang, she also recorded the details of the costumes in detail. She did not miss every detail on the murals, from the hairpin shape of the flying sky, the armband decoration of gold, jade and bamboo, to the delicate short shirt with motifs and motifs. It is precisely because of such an attitude of excellence that the flying sky truly entered the public's vision and made Dunhuang art come out of the desert and become known to the world. However, even with the best strategy, it is still a great challenge to present the image of the flying sky, which is soft and mixed with profound aesthetic implications, in dance.

In the early days of his creation, Dai Ailian encountered a problem -- how to use body movements to express the floating posture of the flying sky. The flying sky is named because it is the attitude of the fairy flying freely in the sky, but due to the limited objective conditions, the technology at that time could not make the actor off the ground and fly in the air. Therefore, the inability to show the posture of flying in the air became the most critical problem during the creation of the dance "Flying Sky". The director and the actors adjusted and polished countless times, but there was no satisfactory result. Until later, Mr. Dai Ailian was thinking about this problem on a plane. She saw the alternating movements outside through the window of the plane, and her brain was inspired. She asked the understudy and the actors to practice the dance together, turning the women's solo dance into a women's duet dance. By comparing the two dancers' alternating scheduling changes in distance and height, the spatial shapes of the two dancers were scattered to show the body posture of soaring in the sky. The restriction of conditions did not dispel Mr. Dai Ailian's passion for creation. She used the most simple tool - the human body, on a small stage, stretching out the sky.

In the design of the opening shape of the dance, Mr. Dai Ailian asked the two actors to stand on the diagonal line, and the shape of the dancers squatting and standing will present the sense of space, and the posture of free floating in the sky will be reproduced with the relationship between distance and distance. She vividly represented the flying fairy image in the mural on the stage, and the flying sky near and far reflected each other. Two actors back to each other, looking far away, with the clouds floating up and down, the two flying eyes meet, the dance frame has a large gathering, from far to close. The actors, with their gentle bodies, soar freely among the "clouds" with the neat original step in the elements of Chinese opera. The long golden silk is wrapped around their shoulders and floats behind them with rapid steps, like the "golden wings" under Xu Zhimo's painting. The actors dance freely in

the endless sky. In the second half of the dance, the actors support each other, leaning their bodies to change the skills of the long silk shoulder circle, which recreates the scene of flying without being troubled by the world and playing. The dancers outline the invisible space with their body shapes, and tell the mysterious story of Dunhuang flying aptas with their movement language. Mr. Dai Aalien's unique arrangement overcomes the difficulties, making the flying aptas walk out of the fresco and dance on the stage to their heart's content.

The dance "Flying Sky" with careful choreography, delicate movement language to make the flying sky pure and elegant, from the secular image standing on the stage, the image of the flying sky contained in the humanistic feelings. The apsaras on the Dunhuang murals are the embodiment of the ancient people's ideals and beliefs, and their yearning for a free life. Appearing on the stage of New China, the dance "Flying Apsaras" seems to span time and space, fulfilling the wish of the ancients who sought liberation thousands of years ago. This image, which is authentic and contains the aesthetic thoughts and creative ideas of the creative subject, is very attractive.

3.2. Reproducing the Flying Elegance with Dance

Thanks to the efforts of the choreographer Dai Ailian and the two dancers, the Dunhuang dance "Flying Sky" was released to great acclaim. Using a dynamic art like dance to animate the static mural images is both an innovation and a challenge. Body movements, eye feelings and expression language are indispensable, so as to deduce the charm of Dunhuang flying sky for thousands of years and reproduce the elegance of flying sky on stage.

The Apsaras are the derivative images of religious dance, showing the religious color of Dunhuang art. Although dance is an art that mainly expresses content and emotion with dynamic body movements, not all the image-making in the Flying Sky is dynamic. The flying sky is the spirit of the Buddhist heavenly palace, which gathers all the good qualities in the world, and most of its expressions are gentle and gentle. In order to present the elegant Bodhisattva pose in the clouds, so that the audience will feel cordial and solemn, and produce a feeling of protecting sentient beings, the two dancers worked hard in expression and language, determined to create a perfect image of the divine and approachable Aptera. Excellent dance works, in addition to the creation of the main body of the influence of the director, but also can not be separated from the actor's second creation. At the beginning of the dance, the two dancers stand against each other. They are the flying sky in the mural, their eyes are lowered, and their eyes are inclined and drooping. Then they recover from the painting slowly with the music, turn around, and look up slowly with the melody, looking at each other. Their eyes are bright, the expression is clever, will be pure and beautiful Feitian image reflected incisively and vividly, at this time the dancer will Feitian real charm played out, with dynamic action interpretation of the mural Feitian static beauty. In the middle of the dance, the two dancers slowly walk forward hand in hand, overlooking the distance, they walk together in the clouds, the expression on the face is dignified and gentle, the eyes seem to tolerate the whole heaven and earth, a glance at the end. Their circular body is soft and calm, and they walk briskly and steadily on the stage freely and carefree. The long silk around them moved naturally with the graceful dancing of the two dancers. The actors looked down on sentient beings with a flexible and compassionate expression. In an instant, it seemed that the "God of incense sound" who sheltered people appeared in the world.

"Flying Sky" dance from the adagio, with the change of the music into the allegro, the melody of the music more and more rapid, the dance into the climax, the two dancers also began to quickly began counterclockwise "flower pot turn", and then changed the direction of the "top turn" in place. Finally, the music slowly slowed down, the dancers slowly turned their backs, returned to the opening of the high and low fairy shape, in a quiet and peaceful atmosphere to end the dance. Such a wonderful change, let people watch for a long time can not return to the spirit, as if the just rapid rhythm, rotation, pace, jump, are a dream. In the dream, the flying fairies in Dunhuang murals woke up, secretly ran out to play in the world, and then returned to the painting, as if they never got up to dance.

On the stage of the dance "Flying Sky", the dancers bring wonderful stage effects to the audience through the high coordination of hands, eyes, bodies, Fa, steps and breathing. The twists and turns of dance movements, the changes of breath between static and static, the distinct levels of dance rhythm, the use of unique Dunhuang gestures such as clasped palm, Buddha's hand and Zen fingers, as well as the beauty of the flying sky that inclines and bends in dance shapes and body movements, all these characteristics determine the unique stylistic key points of Dunhuang dance and lay a rapid foundation for the subsequent development of Dunhuang dance.

The mural seals only the bodies of the apsaras, not their souls. The dancers infuse the "living" emotion into the static movements, making the Apsaras come out of the painting and engage the audience in a dialogue that spans thousands of years. There is a transfer of emotion, but also of content.

3.3. The Rhyme of Ancient and Modern Aesthetic Fusion

The image of the flying sky in the dance is based on the Dunhuang murals, combined with Mr. Dai Ailian's imagination and creation. The apsaras image is the embodiment of people's imagination of Buddhist fairies, the representative of all beauty in one, and the expectation of the coexistence of "truth, goodness and beauty".

The apsaras on the mural retain the cultural style of ancient Indian dress, which is bare chest and back, and tight-fitting trouser skirt. In the dance "Flying Sky", the two dancers wear yellow and purple short clothes and trousers, and their hair is high and tight, which embellish the graceful figure lines, fully showing the Dunhuang charm combining China and West. While reflecting the dance content, it also brings the color aesthetics of Dunhuang flying sky into the eyes. The perfect and appropriate music is the icing on the cake for the dance. The music combines the elements of ancient lyrics and operas, and stretches for a long time, creating a simple and elegant atmosphere, containing the long history of the flying sky. Traditional folk music is reflected in the dance music. Instruments such as the dulcimer, zheng, and oral flute are interwoven. When the dulcimer is played slowly, the sound is crisp and crisp, like the flow of mountain springs, and the bass interval has a hazy sense, as if pulling the audience into the fairyland of flying sky and dancing with fairies in the air. In the second half of the music, poetry singing is added, as if in the mysterious and ethereal music, religious people are

reverently making their wishes to heaven and man.

4. Dancing Skills: An Artistic Journey from Inheritance to Transcendence

As the first Dunhuang dance in New China, Flying Sky highlights the integration of customs of the Western regions and culture of the Central Plains, which attracts people to explore the charm of Dunhuang dance. To get to the bottom of it, what attracts people to come to appreciate is not only the unique movement charm, graceful dancing posture and novel and unique costume props, but also the essence of traditional Chinese dance. When the new era comes, the dance will develop a new form, "Flying Sky" is such a work of inheritance and development. Exquisite long silk techniques and S-shaped body shape are the two significant characteristics of the dance "Flying Sky", but these two characteristics were not discovered in this period, they appeared early in the long history of our country, and continue to change and develop, in different periods of music and dance art to find their own form, which is the embodiment of the law of art's own development.

4.1. Dancing Silk: The Time-Space Dialogue of Ancient and Modern Techniques

Long silk belt is a prop used in the dance "Flying Sky", and it is also a highlight. The dancers' exquisite skill in long silk makes people applaud, recreating the image of flying sky surrounded by colored ribbons. Long silk is not only a classic prop in Dunhuang dance, but also helps dancers lengthen the lines of their arms and enhance the look and feel.

The predecessor of the long silk technique can be traced back to the Renwu, one of the six small dances of the Zhou Dynasty. The Renwu featured hand sleeves. In the Han Dynasty, it became the "Handkerchief Sleeve Dance", which was one of the hundred operas. Under the guidance of the magnificent Han style, the Han Dynasty dance is "big" as the beauty, and the dancers' movements are also long and great beauty. So the dancers use ribbons to make "scarves", according to different performances are divided into the length of the "scarves". During the performance, dancers wrap a short wooden strip under the scarf for easy hand holding. During dancing, they rely on the control of wrists and arms to make the double scarf rotate and wind on both sides of the body. When dancing, the sleeve of the scarf floats lightly in the air, giving them an elegant beauty. When the technique is perfect, the double towel will be integrated with the arm and become the extension line of the arm. In the existing portraits of Han, there are many pictures combining "Towel Dance", "Dance Sleeve" and "Pangu Dance". Because "Jinxiu Dance" has certain aesthetic value, it has been passed down to the Wei, Jin, Southern and Northern Dynasties and has been further developed. Baizhu Dance, the representative of the old Ququ and Qing Shang music in the Central Plains, inherits the soft and elegant characteristics of the Han Dynasty's "Baizhu Dance", and develops the more soft and smooth technique of long silk. It has different emphasis on techniques in different periods, and the description of wrist details and silk longings is rarely seen in future generations. Jin and Song began to use the form of wide sleeves, and Qi to Sui and Tang began to use long sleeves. In order to vividly present the image of flying sky in the mural on the stage, Mr. Dai Ailian asked the dancers to deal with the relationship of "a bit in the line" and "a bit in the line" in the long silk movement, which extremely tested the two actors' long silk techniques. As long as 1.2 meters of colorful long silk in the air constantly changing, in the performance of flying posture, but also reflects the inheritance of dance techniques.

In "Flying Sky", the two dancers walk in staggered positions on the stage, the long silk intersects but does not intertwine, and the lines of the silk are smooth and soft, which reflects the professionalism of the dancers, and is also the inheritance and development of ancient dance skills. Large scale silk waves, alternating size of the eight-figure around the flower, changing shoulder circles..... This is the charm of the long silk technique of our ancient traditional dance, let us listen to the aspirations of the flying sky in the silk ribbon pulled out of the flowers.

4.2. S-shape Posture: A Timeless Aesthetic Symbol

In addition to the colorful long silk techniques of Dunhuang dance to test the actors' skills, the special S-shape posture is also very difficult. As early as the Spring and Autumn Period and the Warring States Period, there is a Chu dance story "the king of Chu is very thin waist", which is a summary of the dancer's slender body and gentle waist. S-shaped body characteristics are the manifestation of women's own shape conditions. However, the simple human body structure cannot be a symbol of aesthetics and culture. A bridge needs to be built to make them converge, and dance is the bridge. When dancers show S-shaped body in dance with a variety of dance posture, the S-shaped aesthetic fashion is generated. During the Spring and Autumn Period, the waist is as thin as willow, soft and slender beautiful figure has a description of "sleeves up and waist down". It refers to the dancers through a large number of waist twisting, bending, knee bending, leaning, bending and other ways to make their bodies more prominent S-shaped curves, to show the beauty of lines. It can be seen that when body symbols are combined with emotional awareness, attractive movements can be created.

As a common aesthetic symbol in dance, the S-shape body is reflected in dance works of various periods. For example, in the murals related to Tiamiya Jiyue in the Northern Zhou Dynasty, when depicting the image of Tiamiya Jiyue, there are movements of stretching the head and hand in reverse, as well as twisting and opposing movements of various parts of the body, so as to present the S-shape of Tiamiya Jiyue. Han Dynasty music and dance picture bricks are also reflected in the "thin sleeves and long waist" three bends. Zhao Feiyan, a famous dancer in the Western Han Dynasty, had a slender waist and a body like a swallow, and could easily change her dancing posture in a square inch. The "Guzi Music" of the Northern and Southern Dynasties is a combination of Western style and Buddhist colors. During the performance, the dancers span, twist their waist, hook their feet, twist their head, shoulders and chest in the opposite direction, and outline a bright, soft and smooth S-shape with their body curves. In the Sui Dynasty, S-shaped curves began to reflect from the flying posture of the flying sky, the performance of women's curvy beauty. Mr. Dai Ailian put this remarkable feature on the stage, and reflected the aesthetic pursuit of ancient Chinese dance through the comprehensive modeling of the dancers' arm, elbow and cross-body curves.

In Dunhuang music and dance, the S-shaped three-curve posture is a combination of dynamic and static performance, the static picture in the mural is displayed with S-shaped

dynamic curves, giving the flying sky a strong vitality. The freeze-frame shape in the dance "Flying Sky" is tilted and reversed. In the later generations of Dunhuang repertoire Flower Rain on the Silk Road, the classic shape of "holding the pipa" appears. Dunhuang music and dance make use of the flexibility and coordination of the dancer's own body, and through the coordination of the lines of hands, elbows, waist, hips, knees and feet, form a rich variety of S-shaped movements with aesthetic value, reflecting the pursuit of S-shaped three-curve posture. Up to now, the S-shaped three-curve posture is still an active aesthetic symbol, which has been reflected in the dances of the Dai, Tibetan, Manchu and Han ethnic minorities in China, and even has been inherited in traditional opera and dance. Through different dance forms and movement designs, these ethnic groups show the unique charm of S-shaped three-curve posture.

5. Conclusion

Dunhuang murals contain records of the evolution of the Chinese landscape over the past thousand years, the development of ancient civilisations, the intersection of the four major civilisation systems, and people's spiritual beliefs and trusts. The artistic value of Dunhuang murals is immeasurable, and they are known as the ‘Pearl of Oriental Art’ because of their ornamental and artistic qualities. The poet Li Bai couldn't help but praise the painting with his poem: ‘The neon dress trailing a wide belt, whisking the sky up to the sky’. Dunhuang is a combination of Chinese culture and Western civilisation, standing majestically in the long river of history. Over the millennia, Dunhuang art has evolved with the times. As a key location on the Silk Road, it was inevitably influenced by foreign cultures, and cultures from all over the world exchanged and developed here.

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