

# On The Representation of Song Poetry (Song Ci) to Song Dynasty Dance

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**Abstract.** Song Poetry is inseparable from Song Dynasty Dance. It usually reproduces Song Dynasty Dance by virtue of the concept, Song Dynasty Dance language and style. It is an important literature to study Song Dynasty dance. Among them, the reproduction of dance concept mainly involves the scene, type, and performance subject of the dance; The reproduction of dance language is often the expression of body language to describe the dance in the Song Dynasty; The reappearance of the style of Song Dynasty Dance involves two aspects: form and creative concept. Under the joint action of men and literati, Song Dynasty dance shows a new posture of introverted, exquisite, and elegant in the stylized framework. Obviously, the live dance of Song dynasty recorded in Song Poetry not only reproduces some of the real face of Song Dynasty dance, but also prepares for the re excavation and interpretation of Song poetry and Song prose, which has become the key to restore the whole history of Song Dynasty dance.

**Keywords:** Song poetry (Song Ci); Song Dynasty Dance; reappearance Perspective

## 1. Introduction

Dance is one visual art form of dynamic. However, in ancient times, there is no such technical conditions to accurately record dance moves (such as video recording). Hence, the "literature" has become vital basis for researchers to study ancient dance. In present days, there are three type of materials for literatus to study Song Dynasty Dance: first the existing Song Dynasty cultural relics which recorded the visual image, such as De shou gong Dance Notation[1] in Song Dynasty; secondly, the transcription of Song Dynasty Dance, such as the record in The Song History Record of Music(Songshi Yuezhi), and The Eastern Capital: A Dream of Splendor(Dongjing Menghua Lu); third, the folk dance that has been passed down to the present, partly originated from the Song Dynasty, could be seen as the living fossil of Song Dynasty Dance. The reappearance of Song Dynasty Dance in Song Poetry obviously belongs to the second type, as for "reappearance", that refers to the creator recreate the past, and make specific description of things he knows in his works. When speaking of the Song Poetry is reappearing Song Dynasty Dance, we must realize that Song Poetry is not just recording, but a mirror which reflect the panorama of Song Dynasty dance. Formality of Song Poetry defines the record mode of Song Dynasty Dance, that further determines ways to appreciate Song Dynasty Dance. Here the author tried to discuss the issue of the reappearance of Song Dynasty Dance in Song Poetry fully and systematically, analysis as follows.

## 2. The Reappearance of Dance Concept in Song Poetry

Song poetry (Song Ci), "ci" means lyrics written for music and dance, "ci" is made for music and dance performance[2]. There is no doubt that numbers of records and description of Song Dynasty Dance appeared in Song Poetry, it not only fully and meticulously describes the appearance and costume characteristics of dancers in Song Dynasty, but also reveals the aesthetic characteristics, stylistic characteristics, and transmission methods. It is incomparable in the breadth of description of other dance historical materials and has an important role in shaping the Song Dynasty Dance.

## 2.1 Reappearance of the Concept of the Dance Scene

As far as the scene of Song Dynasty Dance performance in Song Poetry, it can be divided into Court Dance and Folk Dance. The former can be seen in Ding Wei's "Phoenix Perched on the Parasol Tree (Fengqiwu)", Yan Shu's "Mulanhua", Wang Yishan's "Yueyu" and other Song Poetry:

Xiao, Se, Hou, Sheng and celestial beings feast, and the peach blossoms fill the Penglai Hall. Nine-color bright clouds cut feather fans, clouds and mists are chariots, and luan and cranes are carved chariots. The road refers to Yaochi returning late, and the sun and moon in the pot are as far away as the sky. (Ding Wei) [6]

The rhythm of the main song is dark, and the dance is broken, and the waist is red and swirling. Under the jade hook fence, I don't know the oblique sun and night when I get drunk. (Yan Shu) [7]

The wind blows the fairy robe, and the bottom line is Penglai. The Eastern Dynasty congratulates the ten-thousand-year-cup from afar, and the jade liquid pours out the golden barrier. The peach in the sky is ripe again, with a halo face and red cheeks. Every year, they pluck and offer Tianzhu, and dance the branches together. (Wang Yishan) [8]

The magnificent and splendid characteristics of court dances overflowed in the process of reappearing Song Poetry. The latter can be found in Wang Anzhong's "Po Zi Qing Ping Le", Liu Yong's "Ru Meng Ling", Chao Buzhi's "Dou Bai Hua" and so on:

Thousands of miles of smoke and clouds, a touch of western hills green. Green tiles and red buildings Mountain are opposite, and the water is flying downstairs. Splendid hall wind and moon are still, the back pond is full of lotus leaves. In the Song of the Pearl, calmly poured down in front of the jade cup. (Wang Anzhong) [9]

The outskirts are green and cloudy for thousands of miles, hiding the ten teams of red skirts. Sorry for the long speech, and the horses and horses urged people to go quickly. Stealing tears, stealing tears, that should be you. (Liu Yong) [10]

Teach show fragrant cloth, watch dancing neon clothes all over. The red phoenix turned green, and the frightening flickering of the autumn shore. (Chao Buzhi) [11]

The singing and dancing life in the market, the love between musicians, dancers and the poet, the dance performances at the banquet of the scholar-officials..... The music and dance documents recorded in such works are all written by the poets hearing and seeing and have high authenticity. Just take the banquet occasions where literati and doctors are the main participants as an example. There are several records about "performing stage" in Song Poetry, such as "Dance Yin", "Rolling Shutter", "Painting Screen", "Rooftop", "Splendid Hall", "Painting Building", "Frost Yard" and "Deep Courtyard". For the props used in dance, there are "fans", "sleeves", etc.; The dance names mentioned are "Yu fu Dance", "Liu Yao Dance", "Ni Shang Dance", "Yi Zhou Dance", "Hu Xuan Dance" and "Liang Zhou Dance". In addition, the method of "filling the words according to the tune" makes the rhythm, melody and other elements of the dance recorded intentionally or unintentionally in the Song Poetry. Such as: "Lotus Picking Dance", "Tai Qing Dance", "Trick Dance", "Flower Dance", "Sword Dance", "Dance to Welcome Spring", "Zhe Zhi Dance" and so on. The dance names, venues, and props in it are referenced or supplemented by Song Dynasty Dance.

## 2.2 Reappearance of the Concept of the Dance Type

In terms of the classification of Song dance types in Song Poetry, they can be distinguished as "tough dance" and "soft dance". The former can be seen in Cai Ting's "Happy Moving Orioles (Xi Qian Ying)":

The soldiers sang tragic military songs, saying that the emperor's kindness should be repaid. The brightly dressed young soldiers felt the joy of being in the army and defending the border.

We calmed things down between calmness and composure. There is no need to fight to be vigilant at night, and a torch is set off every night, and messages of safety are often sent. The court adopted the strategy of guarding the borders and wanted to use benevolence and righteousness to

influence the people outside the country, instead of using force to suppress them, waiting for them to come and join. But during the peace period, I sighed that it was hard to return at the end of the year, and the years passed away. The border is calm, let's be happy for now, don't begrudge the wine in the golden bottle, drink it frequently. (Cai Ting) [12]

The poetry describes the joy of the army. The songs and dances are full of fortitude and tragic emotions. The heroic and martial soldiers are so generous and hard to repay, they are willing to serve until their death. Judging from the overall artistic structure of the poem, its central emotion has undergone a change of rising, then falling, and then rising, accurately depicting the magnificent life of a man and a horse in the army. In the joyous drink in front of the "Golden Zun (the cup for alcohol) Frequently Falls", the heroes of the late twilight did not get the sadness and resentment of "the bleak age" but completed the retrospect of their own history and the self-respect based on this dimension. The suppressed loyalty and bravery have finally been sublimated.

The "tough" of "tough dance" corresponds to the beauty of sturdy and healthy in Song Poetry. They are co-generated under the overall reflection of traditional scholar culture and are the embodiment of loyalty and patriotism in different arts. As for the so-called "soft dance", there is Zhou Bangyan's "Nan Xiang Zi" as an example:

Waist when dancing softly. Beginners playing the sheng is bitter and untuned. Whoever sent the intellect early, flirted with each other. Secretly raise the Luojin foresight move. Dementia is a mess. Self-folding long strip to dial the swallow's nest. No one is watching and teaching. Falling off the heart and the phoenix. [13]

This poetry describes a group of young girls with light waists, dancing with the sheng, delicate and gentle dance, although they are out of tune because of the beginner's musical instrument, they can't hide their happy mood. In the words, the phrase "secretly raise the foresight trick" accurately captures the coexistence of liveliness and restraint in young girls. With the meticulous characterization of the poet, the innocence of the depicted objects, as well as the budding female charm, are just like light ink smudged out on paper, which is in harmony with the "softness" of "soft dance", reflecting each other.

### 2.3 Reappearance of the Concept of the Dance Subject

As for the dance subject of Song dance in Song Poetry there are children's team, female team, folk dance team, kabuki, and army dance.

Among them, there are records of children's team dance in Chen Zhu's "Zhu Ying Yao Hong Shou Yuan Shi Tong Pan Mu": "The bead curled ring embraces the Rui Palace immortal, and the temples are green as promised. The elders with appearance of youngster facing each other. Watching the court, the red robe, and the dance."(Chen Zhu) [14]

He Menggui's "Qin Yuan Chun Shou Jia Gu Shu yin": "In Sheng' sound, watching children worship and dance, spring is full of performances." (He Menggui)[51]

Both depict the performance of the court children's team: the children entered the hall, put their hands on their chests together in front of the hall, bowed their heads to each other, and saluted respectfully, they wore red robes, danced in the singing of reeds, thanked the emperor for his kindness Mighty, pray for the stability of the court, old age but not decay.

Regarding the records of the team dance of the female disciples of the court, such as Yan Shu's "Pu Sa Man": "Nine core fragrance lotus open new beauty. Light red and pale face. One near splendid hall, learns the palace-like makeup. Pour wine while watching. Happy Millennium. Sold in praise of the song. There is no such flower in the world."(Yan Shu) [16] This poem describes the performance of the dance "Pu Sa Man" by the female disciples of the court in the Song Dynasty. The girls smeared red and white fragrant powder, stood like flowers in the gorgeous palace, filled with wine and congratulated the emperor on his birthday. They sang, played music, and danced, and they won everyone's praise: there is no more beautiful woman like them in the world.

About the records of the folk-dance troupe, there is Zhou Bangyan's "Jie Yu Hua · Shang Yuan": "The clothes are elegant, look at the Chu girl, and the waist is thin. The flute and drums are noisy,

the figures are uneven, and the fragrance of musk deer is all over the road.”(Zhou Bangyan) [17] Moon scene. The women wear light makeup and elegant, slender waists, twisting and dancing, accompanied by the flute and drums. The folk-dance troupe and the common people, under the mutual reflection of flowers, moonlight, and lanterns, brought the atmosphere to a climax.

Regarding the records of Kabuki, a typical example is the performance of Kabuki in a teahouse. The teahouse was an entertainment place for merchants, children of wealthy families and citizens in the Song Dynasty. They often gathered here to enjoy Kabuki performances, learn musical instruments, and sing to wine. For example, Mi Fu's “Man Ting Fang: Yong Cha”: “cute young lady, double-holding emerald sleeves, steady red lotus. The guests in the seat are looking over their sorrows, and when they wake up, they sing.” (Mi Fu) [18] describes the tea The girl, delicate and beautiful, dressed in turquoise, tilted her head and lowered her eyes, held up the tea set, and came steadily. On such a good night, the guests were saddened by the end of the song and dance, and the drunken sober leaving.

Regarding the records of military dance, there is Xin Qiji's “Po Zhen Zi”: “Drinking the lamp and watching the sword, dreaming back to blowing the corner of the army camp.” (Xin Qiji) [19] Another example is Lu You's “Hu Wu Ren”: “The iron clothes are covered with rain and the drums of war, sound like thunder.” (Lu You) [20] These two poems describe the music and dance of army soldiers. They wear masks to compete. The “horns” and “drums” are all musical instruments in the Song Dynasty. The sound of the horns boosts morale, praise the role of the strong man. The soldiers of the Song Dynasty were both the spectators of the performance and the direct participants.

### 3. Reappearance of Dance Language in Song Poetry

The rhythm and melody of Song Dynasty dance complement each other with “Ci” (Song Poetry), imprinting the literary temperament of filling in the tune according to the tune, which determines that the reproduction of Song Poetry to Song dance is aesthetic, and it particularly highlights the characteristics of dance language, imagery, and artistic conception.

In fact, Song Poetry as a literary style is fundamentally related to music and dance. On the one hand, the latter determines the essential stipulation of the former literary form. On the other hand, in the Song Dynasty, Song Poetry was presented with music and dance performances. To be precise, Song Poetry is a comprehensive performance art that combines literature, music, and dance.

#### 3.1 Reproduction of the Dancer's Single Body Movements

Song poems about dance not only show the “dance sleeves” of Song Dynasty dance and its movement characteristics, but also are reliable historical materials for studying the movements of arms and other parts of Song Dynasty dance. According to the author's incomplete statistics, there are 69 descriptions of dance sleeves, 166 descriptions of dance waists, 59 descriptions of footstep movements in “Quan Song Poetry” 32 places. In terms of hands, the dance movements of the arms are often referred to as “dance sleeves”, and are divided into “red sleeves”, “green sleeves” and “gong sleeves”, such as Xie Yi's “Wang Jiangnan”:

Lin chuan is good, Willows on both sides of the strait turns to flat sand. Outside the door is the Cheng River Prime Minister's house, and the arbor in front of the altar is the immortal home. Spring to the city full of flowers. At the entertainment place, the sleeves are rolled up with veil. Pick green plums and try cooking wine and fry white snow to try new tea. The bright moon is on the eaves. (Xie Yi) [21]

The dancing woman rolls up her soft gauze sleeves while dancing, expressing the beauty of hazy artistic conception

In the aspect of waist, the frequent description of difficult movements that require high waist flexibility shows that Song Dynasty dances attached great importance to waist movements. “Wicker” is often referred to as the waist of a dancer, as in Liu Yong's “Lang Tao Sha Ling”:

The flying swallow has spirit. On Hua Yin, the rapid tapping of the ring pendant made a sonorous sound. Promoting the shooting with the red sleeves, the waist like the wind willow. (Liu Yong) [29]

It vividly depicts the softness and softness of the waist movements of Song Dynasty dances.

Another example is Ouyang Xiu's "Yu Chun Lou": "From the beginning, the rhythm of the song is loud, and the dance is broken and the waist is red and swirling. Under the jade hook curtain by the incense steps." (Ouyang Xiu) [22]

Judging from the description, waist dancing, as a performance technique, has considerable artistic expression. In addition to "dance sleeves" and "dance waist", there are also many descriptions of footsteps in the words, such as "lotus steps" and "golden lotus steps", such as Chen Yunping's "Zao Mei Fang": The phoenix hairpin is horizontal, and the luan belt is wrapped around. Solitary mandarin duck marsh. Langan reclined, smiling at the flowers in his own spirit. Qiongpei jade is cold in the stickers, and the golden lotus feet is small in the socks. (Chen Yunping) [23]

Among them, according to the metaphorical title and specific description, we can restore the footwork characteristics of Song Dynasty dance.

### 3.2 Reproduction of Dancers' Combined Body Movements

In the dance combination, that is, the coordination and inheritance of dance movements, there are also many lyrics and songs to prove it. In Huang Tingjian's "Xi Jiang Yue":

"On the east bank of Song Yu's short wall, the sunset in the Peach Blossom Spring is slanting to the west. Under heavy make-up, she was covered with embroidered curtains. Drums and flutes remind the night. Turning around in shock, he turned over his long sleeves and stepped on red boots. The rest of the dance is still full of flowers. Imitating men who express thanks." (Huang Tingjian) [24]

As the sun went down, the dancing woman shyly showed her face from behind the embroidered curtain. The music sounded, and she suddenly turned over her long sleeves. Following the music, she lowered her head and took small steps to reveal the red three-inch golden lotus. The toe of the shoe, the hair accessory on the woman's head, trembled as her body danced. From the content of the lyrics, the dance described has the characteristics of swiftness in the inheritance of movements.

In addition, there are nine types of dance movements listed in the "De shou gong Dance Notation", all of which belong to the combination of the dancer's hands, waist, and steps:

Left and right hands: double brush, elbow hug, close cicada, small turn, virtual shadow, horizontal shadow, and inside.

Big and small turn: turn around, akimbo, hold heart, cross hands, play field, join hands, drum.

Playing like the mandarin duck: divide the neck, turn back, sea eyes, finish, cut off the head, relax the hands, and cloth.

Bao Lao Yu: To the scorpion, Fang Sheng, collection, dance head, dance tail, hand in hand, close and sell.

Sleeves: brush, slack, chuo, watch, squat, kick, brilliance.

Five Flowers: Kick, plant, thorn, grab, tie, slap, throw.

Goose wings: lean on, touch, drag, pull, flick, wrap, lift.

Turtle back: tread, run, wood, fold, push, present, front.

Diligent walking hoof: swing, grind, hold, throw, run, lift, shove. [33]

So how do the dance words in Song Poetry reproduce some of the dance terms in De shou gong Dance Notation? In the following, the author takes Liu Yong's "Liu Yao Qing: Ying Ying Miao Wu Yao Zhi Ruan" as an example for analysis. The original poem is:

"The heroic dance has a soft waist. Zhang table Willow tree, swallow facing the sun. Brocade clothes, crowns, and banquets are the place to be chosen by thousands of dollars. The incense bricks and silk tubes are initially tuned, leaning on the breeze, and the wearing rings tremble slightly." (Liu Yong) [32]

Immediately into the neon clothes to promote all over. Succeeding Ying ying, gradually urged the sandalwood board. Slowly drooping the sleeves, rushing towards the lotus step, advancing, and retreating is oddly changing. More than that, the country and the city are all over the place, looking back for a while, thousands of people are heartbroken.

There are many descriptions of dance movements in this poem, such as “dance waist is soft”, “relying on the breeze”, “wearing ring trembling slightly”, etc., which are consistent with the dance terms recorded in “De shou gong Dance Notation “. It is parsed in the following table:

Table 1. The Comparison of Liu Yao Qing and De shou gong Dance Notation

Liu Yao Qing	De shou gong Dance Notation	Correspondence Analysis
dance with soft waist	turn, akimbo	<ol style="list-style-type: none"> <li>1. In the poem “dance waist is soft”, it mainly refers to the twisting of the waist. Specifically, when the dancer dances, the twist of the waist and the interlacing of the arms are as soft as wicker.</li> <li>2. The “turning” and “akimbo” in the dance score echo the dance words. “Turning” refers to turning and rotating, and the force is on the waist, which is the twisting and turning of the waist; “akimbo” refers to the movement of hands apart and pressing against the waist, or the hands are crossed around the waist, showing the slenderness and softness of the waist.</li> <li>3. “Dance with a soft waist” is in line with the “circling” and “akimbo” in the dance score.</li> </ol>
Relying on the breeze, wearing the ring slightly trembling	lean, flash	<ol style="list-style-type: none"> <li>1. “Relying on the breeze, wearing a ring trembling slightly” in the lyrics mainly refers to the interaction between the body and accessories. Specifically, it means that the dancer, like a wild goose, spreads his arms and dances lightly, sometimes leaning on his body, sometimes shaking, showing steering and agility, causing the jade pendant to vibrate slightly.</li> <li>2. The dynamics of “rely” and “shine” in the dance score echo the dance words. “Rely on” means to rely on and rely on, which corresponds to the Song idiom “Relying on the Light Wind”, which means that the wings lean on the ground to maintain a certain route or direction, or rely on the light wind to float freely; “Slightly trembling” corresponds to the vibration caused by force before dancing, like a wild goose fluttering its wings, or before taking off and rotating, making the jade ornament tremble.</li> </ol>
Slow drooping sleeves	Left and right hands, double strokes	<ol style="list-style-type: none"> <li>1. The “slow drooping sleeves” in the poem mainly refers to the dancing of the arms. “Slow drooping” refers to the speed of drooping the sleeves, which is slow and pays attention to the process; “Xiaxiu” refers to the arc before and after the sleeves move, forming the momentum of “double whisk” and the beauty of rainbow.</li> <li>2. The dynamic of “left and right hanging hands” in the dance score echoes the dance word “slow hanging sleeves”. “Hanging hands left and right” means that the arms are stretched down, which is consistent with the drooping feeling of the sleeves, and the left and right hands hang down respectively.</li> <li>3. From this, the dance score “left and right drooping hands” and “toning” correspond to the Song poetry “slow drooping sleeves”</li> </ol>
rushing to the lotus dance move	trot, run	<ol style="list-style-type: none"> <li>1. In the poem, “rushing towards the lotus step” mainly refers to the rapid movement of the feet. “Lotus step” refers to the little feet that have been wrapped around, and the steps are small and compact when walking, forming small broken steps. The “rushing lotus step” describes the dynamic movement of running by the continuous acceleration of the footsteps in the dance. (According to</li> </ol>

		<p>“Southern History: The Biography of Duke Dong hun of Qi”, the Duke of Dong hun made a lotus flower made of gold and stuck it on the ground and ordered his favorite concubine Pan Fei to walk on it.</p> <p>2. The dynamics of “diligent step hoof” in the dance score echoes the dance word “urgent lotus step”. In the dance score, “run” is the movement of the foot. When the foot is moving, the force is compact, forming a quick step.</p>
<p>Looking back for a while, thousands of people are heartbroken</p>	<p>turn back, sea eyes, end</p>	<p>1. In the poem, “Looking back temporarily, thousands of people are heartbroken”, mainly refers to the movement of the head. This type of movement shows that the dance is coming to an end after the scheduling, and the scheduling comes from the movement of the line of sight.</p> <p>2. The “turn back”, “sea eyes” and “end” in the dance score echo the dance words “look back for a while, thousands of people are heartbroken”. “Turn back” refers to the dancer turning his head from the back to the front, turning and pausing at a specific time point after the foreshadowing; “Sea Eyes” refers to the dancer's eyes like spring eyes, watery, emotional, and gentle. Emotional; “finishing” refers to the end of the performance, with the dancer looking back and smiling.</p>

The dance gestures, body posture, facial expressions, displacement, and other movement features described in Liu Yong's “Liu Yao Qing” can not only be found in the Song Dynasty “De shou gong Dance Notation”, but also the connection between the movements can be found. traces of. It is not difficult to infer that the poems related to dance in Song Poetry can also reproduce Song Dynasty dance in detail from the perspective of dance score. The dance words in the Song Dynasty are of great significance to the deciphering of dance scores, the exploration of the meaning of movements and the exploration of aesthetic interest and are the key to comprehensively evaluating the achievements of dance in the Song Dynasty.

#### 4. Reappearance of Dance Style in Song Poetry

Although there are female poets such as Li Qingzhao among the song writers, most of them are men. Although some male poets such as Liu Yong, Zhou Bangyan, and Qin Guan use false females to speak of boudoir grievances, their perspectives have not changed. In “Youth Travel(Shao Nian You)”, Liu Yong showed his romantic taste: “The Ling House has no lawsuits and banquets. Beautiful satin cluster hairpin. Make-up, plump muscles, and clear bones, and look as innocent as possible. Dancing in the song fan, I turned back to the snow and the clouds. The beautiful mat is fading, the phoenix lights are out, who is the favorite.” (Liu Yong) [5]

The gorgeous rhetoric depicts the beautiful voice and graceful dancing posture of Kabuki, all of them are wearing pink, with ice skin and jade bones, showing their delicate state. “Yanzizhiyan”(a special word to praise the poetry in Chinese) not only praises the beauty of women's appearance and clothing, but also contains lustful “yan”. It is often intertwined with men's imagination of the beauty of women's bodies, not only the projection of men's sexual desire, but also the perception of men's eyes. Appreciation of female beauty. Obviously, Song Poetry's record and description of Song Dynasty Dance is not objective and neutral. From the poet's emotional response to the female dancer's body movements and the dancer's own emotional response, the existence of a male perspective can be clearly seen, as Zhang Xian said in “Zui Chui Bian”: “Double butterfly embroidered skirt, the pond banquet in the east, first meeting. Vermilion powder is not deep and even, and idle flowers are light in spring. It is good to look at everything, everyone is humane, and

the waist is like a willow. Yesterday, the mountains were twilight, and when I came there was a cloud on my clothes.” (Zhang Xia) [31]

The poet did not directly write about the beauty of the dancing woman at the banquet but described the woman from the side. The woman in the poem is only a light powder, but she has won everyone's attention. Another example is “Jian Zi Mu Lan Hua ”:

Close up of snails. Take the opportunity to shoot at the beginning of the red smoke. Just afraid to fly. Qian qian Gossamer provokes her.

The dancers are depicted in just four sentences, and the dancer's lithe posture and graceful dancing posture are vividly expressed with just one “fear of flying lightly”. This perspective is better than showing the beauty of female images in Song Dynasty dance, but it also obscures the true face of the dance itself. From the perspective of Western feminism, this kind of vision, which includes men's imagination of women and men's viewing of ideal women's images, regards women as “absolute others” dominated and controlled by men.

However, although “word” is “Yanke”, it has its own elegance of “word”. The male-dominated group of literati and doctors naturally has a male perspective, but under the cultivation of “literature”, they often try their best to get rid of or jump out of “glamorous” and “vulgar” and strive to bring words into the comfort and not. The absurd realm has become a literary style with “elegance” as the dominant taste. Among the literati and doctors’ group, it was Su Shi's more than 300 poems “Dongpo Yuefu”, which led to the first climax of the poem. Qin Guan, who is known for his gracefulness, expresses many sorrows and sorrows of being demoted in his poems, and his “literati-official transformation” is very clear. Hate is infinite.” The sorrow and hatred of being reprimanded poured out from the heart. Among the five surviving poems by Fan Zhongyan are “Yu Jia Ao” and “Ti Yin Deng”, which are different from the erotic poems. The former depicts the soldiers outside the Great Wall's longing for their hometown and their helplessness to reality. The latter depicts the discussion among Cao, Liu, and Sun during the Three Kingdoms period. Even Liu Yong, who is known for writing common words, also has the phrase “the wind is getting colder, and the wind is getting colder, and the river is deserted”. It is under the combined effect of the perspectives of men and literati and doctors that Song Dance in Song Poetry gradually combines elegance and vulgarity, forming the following characteristics: 1. Stylized; 2. Dramatic; 3. Implicit.

The reappearance of the stylized tendency of Song dance is concentrated in the “Daqu Dance” dance lyrics included in “Quan Song Poetry”. Shi Hao's “Lotus Picking Dance” introduced the form and composition of the Song Dynasty Daqu dance in detail:

Rui Palace Lang Garden, listening to the music of haven, and knowing it several times. Fighting like the world, a new biography of picking lotus. The willow waist is light, and the warbler's tongue is soaring. Happy smoke and waves who fetters. Helpless, stairs of heaven has already urged the class to change. But driving colored carriage, Hibiscus slanted. I wish to accompany this banquet every year. (Shi Hao) [21]

At the beginning of the “Lotus Picking Dance” performance, five people stood opposite the hall in a line. Then the “Bamboo Pole”, like the host of the show, made a speech, and the lotus-picking team entered the venue, followed by dance and song singing, interspersed with dance, singing, “Bamboo Pole” and “Flower Heart” dialogues. In the end, the five-person dance turned into a line and ended with drumming in the hall. During this period, Song Poetry not only recorded the words and the connotation of the words written for “Daqu Dance”, but also recorded the detailed performance process of “Daqu Dance” from the perspective of text. Including the opening, dialogue, dance, dance team, instrumental music, closing and other links, as well as the interspersed parts in the performance process, the performance structure of Song Dynasty Daqu Dance is relatively intact.

The expression of the dramatic features of Song Dance is concentrated in the process of stylized reproduction of the “ci-dance” system. The resulting richer and more general expression further facilitates the addition of complex narrative plots. For example, the very popular “Tossing Ball” in

the Tang Dynasty evolved into a new type of team dance in the Song Dynasty. It has a strict type, a clear division of labor, independent dances, and integrates recitation (to speech), dance and singing.

Another example is the Song Dynasty neon dress dance, which inherited the tradition of the Tang Dynasty neon dress and feather dress dance. It has both tunes and dances. However, unlike the Tang Dynasty, Song Dance changed based on inheriting the latter form and developed into a women's team dance. Liu Yupan's "History of Ci" records it as follows:

"During the reign of Emperor Renzong, the country was in peace, and there was nothing in the palace, and one chapter of Pinghua was advanced every day, which was the beginning of the novels of the later chapters. Every big banquet must have a musical language, a message from a teacher, two slogans, three hooks, four hook children's teams, five team names, six questions for children, seven children's words, eight hook dramas, nine play children's teams, these Spring banquet too. When autumn feast added ten female disciple teams, eleven team names, twelve female disciples, thirteen female disciples' speeches, fourteen hook dramas, and fifteen female disciples' teams..... This wind is still prevailing in the three dynasties of Ying, Shen, and Zhe." [25]

"Song History, Records of Music" also has: "The system of team dance, each of which has ten names... There are 153 female disciples in the team... The third is the ball-throwing band, who wear four-color embroidered loose shirts and silver belts. Bong hydrangea." [26] This development accelerated the integration of Song opera and music and dance, and finally contributed to the birth of drama. The Sword Dance serves as a prominent example of this feature. This dance is based on the historical allusion of "Xiangzhuang dances with the sword, meaning killing Peigong", which not only overlaps the characters of the story, but also imitates the plot of the story.

More plot information is integrated into music and dance in the form of rhymes, which not only broadens its original boundaries under the combination of the "ci-dance" mode with the refined, elegant, and restrained characteristics of Song culture. At the same time, it also pushes the reappearance of Song Dance, which is influenced by Song Poetry, to an implicit expression situation. For example, "Sword Dance", "Flower Dance", "Lotus Dance", "Zhezhi Dance", "Fisherman Dance", "Taiqing Dance", "Liu Yaoling" and other Song lyrics are used to reproduce the function, fully displaying, and retaining the Song Dynasty in the lyrics. The elegant and restrained character of dance. Huang Shilong's "Yu Meiren" outlines the beauty of Liu Mo: "The roller blind man was born like a swallow. Candle base powder makeup bright. What does the drum early urge to press six? Infinite Chunjiao goes up, dances at the waist. The painting hall has seen it in person. Turning Chu Bo resentful. Little Tachibana's heart song is not over. A handful of willows is weak, leaning against the east wind." [26]The dancers are soft and light, and the dance is elegant and tactful.

To sum up, the description of Song Dance from the perspective of scholars and doctors in Song Poetry is a dance viewed and reproduced through the eyes of culture, and it is a filtered style of Song Dynasty dance. It can be said that the dance reappearance in Song Poetry is the product of the neutralization of the cultural tastes of literati and doctors. In the study of Song Dynasty dance, we must not only grasp Song Dynasty dance from the perspective of literati and doctors, but also fully understand Song Dynasty dance from this perspective.

## 5. Conclusion

Song Poetry preserves rich historical materials of Song Dynasty dance, and reproduces the whole picture of Song Dynasty dance from almost all aspects of dance. Therefore, we should regard Song Poetry as an important document for studying Song Dynasty dance. The function of literature and the advantages of reproduction are separated, and the perspective of reproduction of Song Poetry is stripped, and the true face of Song Dynasty dance is fully obtained. Based on this, while fully affirming the academic value of Song Poetry in Song Dynasty dance research, we also need to clearly recognize that Song Poetry obscures Song Dynasty dance literature. The approach from Song Poetry to dance gave us a refreshing and in-depth understanding of Song Dynasty dance. The

re-excavation and interpretation of Song poetry and Song prose will more and more accurately and concretely reproduce the whole picture of Song Dynasty dance.

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