

The Body Narrative of Li Bai's Poetry Imagery: Exploration of the Transformation of Children's Dance Movements and the Creation of Works

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Abstract: Li Bai's poems have beautiful and romantic pictures, a grand and lively atmosphere, and excellent dynamic expression traits. It can be used to create children's dance language and is valuable for the aesthetic development of young children. Children's dance has the body narrative as its core and is in line with the physical and mental development and concrete cognitive characteristics of children, so it can be used to carry out poetry and art education effectively. At present, the creation of poetry and dance is mainly confined to the surface level of action imitation; it has rigid patterns and shallow meanings that fail to capture the spiritual essence and physical narrative logic of poetic imagery. Based on the theory of body narrative, this paper takes Li Bai's poetry imagery as its object of study. Through the combination of imagery sorting, body decoding and creative practice, it explores how to transform dance movements and the creation path of works that are suitable for children, achieves a deep integration of poetic imagery and children's body narrative, breaks through the creative limitations of traditional poetry dance integration, and promotes innovative aesthetic education inheritance of Chinese poetry culture.

Keywords: Li Bai's poetry; Poetic imagery; Body narrative; Children's dance; Action conversion; Creation of works

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Poetry and dance have the same origins and beauty, are expressed in forms, and are crucial carriers of traditional Chinese aesthetic education. Li Bai's poems have a magnificent and lively artistic conception, and there are rich classical materials in terms of mountains, rivers, stars, the moon, wine swords, etc., which can be used for children's dance creation. The aesthetic and cultural cognition of children is still developing. Adding the imagery from Li Bai's poems to dance teaching can help children understand abstract poetry better through physical language and learn about classical aesthetics and humanistic ideals. At present, there are prominent problems in the integration and creation of poetry and dance in terms of routine and formalisation; there is a mechanical adaptation of movements and texts, a lack of in-depth exploration of the connotation of imagery and narrative logic, and it is not possible to achieve the unity of body shape, poetry and emotion. By using the narrative perspective of the body to reconstruct the creative system, it is possible to upgrade the mode of poetry and dance aesthetic education, broaden the dissemination path of the childlike charm of classical culture, and realize the aesthetic value of using dance to transmit poetry and educate people.

1. TextIntensive reading to sort out the dynamic characteristics of Li Bai's poetic imagery,

and the full system of imagery in his poetry is different from the implicit and introverted nature of traditional poetry. It has rich pictures and is lively, flowing and vivid, in line with the laws of dance body movements and the logic of body narrative expression. The three main pictures in his poems are mountains and rivers, scenery, stars, the moon, clouds, and water; at the same time, there are also emotions of wine, swords and spirits. The poet incorporates the emotions of life and ideals into the description of scenery, giving life and movement to words, and establishes an artistic pattern of "movement in poetry, dynamism and harmony with stillness". Classic poems such as "Viewing the Waterfall of Mount Lu" and "Drinking Alone" have excellent dynamic images that create wonderful poetic scenes; they are excellent materials for children's dance movement design, rhythm control and the creation of artistic concepts. At present, there are common problems in the creation of children's poetry and dance, such as shallow

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interpretation of imagery, homogeneity of movements, and rigid interpretation. Most of the creations are based on visual reproduction and fail to capture the spiritual charm of imagery; at the same time, they often show too much regularity in movement, which suppresses the lively spirit of children and cannot present the free-flowing artistic style of Li Bai's poetry. With the deepening integration of aesthetic education, one direction for the innovative development of children's aesthetic education and the inheritance of classical culture by younger generations is to explore the bodily narrative value of poetic imagery and optimise the creative path of children's poetry and dance.

2. Image classification: Examine the internal connections between poetic imagery and the body narrative

(1) Theative of the correlation of natural images in Li Bai's poetry; the

re are many artistic concepts and enduring charms in natural images such as mountains, rivers, clouds, water, stars and the moon, which possess aesthetic traits of relaxation and tranquility. It is very suitable for the soft and flexible body characteristics of young children and can match the continuous and extended body narrative form. The poet expresses the emotions of his free life in nature, using soft and natural images with a gentle rhythm, but there is also a feeling of freedom from constraints. It is in line with the creative logic of stretching body movements, and can restore the natural poetic world through limb extension, opening and closing of the trunk, and line circulation. Traditional poetry and dance creation often do not take into account the different strengths of imagery, using the same fixed action template for various poetic scenes, which can distort artistic conception and obscure meaning. Differentiation of body language can be achieved by virtue of the narrative perspective of the body. Flowing clouds, spring breeze and river water are gentle, continuous and swirling; the sky, mountains and sunset are open, upright and relaxed. This can free the children's body performance from mechanical imitation, achieve a natural unity of body form and poetic imagery, and let them be carried away by the world of Tang poetry.

(2) The Relationship between Emotional Symbol Imagery and Emotional Body Narrat

ive: Wine, swords, lonely boats and long winds are all material expressions of Li Bai's spirit and emotions; they contain his heroicity, open-mindedness and self-reliance. They have strong emotional tension and are suitable for expressing the narrative of the body through emotion; thus, children's dance can break away from simple form imitation and achieve the dual transmission of spirit and emotion. This kind of image is either passionate and unrestrained, or distant and calm, has strong narrative and emotional power, and serves as the main support for the spiritual enhancement in poetry and dance integration. Traditional children's poetry and dance are generally in a fixed form and lack the spirit of emotion. The works are material but lack spirit; therefore, one cannot grasp the profound meaning of poetry. The theory of body narrative believes that the body is the main way to express emotions. By varying the strength, rhythm and tension of the body, poetic emotions can be expressed in a child-friendly manner; the sharpness of a sword, the freedom of wine and the leisurely solitude of a boat can all be shown through different movements of the body to move children's dance from the level of superficial "likeness" to deep "likeness" and carry the spiritual power of classical poetry through body narration.

3. Poetic Deconstruction to explore the transformation path of children's movements in Li Bai's poetry imagery

(1) Innovative Adaptation of Children's Fun Actions with Multiple Imagery Forms

Children's dance has the traits of agility, freedom, simplicity and pure childish charm; it is not the technical expression of adult dance. It can be seen that the dance transformation of Li Bai's poetry imagery should conform to the physical and mental laws of children, interpret the poetic essence with freehand and light-hearted body language, and avoid being too elaborate or difficult. According to the various types of images in Li Bai's poetry, a multi-layered and versatile system for the transformation of actions can be created to address the problem of the rigidity of traditional creation patterns and the uniqueness of actions. For pictures of nature, such as waterfalls, flowing clouds and bright moons, smooth and gentle movements can be used to create a calm and distant mood in the poetry; when

expressing emotions with tension, such as wine, a long sword and a long wind, free-spirited, simple but vigorous childish movements can be designed to show the boldness and adventurous spirit in Li Bai's poems, At the same time, simple props such as ribbons, wine glasses and paper fans can be used to help convey the meaning of abstract poetic imagery and make it more intuitive and concrete, By adapting the movements of children, obscure classical poems can be turned into tangible and performable expressions for children, accurately restoring the romantic mood of Li Bai's poetry and providing a solid aesthetic foundation for the creation of poetry and dance.

(2) InnovativeControl of Poetry Rhythm and Dance Rhyth

m: The tone, rhythm and emotional rhythm of poetry are the fundamental basis for children's poetry and dance creation, directly affecting the sense of restoration and aesthetic appeal of dance imagery, Traditional children's poetry and dance creation often use a single mechanical rhythm and fail to take into account the variations in rhythm and emotional fluctuations of the poetry; thus, there is a disconnect between movement and poetry, a separation between form and connotation, and stiff and rigid dance expression, According to the perspective of bodily narrative, Li Bai's poems can be divided into different rhythms and emotions; therefore, they are suitable for both science and children. Li Bai's poems have two kinds of rhythm: bold and passionate, and light-hearted, In the process of creation, it is necessary to adjust the rhythm according to local conditions: bold poems such as "Jiang Jin Jiu" should be adapted to the bright, full and staggered body rhythm, to show a heroic spirit; poems such as "Sitting Alone at Jingting Mountain" are paired with gentle, slow and continuous movements to create an ethereal and poetic atmosphere, At the same time, creative teaching should guide children to move away from mechanical point imitation, have their body rhythm naturally express poetic emotions, integrate textual rhythm, body rhythm and emotional narrative deeply, and improve the aesthetic quality and narrative value of children's poetry and dance works.

(3) InnovativeOptimisation of Dance Rhythm with Poetic Atmosphere and Artistic Conception

Poetic charm is the main aesthetic idea in Li Bai's poems, which is a dynamic form of art that combines imagery, rhythm and emotion, It is also the way to distinguish between the replication of mechanical action and the narrative of poetic dance, Poetry has had many different kinds of expressions; some are bold and straightforward, others are gentle and delicate. Only by understanding the essence of charm can children move beyond mere imitation of gestures and achieve a combination of body language and poetry, Traditional poetry and dance creation too much emphasis is placed on regular movements, and the charm and emotional expression in these works are neglected; as a result, the works are empty and stiff, lacking appeal, and unable to achieve the educational goals of cultural and aesthetic education, Based on the theory of bodily narrative, the rhyme patterns of different types of Li Bai's poems can be broken down systematically: landscape poems are calm and relaxed, drinking poems are free and easy, and recitation poems are lively and open. Through all levels of demonstration and dynamic guidance, we help children establish a connection mechanism linking body movements, the charm of poetry and inner emotions, so that they can experience dance as a set of interconnected charm and full emotion, instead of just a pile of movements, By using the optimised creation method of Qi Yun, children can be led to appreciate the essence of Tang poetry and literature, and promote the transformation of children's poetry and dance aesthetic education from superficial physical training to the cultivation of deep humanistic literacy and spiritual character.

4.Practical skills and applications of children's poetry and dance creation from the perspective of image transformation

(1) The - The core practical technique of Li B

ai's poetry imagery and children's dance creation is to achieve the organic integration of poetic imagery, poetic charm, children's body and narrative, It is the main support for the landing of classical poetry aesthetic education, innovation in poetry and dance art, and the inheritance of traditional cultural childlike charm, In the practice of children's poetry and dance creation, through the application of basic techniques such as image decomposition,

rhythm adaptation, charm empowerment, childlike transformation and narrative sublimation, it is possible to break the shackles of traditional creation models and create children's dance that is both classical poetry in form and has the texture of childhood as well as cultural connotation. Through the learning and performance of poetry and dance, children can understand the imagery in the poems, convey emotions from the poems, and reproduce the images of the poems through simple, dynamic body movements. It can help them develop better physical expression and aesthetic perception skills, feel the charm of Li Bai's poems, and understand the humanistic tradition contained in the poems on two levels: art and culture. Li Bai's poems use various ways to transform imagery, such as selecting pictures, extracting actions, modifying rhythm, creating art from concept, expressing emotions, etc. Using all kinds of creative methods, a system of children's poetry and dance works with a poetic and innocent style is built. There are commonalities in the application of creative techniques for different types of Li Bai's poetry imagery, and all should be in line with the fundamental ideas of "poetry as the core, dance as the form, children as the foundation, and emotions as the soul" to achieve the main objectives of enhancing children's aesthetic literacy and inheriting classical culture. The diversified development trend of children's aesthetic education in the new era and the childlike characteristics of children's aesthetic cognition provide a good practical soil for the application of Li Bai's poetry imagery and dance transformation techniques. Through the precise use of creative techniques, millennium classical poetry can inspire modern children's dance and achieve innovative transformation and creative development of traditional culture.

(2) Practical Skills for Creation and Editing Based on the Transformation of Poetic Style

Li Bai's poems have a wide range of styles and rich artistic ideas; he has four different types: bold poems, landscape poems, homesickness poems and recitation poems. Different styles of poetry have different images, rhythms and spiritual charms, so the creation techniques for children's dance need to be adapted according to local conditions and poetry, and be in line with the style and aesthetic core of the poetry. Li Bai's bold and free poetry is grand in scope and has a strong rhythm, using pictures such as the long wind, a large river, a long sword, and the vast sea. Generally speaking, the atmosphere is open and free; therefore, when creating, grace should be combined with strength in the use of body movements to increase the flexibility and tension of movement and highlight the heroic spirit in the poetry. Landscape leisure poetry has a tranquil and remote artistic conception, and most of the pictures are bright moons, green mountains, flowing clouds, and solitary sails. The general style of painting is light and delicate. When creating, gentle and smooth body techniques should be employed to reduce the tension in the movements and show the liveliness and freedom of children. Homesickness and lyrical poetry are full of delicate emotions and deep meanings, and have gentle but distant imagery. In the creation stage, gentle and introverted techniques of body language that are full of warmth should be used to convey sincere poetic emotions through simple and delicate movements. At the same time, there are various differences in the physical condition, cognitive level and expression traits of children of different age groups, so creative techniques need to be adjusted in layers and gradients. Young children focus on simple movements, fun interpretation and perception of artistic conception; they use lively and playful body language to express the shallow poetic meaning. Older children can increase their level of movement to a certain extent, modify rhythm and convey emotions deeply in the narration, thus understanding the spiritual connotation of poetry. If creators wish to enhance the quality of poetry and dance creation and achieve precise poetic transformation, they must accurately understand the style characteristics, imagery core, and emotional themes of different poems, organically combine the style of poetry, characteristics of children, and creation techniques, and form a personalised, poetic, and childlike creation system based on the general logic of poetry and dance creation. Thus, we can transcend the mere transfer of actions and create poems.

(3) The Application ideas and specific forms of creative techniques in

The creation of children's dance imagery from Li Bai's poetry are based on conveying poetry through dance and expressing meaning in form. Body movements are the carriers of poetic narrative, and all creation techniques must serve the restoration of poetic imagery and the inheritance of classical culture. Body interpretation that is not in line

with the poetic essence will only be formal, empty and monotonous. Li Bai's creation of landscape poetry and dance is a typical case; if we only apply general dance action templates and mechanically stack movements such as stretching, turning and lifting hands, we fail to capture the specific and delicate artistic conception and leisurely emotion of poetry. Even if the movements are neat and beautiful, they cannot carry the aesthetic value and humanistic connotation of poetry. Taking the creation of the classic poem "Sitting Alone at Jingting Mountain" as an example, if one deviates from the calm and distant mood of the poem and blindly increases the difficulty of spinning and jumping movements, it will only destroy the overall charm of the poem and fail to allow the audience to experience the free state of mind in which humans and nature are in harmony in the poem. In actual creation, creators should be able to use different types of poetic imagery, various styles and tones, various emotional themes, and flexibly select various techniques, such as action transformation, rhythm adjustment and rhyme reinforcement; at the same time, according to the performance scenario, the age of the children and the work function, adjust the form of creation dynamically. At the same time, one should balance the expression of childlike innocence with that of classical poetry, maintain the innocence and agility of children's dance, adhere to the cultural essence of classical poetry, avoid excessive childlike interest that may result in the loss of poetic meaning, and also avoid excessive adultisation that violates the physical and mental laws for children. Through flexible adaptation and precise application of creative techniques, children's dance can genuinely become a high-quality carrier for the imagery and body narrative in Li Bai's poetry, achieving a perfect integration of classical poetry, childlike dance movements and cultural spirit to enhance the artistic quality and aesthetic education effect of children's poetry and dance works comprehensively.

5. Conclusion

In short, Li Bai's poetic images have a dynamic aesthetic value and a humanistic tradition, making them highly suitable for the needs of physical expression and aesthetic development in children's dance, and are thus excellent resources for the integration and innovation of poetry and dance. According to the theory of body narrative, this paper will summarize the dynamic features of imagery in Li Bai's poetry, clarify the inherent connection among imagery, body language and dance composition, and build a creative system that is suitable for children's movement transformation, rhythm regulation and aura optimization. It can help to solve the problem of uniformity and formalism in traditional poetry and dance creation, making children's bodies a vehicle for aesthetic education that presents classical poetry and the spirit of humanism. The integration of poetry and dance teaching can bring the poetic charm of the Tang Dynasty into children's aesthetic education, thus cultivating the aesthetic awareness and cultural literacy of young children. In the future, we should continue to deepen the innovative integration of poetry and dance, optimize the creative path, adhere to the cultural core, promote the childlike inheritance of classical poetry, and help drive the innovative development of children's art education and traditional culture in the new era.

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