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Calligraphy Transformation of Yang Ningshi: Exploration in the Vision of Semiotics

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Abstract

Yang Ningshi (873-954) was one of the important calligraphers in Chinese history. This article aims to gain a deeper understanding of the connection between Yang Ningshi's calligraphy practice and his transformation from a semiotic perspective, and to explore how he shifted from "Shang fa" to "Shang yi". By comparing and analyzing the causes and manifestations of Yang Ningshi's "Chives Flower Calligraphy" and "Lanting Preface", this article aims to explore the transition from "Shang fa" to "Shang yi". This provides a new perspective and inspiration for understanding and inheriting calligraphy art.

Keywords: *Yang Ningshi, Calligraphy, transformation, Symbolics, "Leek flower post"*

1. Introduction

During the Five Dynasties (907-960) was a period of a period of a large division during the transition from the Tang Dynasty in the Tang Dynasty in Chinese history. During this division period, multiple regimes appeared in the Central Plains region. The fifth generation was successively appeared in the Central Plains during this period: the back beams, the post-Tang Dynasty, the Hou Jin, the Hou Han, and the Hou Week. After the demise of the Tang Dynasty, this turbulent situation led to the disrupted ritual. In order to compete for hegemony, the rulers had more politically martial arts. Therefore, the situation of the scholars was attacked as a political mainstay. The status also plummeted. In the helplessness of the current situation, the doctors of the texts gradually exiled themselves, chose to protect themselves, and joined the officialdom or seclusion. From the demise of the Tang Dynasty to entering the five generations of life, Yang Ningshi witnessed the turmoil and change of society. These factors have undoubtedly affected his ideological ideas and creative intentions.

Yang Ningshi was born in the world. He lived 82 years old. Before the age of 35, he lived in the Tang Dynasty. Because he was born in the family of the family, he accepted the superior educational conditions in his early years. This has caused him to be influenced and influenced by traditional culture. The expression of the Tang Dynasty in the art of calligraphy advocated "law". His style of book must have a strong foundation. However, when he was 35 years old, he died in the Tang Dynasty and entered the Five Dynasties. He became the survivors of the Tang Dynasty. With the political turmoil and social changes, his life experience was full of twists and turns and challenges. In historical documents, Yang Ningshi has entered the DPRK as an official during the Five Dynasties, but has no record of political achievements, and has repeatedly resigned from his physical

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discomfort. Instead, he has shined in the art of calligraphy. This can also show that as a survivor of the Tang Dynasty, as a doctor of literati, Yang Ningshi mood is contradictory, helpless, and complicated. Calligraphy has just become his emotional release.

As a traditional Chinese cultural phenomenon and art form, calligraphy is not only the art of lines, but also the most representative cultural symbols in Chinese history and culture. Pierce pointed out: "The performance of a concerto is a symbol because it expresses or attempts to express the music concept of composers, but these music concepts often only exist in a series of feelings." By using symbols to study the angle, you can thoroughly study the symbols and symbolic meaning of Yang Ning's calligraphy works, revealing the reasons and reasons and reasons and reasons and reasons and reasons contained in it. Express. If calligraphy creation is a symbol, the calligrapher's subjective operation and design of strokes, lines, and space under the premise of writing the basic form of Chinese characters in writing make it his own style, and this style is characterized by the book writer on the basis of mastering the basic techniques of calligraphy. Here, we can understand that calligraphy creation is a symbolic behavior. It conveys the intention and calligraphy concept of calligrapher through the performance of calligraphy works. As a symbolic system, calligraphy is not only a combination of one painting and the head of the side, but incorporate the personality, emotion of the calligrapher, and the understanding and interpretation of the calligraphy of calligraphy during the writing process.

Symbolics, as a discipline of a research symbol and symbolic system, involves multiple fields such as language, music, art. In the art of calligraphy, calligraphy creation is an important form of symbols. Through Chinese characters as the medium, the use of painting, lines and spaces to convey emotions and thoughts. As Zhao Yizheng in the "Symbolism Principles and Details" pointed out, "As a symbolic text made, art must carry a certain artistic intention." Calligraphy forms as symbolic texts, different scholars have their own unique concepts of calligraphy. These concepts contain the personal emotions, ideas and understanding of calligraphy art, so they create different calligraphy styles.

In calligraphy creation, the calligrapher transforms his ideas into a form that his ideas can be perceived and understood by the viewer through writing. This conversion process is reflected in the specific presentation of calligraphy works as a symbol. Calligraphy works, in the form of visual perception, pass on the form of visual perception, convey the creative concepts and intentions of the scholar, which arouses the feelings and resonance of the audience. Every painting is the condensation of the thoughts of the scholars, the expression of emotions, and the embodiment of the pursuit of personal art. Therefore, calligraphy works are not only the display of writing skills, but also the expression of the inner world and aesthetic taste of the scholars. We can think of calligraphy symbols as a brief table:

Symbol-Calligraphy-Thought

Chinese character-lines-cultural symbol

From the perspective of symbolics, Chinese characters have diluted practical functions and made Chinese characters symbolize. During the writing process, the calligrapher uses the tools of Chinese calligraphy and ink and paper. With unique brushwork and glyph ideas and layout, the thoughts and emotions are incorporated into each stroke. Each word becomes an abstract symbol to carry culture. Calligraphy works. These works surpass simple text expressions, but a symbolic art that conveys profound connotation and humanistic emotions through abstract symbolic language.

Sachel defines the symbol as the combination of "energy finger" and "referred to". "Can refer to" is the perceived part, and "referred to" is the actual significance of reflection. If calligraphy

is a symbol, we can simply understand that the Chinese characters that can be seen are "capable", and thoughts and emotions are "referred to". Therefore, calligraphy, as a symbol system, is not only the writing display of Chinese characters, but also a reflection of the scholars' soul and cultural pursuit. The application of symbolics provides us with a new perspective of in-depth interpretation of calligraphy works, helping us to better understand the rich connotation and artist's creative intentions in calligraphy works.

2. Text Analysis

Bai Qianshou's "The World of Fu Shan" proposed: "The aristocracy of the world's survivors was hit because of the change of the dynasty. In order to protect the interests of the family or political and economic, the relationship between the new and restoration of the new regime was complicated. Most literary doctors were more common in the new dynasties' cooperation with the new dynasties. In the five generations of the Five Dynasties, Yang Ningshi also explained to a certain extent that he was concerned about politics but could not change the situation and had to withdraw and avoided the contradiction. Therefore, reality and spiritual oppression, helplessness, and distress have transformed into artistic mutations. Under such a background, he found the exit of emotional vent on calligraphy art. During the Tang Dynasty, the rulers advocated cultural construction, attached great importance to calligraphy, admired Wang Xizhi's calligraphy art, and regarded Wang Xizhi as the highest level of calligraphy. In the context of such emphasis on calligraphy at the dynasty, the development of regular script to the Tang Dynasty was a peak period. During the Five Dynasties, the dynasty was more frequent, the political bureau was chaotic, and the background of people's life was extremely unstable. In the face of the helplessness of such a social situation, Yang Ning also stood up to confront reality and fate. When the Tang Dynasty declared demise, Yang Ningshi father served as the emperor's regime to escort the emperor's power Zhu Quanzhong and Yang Ning. The style had persuaded his father not to do this. The world thought that Yang Ning -style father, Yang, invites the wealth of Ronghua and chose to sell the country for glory. He believed that Yang Ningshi could not be achieved to avoid disaster although he stood up to maintain his gas festival.

"The History of the Old Five Dynasties" records: "The post of prime minister, the four citizens, the people of the inner security. The yin and yang are not smooth, and the power of stills; the universe will be poured, and the power of support must be fake. Wastel; at that time, thousands of households, frosting bones. The building was pouring, and Shen Yan was restless. After all Yun Feixian, there was no danger of supporting the society. Safe Lang. For four years of Qianfu, the servant of the Ministry of Officials. Tianyou Chi, transferred to the left. From Zhaozong to Luoyang, the official department of the official department. The king of Hui is ascended, and the officials of the officials are in the middle of the middle. Said: "I can't get rid of this net, and the misfortune will be. "It is said that his son condensed:" Today's life, my family is unfortunately unfortunate, and I will be tired. "She Qian retired from the good office and ended in order." Yang Xinxin is not a person who sells the country for glory. From his "sexuality" and "I can't get rid of this network, the scourge will come to", adhere to the duties of his prime minister, the world may think that the survivors are not the two masters. Appetite the dedication and achievements of the people who want to stabilize the people internally. I don't think that Yang Ning -style entered the Korean official as officials who violated literati doctors. Perhaps he also imagined that his father was responsible for the family. The inner contradiction and helpless psychology were like the "Shangfa" situation. He could not break through this layer of restraint in reality and turned to a breakthrough in calligraphy art creation.

3. Research Methods

The tools of this article are case studies, text analysis and symbolics. The analysis technology of this thesis is mainly a symbolic analysis method of qualitative methods. This method performs text analysis from the information recorded in historical documents. According to PEIRCE symbols, Significs (PEIRCE, 1958), discovered the corresponding element: All ideas are expressed by the help of symbols. According to Sosu, the combination of symbols as "energy finger" and "referred to". It is "referred to", analyzing the specific form and "referring" of the calligraphy symbol "Can refer" with the Yang Ningshi calligraphy work "Leek Flower Post".

4. Result

4.1 Yang Ningshi "Leek Flower Post"

"Leek Flower Post" is one of the masterpieces of Yang Ningshi. It is known as one of the top ten travel books in the history of Chinese calligraphy and ranked fifth. It is a letter written by Yang Ningshi. The ink hemp paper has a total of 7 lines in total, a total of 63 characters, with a size of 26 cm in size and 28 cm horizontal. The font is between the regular script and the script. In the "Principles of Symbolology and Details", Zhao Yizheng pointed out: "In any symbol, the use function of objects, the practical function of the symbol, the two are mixed, forming a binary body. If it obtains the artistic table meaning of the symbol, it constitutes a 'object-practical express symbol-artistic expression symbol th' ". The evolution of the regular script has been evolved from Lishu, also known as "Zhengshu" and "True Book". By the period of the Wei and Jin dynasties of the Three Kingdoms, Wang Xizhi was further standardized, making the regular script a completely independent book. Because the Tang Dynasty advocated the "law" and prevailed in regular script, the regular script developed to the peak of the art script art during the Tang Dynasty. Because of the standardization of regular script and the effectiveness of calligraphy in the Tang Dynasty, calligraphers could not inject too many people's emotions in the creation. At that time, the calligraphy style of the calligraphy would move closer to the ruler's preferences, and imprison the free artistic function of the book writer. Born in the end of the Tang Dynasty, Yang Ningshi was deeply influenced by the "law" in the Tang Dynasty. With the demise of the Tang Dynasty, he entered the special five generations of Chinese history. In the context of this turbulent situation and social order in the turbulence of the regime, the creation of art has not been bound by many political classes. In this environment It reflects the transformation of the style of personal "meaning" and forms its own unique style.

The rules of "Leek Flower Post": The top, bottom, left and right are large, the cloth is white, and the words are not connected with each other. The lines are scattered between the lines and the lines are greater than the word distance. For example, the spacing between the four characters of "Sleeping at the beginning of the day" at the beginning is relatively close, almost squeezed together, forming a group. From the fifth word "Xing", the distance between the spacing of the fifth word has a certain distance. By the second line, the spacing of the four words "Pan Dangyi" slowly becomes larger. The word "shy" and "charging" in the last two lines, the word "muscle" and "load", the word "cut" and the word "Jin", the distance between the word "Fu" and "Wei", the change between the words is also the rhythm of dense changes.

The characteristics of glyphs are dense and unprepared, sparse, and the contrast of denseness form a sense of rhythm. For example, the dense contrast between the five words "興、甚、

賜、當、報" is very strong. The word "Charity," Cultivation, Phase, abdomen, Xie, Wei, Jin "on the upper part of the word" In the posts, the word "bed" and "real" appear in the post. The treatment of the treasure hijae is relatively large, that is, the relationship between the treasure hijae and the following structure pulls the denseness. The two characters are relatively compared with the word "sleep". Special, it is easy to write the center of gravity of the word. However, the handling of Yang Ningshi is very clever. It seems that when you see the complicated and contradictory mood of Yang Ningshi in the environment of the political situation at the time, it is a complicated and contradictory environment.

Zhang Zongxiang's book "The theory of the source of the book" pointed out: "At the time of the five generations, the Central Plains was in chaos, and the books were not popular. Occasionally, they were not the same as the unification department. "Ronglu Tie", pursuing the ancients of ancient people, but the conditions of the era are bound by the conditions of the times. From the "Leeper Post", it can be seen that Yang Ningshi has the deep heritage inheriting the ancient calligraphy of the ancients. During the Five Dynasties, the Central Plains region experienced large-scale war and political turmoil, social turbulence, cultural prosperity, and calligraphy have been declining and dispersed to a certain extent. Only Yang Ningshi calligraphy stood out in this era. He inherited the "Shangfa" of the Tang Dynasty, but also showed his intention to return to ancient times. At present, trying to pursue new breakthroughs in calligraphy creation.

4.2 Yang Ningshi "Leek Flower Post" (Figure 1) Compared with Wang Xizhi's "Lanting Preface" (Figure 2)

Mr. Tai Jingnong proposed in "Yang Ningshi by the Book of the Tang Dynasty from the Hub of the Tang Dynasty": "Song Dynasty calligrapher Su Shi and Huang Tingjian respected Yang Ningshi because Yang Ningshi Tang Dynasty Yan Zhenqing was able to take a different approach. Yan Zhenqing also inherited the essence of the second king. Therefore The glyphs of leeks are positive as a whole, but if you take a closer look, each word is dangerous, rigorous, implicitly, meticulous with strokes, but not deliberate and dull. The wonderfulness of the stroke is the integration of Wang Xizhi and Wang Xian (Figure 3) and the outer extension. The qi of the literati can reflect Xiao San's breath.

The layout of the chapter is good at operating white space, with a wide range of words on the upper and lower words, wider lines of lines than words, sparse but integrated. There is no particularly large-scale rhythm change. It is full of leisure, chic and peaceful gas in the space. This kind of row spacing and word spacing are very generous, and this generous rules are created by Yang Ningshi. The tradition of "Leek Flower Post" inherits the second king is obvious. From "Lee Flower Post", you can see that Yang Ningshi has a systematic learning of the second king's calligraphy and has his own understanding on the basis of learning. He has broaden his intention on the basis of following the essence of the ancients. "Lee Flower Post" chases the charm of "Lanting Preface" in the pen and artistic conception. The silk ribbon is naturally vivid. The chapter is the same as the arrangement of "Lanting Preface". The Huang Valley of the Song Dynasty commented: "The customs are like "Lanting ", and you want to change the bones without Jin Dan. Who knows that Luoyang Yang Fengzi will go to the Wusi Bar." "Leek Flower Post" has a large number of white lining in the chapters. The first two lines are small and closely connected, but they are interspersed with each other, avoiding the chessboard layout of the plain operator. The clever treatment of this internal and external space benefits from the work of the second king. From the comparative analysis of Wang Xizhi's "Lanting Preface" work, Yang Ning-style strengthened the denseness of the glyph space and

the aesthetics of the seal. In the structure of a single word, the performance of the dense relationship of the space in the word breaks through the implicit stability of Wang Xizhi's. The two aspects of the inheritance of the essence of the two king's calligraphy in "Leek Flower Post", one is to use a pen, and the other is to take the glyphs.

From the comparison of pens, first, we will find that Yang Ning style does not reflect too much silk in handling stroke connections. For example, the comparison of the first line "Day" (1.A) and Wang Xizhi's "Lanting Preface" (2.B) is obvious. Second, from the point of "bed" (1.c) and "room" (2.D), "Xie" (1.k) and the point next to the words "Yong" (2.i), Yang Ningshi strengthened the weight of the strokes of "point" in the handling of strokes. Heavy, such as "sleeping, sudden, early, real, kitten, thanks" (Figure 1). Third, using the changes in the pen, Wang Xizhi's "Lanting Preface" uses the inner pen method. Yang Ning -style adds outer pens, such as the horizontal hook of "bed" (1.c) and "room" (2.D). The difference between the internal and external extensions. Fourth, Yang Ningshi is mostly used for round transcoding pen, and the pen is assisted. The "Lanting Preface" is just the opposite. For example, in the "Jane" 1.i) (the horizontal part of the horizontal and folding, most of the "tube" (2.j) in the "Lanting Preface" is mostly square.

From the perspective of the use of the word, the glyph structure of Wang Xizhi's "Lanting Preface" is a trend to the upper right, and the Yang Ning style returns to the trend from the top right. For example, the lines of the horizontal hook in the characters of Wang Xizhi's hijab are straight into the upper right, and then the Yang Ningshi horizontal hook will pull back the lines back to the potential. In the structure of each word, Yang Ningshi has a protruding main drawing in the structure of each word, that is, the "collection" of the glyph structure is strengthened, such as the horizontal stretch of the "day" (1.A) character, the "Dan" horizontal drawing of the lower part is very short, and the word "Zhi" (1.m), and (2.n). Sun Guoting's "Book of Books" said: "It is well known, and it is necessary to pursue danger. It can be dangerous and returns to the right." Yang Ningshi "Leek Flower Post" looks squarely. Through the spatial processing of dots and glyphs, the structure of each word shows the leaning side. It may be because of the font of the regular script. In the writing of the regular script, the writing of the script is actually a balanced and dangerous change between the regular script and the script, forming a delicate and unstable visual effect.

In terms of chapters, the most prominent transformation style of "Leek Flower Post" is a large amount of white space art. Leave white between a line of words, and the blankness between the lines and lines is wider. Between this wide and sparse white chapter, the qi is still coherent and harmonious. Under the combination of the comparison and two comparisons, it is very exciting to read a word. For example, the "day" process of "Jane" (1.i) is very heavy. The overall strokes of the "Xie" (1.K) character are thinner, but the first point next to the word "words" is very thick, and it forms a strong contrast with the other strokes of this character.

From the above analysis, we can find that Yang Ningshi "Lanting" is innovative, not to repeat the old road, engravrate and copy the path of the predecessors. Dong Qichang proposed in "Painting Zen Room Essays": "Yang Jingdu · Book, from Yan Shangshu, Huai Su's pen, it is strange, and there is no fifth generation. It is precisely because he is studying the ancients and can break the new intention of his predecessors. The implicit inner and wild romance reflected in "Leek Flower Post", seemingly contradictory but coordinated and unified, so that future generations will respect his calligraphy art.

5. Summary

In summary, the background of the condensed life has gone through the era of one dynasty to the era of frequent wars and chaos. As a society in which the world, he faces a lot of fate and cruel reality. His thoughts and emotions are complicated. These emotions are not as advocating "law" as

the Tang Dynasty, but instead shifting the meaning of the inside subject. It can be said that Yang Ningshi has completed the transformation of calligraphy style in the fifth generation, and has affected the establishment of the mainstream calligraphy style of the Song Dynasty scholars. Under the premise of inheriting the "Shangfa" of the Tang Dynasty, Yang Ning -style broke through the restraint of the "law" rules and incorporated the Wei Jin charm of the two kings, which was the transformation to "meaning", that is, Yang Ningshi's calligraphy broke the "law" to "still meaning" to "Shangyi's meaning" to "Shang Yi". The change, since then, has also opened the curtain of the "Shangyi" book style of the Song Dynasty. The exploration of symbolic learning not only helps understand the transformation of Yang Ningshi's calligraphy style, but also provides inspiration and reference for the creation of scholars who learn calligraphy in the future, which is of positive significance for calligraphy development and inheritance.

	
1. Yang Ningshi "Leek Flower Post" Luo Zhenyu Tibetan	
	
2. Wang Xizhi's "Lanting Preface" Feng Chengsu copies	
1."Leek Flower Post"	2."Lanting Preface"
 1.a	 2.b
 1.c	 2.d
 1.e	 2.f
 1.i	 2.j
 1.k	 2.l
 1.m	 2.n
 3. Inner pupae	 4. External extension

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