

From the Costume of Chinese Martial Arts Drama to See the Culture of the Hundred Schools of Thought

-- Take the Condor Hero as An Example

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Abstract

From the unique chivalrous culture in China to the magnificent and graceful hundred schools of the qin dynasty, they seem to have been intertwined for a long time. The lineage of cultural genes allows "Xia" to be embedded in the traditional root bone of China and profoundly shape the classical ideal of ancient life. From the perspective of the art of television costumes, the function of the visual language system is the most pure introduction of traditional culture to the television dramas of martial arts. We are glad that television costumes is a tool of visual communication. Therefore, as a pair of eyes, they express the relationship between The culture of the hundred schools of thought and "Xia" in the form of film and television costumes.

Keywords

"XIA"; The Hundred Schools Of Thought; television costumes; martial arts drama.

1. Introduction

Chinese people pay attention to tracing the origin, so they have to lock the spring and autumn period and warring states period in the complicated historical time. This turbulent period of social change attracted great heroes, Kings and princes to attack and capture the city and recruit more followers. The debate among the hundred schools of thought Not only did it lead to the emergence of Mohism and Taoism, which influenced the later generations for thousands of years, and formed the pattern of Chinese native culture." Origin of Chinese Characters" in the double definition of Xia: "Xia" is "forlorn", meaning laissez-faire, lonely appearance; There are: "Xia" through "carry", arm clip, meaning relying on force to force obedience. Therefore, we can understand it as follows: Actors who give up money and have moral integrity and take strong control of the situation,, we call "Xia"."Xia" is divided into Xia with culture and "XIA" with martial arts. Lv SiMian said in "the history of qin and han dynasties": "those who are good at writing are scholars, and those who are good at fighting are warriors." [1] Later generations promoted more Martial. It is also the fermentation function of the hundred schools of thought that emerged at the same time that endowed the Chinese Xia cultural spirit with the characteristics beyond the visual and sensory levels, and became a thinking force that can not be ignored in the branch of Chinese culture.

In order to see the relationship between Xia and the culture of various schools of thought, and to extract its external expression, we would like to seek the answer from the popular visual features of ancient costume TV dramas. The essential function of costume in the martial arts drama is to visually deduce the main plot line of the television and the spiritual core of the martial arts culture in the drama through the elements of costume style, color, material and style. It is precisely because of the mysterious color and infinite imagination brought to us by the ancient drama is one of the few TV series that can not be limited by a single style, and appropriately switch between realistic style and freehand style. The character is real but not

rigidly real, we call it "style of combination of false and real": the combination of virtual and real style.[2]As an important stakeholder - Costume Modeling of Teleplays, the screen of martial arts stories has achieved the social and spiritual value of clothing itself. The Xia behavior and Xia spirit contained in the costumes of martial arts plays wash the dust of art and restore the spirit of the mother culture of history in our pan-entertainment living space.

The young man of swordsmen drama is very delicious character, from Hong Kong edition "The Condor Hero" in 1976 to mainland edition "The Condor Hero" in 2006, by many famous actor's emotional interpretation. Take the Hong Kong wireless version of the most popular TV drama "The Condor Hero" in 1997 as an example to discuss and analyze the fun.

The Dress Characteristics of Yang guo in Different Stages

role	stage	model
Yang guo	Innocent boy	White clothes
Yang guo	Broken arm youth	Green and black checked cassock
Yang guo	Middle age	Grey Robe

2. Properties

2.1. The Young Hero Is Mohist

Young ranger has always been a fashionable theme, the engaged in Xia since ancient times for the youth crowd, between the indulgence of the chivalrous natural and unrestrained, hot-blooded upright characteristics, are exactly in line with the psychological and behavioral characteristics of adolescents. It is the best footnote to the word "young Xia". As for the young Xia, we have to mention the famous young Xia, Yang guo and Zhang Wuji written by the martial arts master Jin Yong. Regardless of their authenticity, these are the representative figures of the young ranger from the perspective of literary and artistic value. They are teenagers on the emergence of rivers and lakes, also had been displaced from place to place, but all justice without fear of learning a good kung fu. Many people also called him "the Xia of Mohism". During the Spring and Autumn period and Warring States period, Mohism was a minority school that represented the interests of the middle and lower classes of the society. They advocated force and suppressed violence with violence. Therefore, Mohism became the school most closely related to Xia, and gradually derived the concept of the integration of Xia and Mohism.

Hong Kong wireless version of "The Condor Hero" no matter from the actors, scene design, television theme song was really penetrating, especially in the clothing design is an attraction for us, one of the most striking is the modelling of Yang Guo: Grown up by Guo Jing and his wife, he is a innocent boy. The hair with the earth color thick cotton hat, The clothes are patched and patched in the same color system (Figure 1), showing the image of the underclass teenagers who are not talented and have no right under the hedge of others, expressed in color, texture and style. Up to the end of Zhongnan Mountain failed to learn art and worship under the ancient tomb school, instead the head wears ponytail hair bun, complete white clothes, build the earth color inside clothes (Figure 2), show from the grievance obedient child begins to show the heroic and martial image. This image accompanied Yang Guo throughout his youth. The change of several sets of clothes replaced in the middle is mostly based on this, with the need that differentiates plot change. From the perspective of clothing, it is not difficult to find that the social attribute of Xia is the civilian class. Most of the young heroes in the play have not made a success, so the clothing design of the fledgling man should have Mohism idea "the ideal of bearing hardships of heroism". Plain colors, stitching and rough texture are typical design expressions.

**Figure 1.** Yang guo in coarse linen**Figure 2.** Yang guo in white

The reason why the mohism man is associated with the young ranger is because the spirit of the mohism man is similar to the concept, state and temperament characteristics of the youth period. Warm-blooded and aggressive, like to use force as a means, hope that their individual value is greatly reflected; The concept of following the general knowledge: Love and hatred are distinct. Therefore, in the costume design of the young ranger, it is necessary to reflect the temperament elements of mohism, to understand the attributes of mohism, to help grasp the attributes of the young ranger, We can dig out more inspiration sources of martial arts costumes from historical roots, and to release more Chinese traditional mother culture into the works of TV dramas.

2.2. The Changes into the Taoist

After breaking an arm, see pale rivers and lakes dispute ,at the same time, Experienced the pain that loses beloved again, the Yang guo of drama has already metamorphosis, it is the youth boy that is impulsive and indignant in those days no longer, but the chivalrous in the heart still does not change, what change is spatiotemporal and mood, the dress characteristic of this time begins to present stable condition. White-clothed teenagers have a tremendous change in their hearts, left side added a big sleeve of green and black grain jacket to cover the broken arm (Figure 3), with the same color department of earth color linen belt. From the dress way, color changes show the Yang guo's inner trauma and growth.The change of dress and plot are closely connected, the dress modelling of this kind of cassock type is the watershed of Yang guo's character, appeared the dress characteristic of a few Taoism spirit.

**Figure 3.** Yang guo's clothes after the broken arm

In the process of drifting in rivers and lakes for many years and search little dragon girl, Time flies, mood produced change, the visual characteristic of dress also produces change.Yang guo was pale, too, The temples turn white and his high ponytail hanging down, showing a somewhat heavy attitude. The former white-clothed teenagers have worn loose grey linen robes, and the white clothes are hidden in their coats, revealing a little(Figure 4). Only time and everything around him let him learn to let nature take its course and see through the secular disturbances. This reflects the cultural connotation of Taoism.



Figure 4. Middle-aged Yang guo's Style

3. Conclusion

Whether Yang guo was a teenager or a middle-aged man, he embodied the spiritual connotation of traditional Chinese culture. martial arts is the unique folk culture in China, also highlights a reflection of the ancient Chinese traditional life from high-spirited teenagers to independent of the sedate man, every growth stage clothing modelling are corresponding to different psychological environment.It is a kind of visual expression of The Hundred Schools Of Thought culture.

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