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The Beauty of Symbiosis in Bamboo-Weaving Culture: A Case Study of Daoming Bamboo Weaving Culture in Sichuan Province

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Abstract: The symbiosis view in the context of ecological aesthetics is a transgression of the traditional epistemological philosophy view. It breaks through the limitation of anthropocentrism with the dimension of ecological holism and expands the category from the symbiosis between man and nature to the harmonious symbiosis between man and nature, society and individual. As a local folk culture, bamboo weaving not only connects the artisan with true nature but also connects the artisan with society and itself in the form of a carrier of cultural inheritance, revealing the possibility of a symbiotic view.

Keywords: Ecological Aesthetics, Bamboo-Weaving Culture, Symbiotic View

1. Introduction

China has the most abundant bamboo resources in the world. Bamboo culture has closely penetrated the material and spiritual culture of Chinese people for 5,000 years. The word "bamboo" can be identified in pottery unearthed as early as the Yangshao Culture period [1]. Bamboo has wide utility, which can be used as medicine. "Wu Yue Spring and Autumn Annals" mentioned "broken bamboo, bamboo, flying soil, chase meat." During this period bamboo has been used by human beings as a practical tool for material labor. The bamboo shape is upright and graceful, the bamboo body is firm and hardy, and the bamboo image is bright and noble, which is also used by literati to express affection by virtue and become a model of the classical aesthetic image. Tu Fu's green bamboo sheaths partly contain the sheath, only the new branches emerge from the wall. The rain is beautiful and clean, and the wind is fine and fragrant [2]. With the bamboo standing upright in the clouds, he expresses his heart for serving the country to the Emperor, Yao, and Shun. Su Shi wrote in his "In the Qian monk green Narration Xuan" with the claim like would rather eat without meat, not live without bamboo [3]. No meat makes you lean, no bamboo makes you vulgar." Take bamboo as an excellent expression of your attitude towards life. After the Song Dynasty, bamboo gradually took shape as a painting symbol [4]. Literati painting school used bamboo as a vivid portrayal, and bamboo painting also became an important category of traditional Chinese painting art. Zheng Banqiao, known as "the first person in bamboo painting", lying in his official room, listening to the rustling bamboo, I suspect it is the voice of folk suffering [5]. Bamboo Painting in Weixian County Office by Nian Bo Bao Dazhong Cheng Kuo. "Insist castle peak does not relax, standing root in the broken rock. Thousands of mill hit also strong, Ren Erdong southwest north wind." "Bamboo Stone", is a few strokes but does

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the charm of bamboo. In the process of Chinese traditional culture, the spirit of bamboo formed the high spirit of Chinese classical culture and became the unique cultural symbol of the Chinese nation in the long history of Hua Xia culture.

The bamboo weaving culture in Daoming Town, Chongzhou City, Sichuan Province has a history of thousands of years ago. Bamboo craftsmen use bamboo as tools and live by bamboo. Bamboo has influenced the production and lifestyle and social communication form of the Daoming people, thus constructing the unique social organization and regional culture belonging to the Daoming town village. 2008, bamboo weaving culture is classified as intangible cultural heritage, since the process of modernity, like bamboo weaving of regionality, traditional handicraft culture under the modern market economy, the huge impact, but the town is remaining in the company has closely related with modern habits before decoration the older people, their lives and the bamboo, the life also in bamboo filling. Through their interaction, communication mode, labor creation, and life course with bamboo, it seems that we can still glimpse some ecological aesthetic state that has not been infected by modern malpractices. Taking the bamboo weaving culture in Daoming Town, Chongzhou City, Sichuan Province as an example, this paper discusses how bamboo weaving, a traditional handicraft culture, can be used as an aesthetic medium to connect nature and individual, individual and society, spirit and body, and explores how human beings can achieve the beauty of existence in the sense of symbiont in this aesthetic creation activity.

2. Symbiosis

Since the Anthropocene, mankind has moved from industrial civilization to ecological civilization. As one of the core categories of ecological aesthetics, "symbiosis" is different from the dualistic philosophy of anthropocentrism established by Descartes. "Symbiosis" is concerned with the whole of nature from the standpoint of ecological holism.

In his book Aesthetic Feeling, American scholar George Santanaye talked about that aesthetic feeling is the satisfaction of a human's "natural function", and proposed that all human's natural physiological functions can participate in aesthetic appreciation and contribute to beauty [5]. This thought emphasizes that as a natural object, the human body and consciousness do not have a certain priority and opposition, but act on beauty as a kind of co-existence. The American pragmatic aesthetician John Dewey put forward the important ecological concept of "human being is the mother of nature" in his book Art is Experience, and human aesthetic feeling comes from "a complete experience" [6]. It emphasizes the organic relationship between mind and body, soul and matter, man and nature, and self. Heidegger put forward the symbiotic concept of "heaven and earth, God and man, the four-way game", and believed that only in the unified world of heaven, earth, God, and man can people meet with existence [7].

For China, although the discipline of ecological aesthetics is imported from the West under the dilemma of modernity, the thought of "symbiosis" has already been reflected in the traditional ontological philosophy of "unity of nature and man". In "The Analects of Confucius · Ji Shi", Confucius said that "the gentleman has three fears: fear of the mandate of heaven, fear of adults, fear of the words of saints", "fear of the mandate of heaven" in the first place, this "heaven" with a hint of mysticism, namely the sense of awe to nature. In the Tao Te Ching, Lao Tzu put forward that "Tao produces one, life two, two produces three, and three produces all things", which is the symbiotic thought that all things are homologous and all things are in common. It not only refers to the harmonious symbiosis between man and nature but also refers to the harmonious symbiosis between man and society, man and himself. Since the second half of the 20th century, many domestic scholars have also carried out discussions on the idea of symbiosis. Zeng Fanren proposed in his Introduction to Ecological Aesthetics that "symbiosis" would replace "anthropocentrism" and become the core value and attitude towards life in contemporary times [6]. LuShu professor yuan in its emphasis on

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the ecological literature book after the charm of nature, puts forward the human facing ecological dilemma is not only the natural ecological dilemma, also includes the ecological dilemma, spiritual ecological dilemma, namely, natural, social, individual symbiotic [7]. So far, the basic definition of symbiosis between Chinese and western scholars reached consistency on ecological holism: The beauty of symbiosis is essentially related to the beauty of a relationship. The essence of symbiosis is a harmonious relationship between all things, that is, a harmonious mechanism between man and nature, man and society, and man and himself, which itself is the unity of means and ends.

3. The Material Bridge Connecting Nature and Individual

In the course of modernity, the market economy with capital as the basic logic has created a new material edifice. When the natural property is gradually eroded in the accumulation of code and technology, on the one hand, the redundancy of artificial creations has obscured the truth of things as things. On the other hand, it also blocks the real connection between man and nature. We say that human alienation is first manifested in the alienation of the relationship between man and nature in anthropocentric philosophy, and the premise of the beauty of symbiosis is the coexistence between man and nature.

The beauty of bamboo weaving lies first in the simple beauty of its materials from nature. For Daoming bamboo artistes, bamboo is not only an aesthetic object but a dominant existence in their lives horizontally and vertically connecting the river of life. As the material from the Earth, bamboo can be used as a synthesizer, medicine, food, and house, it constitutes the basic material elements of the local life in Daoming, preserving the soil AND water of this site, and protecting the nature of the local people. Master Li is 62 years old this year. He is one of the older generations of bamboo weavers in Daoming town. Master Li has been exposed to bamboo since he was a child and has lived on bamboo weaving all his life. During the communication with Master Li, I learned that bamboo provides many conveniences in their daily life. When they were young, the elders in the family would take bamboo to make medicine, and they could also use bamboo to cook food. Because bamboo has a natural fragrance, in the past, many of their farm implements, cooking utensils, and furniture were woven from bamboo.

After receiving the gift of bamboo, Daoist people also know how to use bamboo according to its own rules. On the scale of "taking it sometimes" and "using it with moderation", Daoist people also know how to follow the nature of bamboo to generate beautiful utensils. Mencius put forward: 'When there is no violation of farming, there is no shortage of grain to eat; The number of fines does not cross the pond, fish and turtles can not win food also; Axe jin in time into the forest, wood can not be used." Mencius ·King Hui of Liang says that nature has its original law of development, and people's transformation and use of nature must conform to the law of nature itself. The toughness of bamboo silk, the texture of bamboo joints, the thickness of bamboo slices, the age of bamboo, bamboo room, bamboo bowl, bamboo curtain, and bamboo chair need material should be what, bamboo art people know again. Master Ding: "These are exquisite, for example, if you weave this kind of thing, must be very thin bamboo, only hair so thin, can have that kind of toughness, and such things can not be broken for a long time, after use, you see like I made decades ago things are still in use."

The process of weaving and synthesizing is the integration of man and nature under the free state of regular labor so that the objects as the fruits of labor are themselves a combination of beauty. The spirit of natural nature is infused into People's Daily life, and people create beautiful objects together based on the grasp of natural laws, enduring and mutual generation. The beauty of bamboo weaving is embodied in the beauty of the whole life in the process of mutual reflection between things and people, connecting the relevance between people and the earth, and reaching the symbiosis of human nature and material nature in a mutual giving relationship.

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4. A Bridge Connecting Individuals with Others

Man is not only a natural man but also a social man. Nature lays the biological foundation for the symbiotic mechanism, while society provides the normative premise of ethics and rules for the extension of the symbiotic concept. In the post-modern context, the imbalance between man and nature has further spread to the imbalance between man and man and between man and society. Instrumental rationality has led to the alienation of human production, labor, and communication behavior. The basis of human communication has changed from the strong and close pre-modern moral and ethical concepts to the one-way subjective thinking of individualism and egoism. The symbiosis between people and society lies in the reconstruction of the beauty of the relationship between people.

In Daoming Town, bamboo not only serves as a natural medium connecting human nature and physical form but also as a communication medium connecting the overall social life of residents. If it is said that all human beings born on the earth have ecological aesthetic nature, then the production and aesthetic activities of bamboo handed down from generation to generation by the Daoming people have created a unique aesthetic cultural accumulation belonging to the Daoming people, and have intervened in people's daily communication practice and ethics. On the one hand, as an inherited skill, bamboo weaving links up the emotional connection between Daoming people and their relatives, friends, peers, and other private contacts. The furniture in the living room, the dining utensils when receiving guests, the building materials of the house, or the bamboo weaved casually for chatting over tea and dinner are all about bamboo. The hands of Tao Ming bamboo artists are not only the hands of individuals but also the hands inherited by Tao Ming people in the aesthetic labor related to bamboo for hundreds of years. Bamboo artists inherit traditional techniques from the older generation and continue to play the role of inheritors together with bamboo artists of the same generation.

In the 1990s, the bamboo weaving association was established in Daoming Town, forming a pattern of a combination of associations, enterprises, and farmers. Bamboo weaving culture has become the pillar industry of Daoming town, and bamboo weaving culture became the pillar industry of Daoming town; There are thousands of people in the town engaged in the editor-in-chief industry. Each process of bamboo picking, bamboo transportation, bamboo removal, bamboo breaking, bamboo strip forming, silk blending, and weaving is realized by people who are good at it. The communication behavior carried out by bamboo weaving has become the daily communication mode of most Daoming people. Master yuan is a 53-year-old woman who was born in Daoming town. Currently, she works as a helper in a large bamboo weaving enterprise in Daoming bamboo art village. She learned bamboo weaving from her family's dizziness when she was young. According to master yuan, they watched adults weave Bamboo when they were children and gradually learned to weave by themselves. It is only that everyone may be good at different skills, and their favorite styles will be different. Those with greater strength can weave more complex patterns, In the past, she and her family would often sit around the fire and chat while weaving bamboo. They would also exchange skills.

On the other hand, bamboo weaving, as a labor production and economic source, is also related to the emotional transfer between bamboo artists and guests based on Aesthetic identity. Based on the regional ecological foundation and cultural accumulation of Daoming Town, a social organizational relationship of family workshops and production with bamboo weaving technology as the core industry has been developed. As early as the last century, bamboo weaving constituted a window for craftsmen to communicate with buyers. When objects were created by bamboo artists, buyers formed the intention of buying based on the aesthetic recognition of the works of rival artists. Craftsmen also transferred their aesthetic experience and labor while delivering the objects, obtaining emotional values beyond material values and free aesthetic feelings, and then continued to devote themselves to

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the creation of beauty, In this cycle, emotion is injected into the material, into the process of labor creation, and in the free labor of emotional linkage, objects are beautiful, and human feelings are also beautiful.

Therefore, bamboo has become a kind of local cultural memory and cultural habits that intervene in people's living fields and constitute an important emotional link between individuals and others. Tao Ming's bamboo weaving style not only has the universality of the traditional aesthetics of Tao Ming people but also represents a new aesthetic interpretation due to the development of the times and the difference in individual aesthetic tastes. The beauty of symbiosis between individuals and others and between individuals and society can be seen in the interaction with emotion as the link, and people's connection is organically developed between the overlapping, blending identification, and separation of common life memories based on sensibility.

5. A Spiritual Bridge Linking Body and Consciousness

The breakthrough of the ecological dilemma of human beings should ultimately be based on the spiritual ecology of human beings, pointing to the dualistic unity of spirit and body. In the context of epistemological philosophy, neither Kant's concern for formal beauty nor Hegel's "art centrism" is a cover for physical beauty under dualism [8]. The body in the Ecological Symbiosis viewpoints to the "embodied body" in Merlot Ponty's words. It is the intentional body in Shusterman's writing, and also the body of soul and flesh in Dewey's "one experience" in aesthetic activities. The deep meaning of the symbiotic view is to understand an aesthetic ideal on the existential level of "in" under the melting of individual spirit and body.

Ji Zhongyang said that the body of the inheritor of intangible cultural heritage, which carries certain skills, is the "main place" of Intangible Cultural Heritage [9]. The formation process of bamboo weaving is an aesthetic process in which the body and spirit work together. For the local aesthetic culture of Daoming bamboo weaving, under the influence of specific environment, memory, and folk customs, the body of bamboo weaving people will inevitably become a local body.

Master Wang was born in Daoming town in 1940. He studied bamboo weaving since he was a child. At present, he makes some traditional living bamboo wares in Daoming town. Master Wang's eyesight and physical strength are not as good as before. When he saw him, he still kept weaving. He told me that for many Taoming people, weaving bamboo is subconscious behavior. When they have nothing to do, they will weave bamboo.

In the repetitive work that bamboo artists can't calculate, it generates a personal intention, forming a unique weaving style that belongs to Daoming bamboo weaving. Craftsmen mainly use flexible warp and weft weaving techniques, supplemented by various weaving techniques, such as cutting, inserting, tying, etc., to generate ever-changing patterns, and continue to innovate and improve in the continuous physical repetition. This beautiful artifact was created by local bodies, Naturally, she accepted the fate of the unique beauty. The beauty of TD bamboo weaving lies in the expression of body consciousness accumulated from muscle memory to cognitive habits in this local physical experience.

At the same time, bamboo woven objects, as objects of the people, are created to interact with the body. Liu Zongyue once said in "the way of craft": "those who know objects must touch them with their own hands. When they embrace objects with both hands, they will feel cordial" [10]. This aesthetic feeling, which condenses body consciousness, is different from the "aura" of art. It is embodied in daily life. Its birth is not to attract the eyes of people who are watching, nor is it to raise the unique consumption value, nor is it a separation code of social identity. Instead, it is used as a daily utensil, for the group and the public, and to integrate the intimate body consciousness into the living memory and continue to pass it on in the body.

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The embodied aesthetic process of the body is the dynamic definition of subjectivity in the symbiotic mechanism. When the body is completely released in free labor, the whole body as a subject enters the orderly operation of the spiritual ecology, and the free rhythm of the spiritual ecology reacts to the construction of social ecology and natural ecology. In this way, the symbiotic realm is not embodied anywhere else, but in daily life, in the regular "body consciousness" formed by the joint action of all the senses of the body in daily life, and in this flow, through the understanding of the beauty of the physical nature, we return to ourselves and reach poetic survival.

6. Conclusion

In the survival environment of the older generation of Daoming bamboo artists, bamboo weaving culture has organically linked up the Regional Ecological Symbiosis of the nature-society individual. In this relationship, beauty lies not only in bamboo and craftsmen but also in their inter-subjective relationship. However, we also need to pay attention to the fact that the younger generation, as the inheritors of handicrafts, has accepted modern new ideas and led to the industrialization of Daoming bamboo weaving, which has also brought a crisis of inheritance to the traditional bamboo weaving culture of Daoming. With the invasion of the market economy, for Daoming Town, bamboo weaving culture has increasingly existed as an aesthetic capital. While it provides more modern jobs for residents, it is also facing the crisis of being incorporated by the aesthetic capitalist market. As mentioned, it is easy to become the object of incorporation. In the process of inheriting bamboo weaving culture, it needs to truly take a regional Only by taking an aesthetic and ecological perspective can we find a way out of the inheritance of such traditional handicrafts.

At the same time, this article's concern for the symbiotic thought in the traditional bamboo weaving culture is not to call for returning to the pre-modern society and entering an unrealistic ideological Utopia to achieve the salvation of the ecological dilemma. Instead, we hope to take advantage of this traditional handicraft culture to explore the ecological intrinsic nature of the symbiotic thought, to guide us to gain insight into the drawbacks of the current production labor, system norms, ethics, and how to make better use of the good points of science and technology, find the transformation and outlet of human spiritual state on the premise of true emotional ties, and strive to become an "ecological man".

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