

# “以武演道”与“君子一艺”——“六艺”视野下的太极拳文化定位与传播

高鹏

北京师范大学 媒体策划与文化传播研究中心，北京 100875

**摘要:目的:** 太极拳是中国文化的瑰宝。2020年太极拳成功列入《世界非物质文化遗产代表作名录》，让太极拳的发展迎来了新的历史机遇；但同时也应看到，近年来太极拳正遭受着前所未有的质疑与否定——个别太极拳习练者被散打选手轻易击败，一些太极拳名家被质疑公开造假，社会上与学术界对太极拳误解越来越深。如何找到正确的文化定位与发展定位，澄清误解，把握机遇，让太极拳重新获得世人的认可与尊重，是摆在太极拳传承者、习练者、研究者、推广者面前共同的课题。众所周知，太极拳集中国哲学、道教文化、兵法战略、技击格斗、中医养生、体育竞技、艺术审美于一体，这在中国所有文化载体中是极其罕见的。这既是太极拳的传播优势，也是太极拳的传播劣势，如果不能找准文化定位，太极拳传播将很难达到“整合”的效果。基于此，本文将发掘太极拳与中国文化的深层联系，结合古典“六艺”为太极拳寻求更为精准的文化定位与发展定位。**方法:** 本文主要利用文献研究法和比较研究法，引入传播学理论，融汇国学经典、太极拳历史与体用知识，寻求太极拳的文化新定位与传播新途径。第一章从文化底蕴、传承难度、传播方式、传播受众、竞争环境等方面分析太极拳与其他传统技艺（拟与书法、中医、相声进行比较）、健身技艺（拟与瑜伽、健美操、跑步进行比较）、技击技艺（拟与跆拳道、现代散打、咏春拳进行比较）之间的传播模式异同。经过对比可以发现，太极拳的传播呈现出小众化、私人化、体验式的特点，其传播优势主要在“文化底蕴”——其与中国文化、中国精神存在内在的一致性。第二章，进一步分析现有太极拳文化定位之特点与不足。目前，在话语层面，通过周易、道家思想、程朱理学阐释太极拳理、太极文化者不在少数，这样虽然将太极拳理进一步哲学化、玄学化，却往往因为过度深奥，而曲高和寡；在实践层面，为了普及与推广，许多太极拳套路和练习法被不断简约化，逐渐丧失了内功修炼与技击格斗的功能，成为一种老少皆宜的健身操。这样“一深一浅”的“传播落差”实际上给许多公众造成了太极拳“故作高深”“名不副实”的刻板印象。因而，重新为太极拳“匹配”一套文化阐释话语，超越传统与现代、宗教与世俗、养生与技击的二元对立，寻求多数人的认同，就显得格外重要。这样，无论是沿着文化推广、技击格斗、康养健身哪一条路径传播太极拳，都可以更加“名正言顺”。第三章引入“六艺”理论来为太极拳寻

求新的文化阐释与文化定位。现行的“十三势”太极拳创自武当派张三丰祖师，属道教文化，但是太极思想与观念，却并不为道家所独有——像作为宋代儒学新形态出现的理学，对太极哲学便有十分深入的阐释。而无论是道家（及其后的道教）还是儒家，其源头都可追溯至周代的“王官之学”。“六艺”是周代王官学术体系下的六种技艺，后经孔子传承、发展成为古典时代士阶层的六种技能；汉代独尊儒术之后，亦将儒家“六经”称作“六艺”，此“新六艺”除了指代经典外，也指代经书背后的价值体系。因而，包含“老六艺”与“新六艺”的“六艺”知识体系，其实是涵盖了经书、技能、价值为一体的中国之“道”，近代大儒马一浮有以“六艺统摄一切学术”之论可为佐证。“六艺”包含“武道”“武德”，“射”与“御”即与古代战争密不可分。过去，学者经常从道家视角将太极拳作为“以武演道”的方式，即出世道人通过武术来演绎宇宙-人体的生化之道；而本文则以“六艺”视角来阐释“以武演道”，即入世君子通过武术来提升自己修养的立身之道。在传统文化复兴的大势下，太极拳完全可以“君子一艺”的形式，重新吸引人们的瞩目，回到中高端公众之间。**结果：**第四章进而引出太极拳文化传播的新定位。作为“国艺”“国术”的太极拳是“以武演道”的伟大创造，其所蕴含的丰富哲理、文化以及优雅是其他拳种所不具备的，这也是太极拳能够发扬光大的根本原因。为适应现代社会生活方式和传统文化复兴热潮，应因势利导将太极拳打造成现代社会的“君子一艺”。具体定位包括作为中国哲学汇聚媒介的太极拳、作为礼乐文化呈现手段的太极拳、作为现代高雅生活方式的太极拳三个方面，既传承中国古典文化，又适应现代社会需求，并能吸引精英公众的支持。**结论：**本文认为，面对公众的误解与质疑，太极拳应该寻求新的文化定位和传播定位——即在阐释太极拳文化价值时，不仅突出其健身性与技击性，更将其纳入“六艺”体系内，突出其无法取代的文化价值，以崭新的形象重新回到公众视野，搭上传统文化复兴、国学热的顺风车。

**关键词：**太极拳；以武演道；六艺；定位；传播

## "Performing Tao with martial arts" and "a gentleman with one skill"——Cultural positioning and dissemination of Taijiquan from the perspective of "Six Arts"

Peng Gao

*Media planning and cultural communication research center, Beijing Normal University, Beijing*

**Abstract: Objective:** Taijiquan is a treasure of Chinese culture. In 2020, Taijiquan has been listed in the list of representative works of world intangible cultural heritage, which ushers in a new historical opportunity for the development of Taijiquan. But at the same time, we should also see that in recent years, Taijiquan is being questioned and denied unprecedentedly-individual Taijiquan practitioners are easily defeated by freestyle fighter, some famous Taijiquan practitioners are suspected of public fraud, and the misunderstanding of Taijiquan in society and academia is getting deeper and deeper. How to find the correct cultural orientation and development orientation, clarify the misunderstanding, grasp the opportunity, and let Taijiquan regain the recognition and respect of the world, is a common topic in front of Taijiquan inheritors, practitioners, researchers and promoters. As we all know, Taijiquan integrates Chinese philosophy, Taoist culture, art of war strategy, fighting and combat, health preservation of traditional Chinese medicine, sports competition and artistic aesthetics, which is extremely rare among all Chinese cultural carriers. This is not only the communication advantage of Taijiquan, but also the communication disadvantage of Taijiquan. If we can not find the correct cultural positioning, it will be difficult for Taijiquan communication to achieve the effect of "integration". Based on this, this paper will explore the deep relationship between Taijiquan and Chinese culture, and seek a more accurate cultural positioning and development positioning for Taijiquan in combination with the classical "Six Arts". **Methods:** This paper aims to explore the deep relationship between Taijiquan and Chinese culture, combined with the classical "Six Arts" to seek more accurate cultural positioning and development positioning for Taijiquan. The first chapter analyzes the similarities and differences of communication modes between Taijiquan and other traditional skills (to be compared with Calligraphy, Traditional Chinese Medicine and Crosstalk), fitness skills (to be compared with Yoga, Aerobics and Running), and fighting skills (to be compared with Taekwondo, Modern Sanda and Wing-Chun Boxing) from the aspects of cultural heritage, inheritance difficulty, communication mode, communication audience and competitive environment. Through comparison, it can be found that the spread of Taijiquan presents the characteristics of minority, privatization and experience, and its communication advantage mainly lies in the "cultural heritage" - its internal consistency with Chinese culture and Chinese spirit. The second chapter further analyzes the characteristics and shortcomings of the existing Taijiquan

cultural positioning. At present, at the discourse level, there are not a few who explain the theory and culture of Taijiquan through the Book of Changes, Taoist thought and Cheng Zhu's theory. In this way, although the theory of Taijiquan is further Philosophized and metaphysical, it is often too abstruse; at the practical level, in order to popularize and popularize, many Taijiquan routines and practices have been continuously simplified, gradually losing the functions of internal skill cultivation and fighting, and becoming a kind of fitness exercise suitable for all ages. Such a "communication gap" of "one deep and one shallow" has actually created the stereotype of "pretending to be profound" and "not worthy of the name" of Taijiquan for many people. Therefore, it is particularly important to re "match" a set of cultural interpretation discourse for Taijiquan, surpass the binary opposition between tradition and modernity, religion and secular, health preservation and martial arts, and seek the recognition of the majority. In this way, no matter which path to spread Taijiquan along cultural promotion, fighting and fitness, it can be more "justified". The third chapter introduces the "Six Arts" theory to seek a new cultural interpretation and cultural orientation for Taijiquan. the current "Thirteen powers" Taijiquan originated from Zhang Sanfeng, the founder of Wudang school, and belongs to Taoist culture. However, the thought and concept of Taijiquan is not unique to Taoism — As a new form of Confucianism in Song Dynasty, Neo Confucianism has a very deep interpretation of Taiji philosophy. The origin of Taoism (and later Taoism as a religion) and Confucianism can be traced back to the "study of kings and officials" in the Zhou Dynasty. "Six arts" are six kinds of skills under the academic system of the Zhou Dynasty officials, and later passed on and developed into six kinds of skills of the classical scholar class by Confucius. After the Han Dynasty only respected Confucianism, the Confucian "Six Classics" were also called "six arts". This "New Six Arts" not only refers to the classics, but also refers to the value system behind the classics. Therefore, the knowledge system of "Six Arts" including "Old Six Arts" and "New Six Arts" actually covers the "Tao" of China, which integrates scriptures, skills and values. Ma Yifu, a great Confucian in modern times, argues that "Six Arts dominate all academic studies". "Six arts" include "the way of Wushu", "the virtue of Wushu", "Archery" and "driving", which are inseparable from ancient wars. In the past, scholars often took Taijiquan as a way of "performing Tao with martial arts" from the perspective of Taoism, that is, deduce the generation and evolution of the universe and human body through martial arts ; In this paper, I use the perspective of "six

arts" to explain "developing Tao with martial arts", that is, the way for a gentleman to improve his self-cultivation through martial arts. Under the general trend of the revival of traditional culture, Taijiquan can fully attract people's attention and return to the middle and high-end public in the form of "gentleman's art". **Results:** The fourth chapter then leads to the new positioning of Taijiquan cultural communication. As a "national art" and "national skill", Taijiquan is a great creation of "performing Taoism with martial arts". Its rich philosophy, culture and elegance are not possessed by other boxing, which is also the fundamental reason why Taijiquan can be carried forward. In order to adapt to the lifestyle of modern society and the revival of traditional culture, Taijiquan should be built into a "gentleman's art" in modern society. The specific positioning includes three aspects: Taijiquan as the convergence medium of Chinese philosophy, Taijiquan as the presentation means of ritual and music culture, and Taijiquan as a modern elegant lifestyle. It not only inherits Chinese classical culture, but also meets the needs of modern society, and can attract the support of elite public. **Conclusion:** This paper holds that in the face of public misunderstanding and doubt, Taijiquan should seek a new cultural orientation and communication orientation, that is, when interpreting the cultural value of Taijiquan, we should not only highlight its fitness and fighting, but also bring it into the "six arts" system, highlight its irreplaceable cultural value, return to the public vision with a new image, take advantage of the revival of traditional culture and the popularity of Chinese culture.

**Key words:** Taijiquan, To perform the Tao with martial arts, Six Arts, Positioning, Dissemination