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Name of the eurythmy training: Eurythmy Järna-China

Start with Eurythmy to find the origin of the sounds in the language

Abstract

This topic is rooted in the fact that I was not good at learning foreign languages or communicating well since I was a student. And so I hoped that humans had a common language.

Occasionally looking up at the night, I often feel that the vast space, the depth of the black is so mysterious, so let me deeply surprised. How many hidden secrets I can't see, but which are so real? At one point these amazing images connected me to "language." Does the element of language have its invisible parts, but it also has its visible form? Then I met Eurythmy. As I learned "Eurythmy", I developed my thoughts on the topic of "language". It's about vowels and consonants. It's about the nature of Eurythmy. And from my own personal experience and from Dr. Rudolf Steiner's lectures.

In the text I begin the journey with early language experiences and observations about how my children develop language. I studied phonological theory, which reveals more about language. But in the course of my observations, I found that the sounds babies make must be related to their experiences, which linguists have not taken into account. When I discovered "eurythmy," I realized that the mystery of my wonder had reverberated through the world. Another important recognition is that 'if the eurythmist does not accurately shape the language itself, then these movements are only about doing what you hear.' I am pointing here to an essentially creative element in eurythmy, which must be present if the 'power behind' is to come to expression.

In the example of personal experience, I use Chinese poet: Li Bai's 《jìng yè sī 》, I pointed out that it is very important to pay attention to when to use vowels and when to use consonants when expressing a poem artistically, and how to express different aspects of the same poem according to the content we want to emphasize. I have wonderful discoveries about how the sound choices of different languages reflect different aspects of experience, with the vivid example of

'ku' in Chinese. My six-year-old daughter, without the Eurythmy lessons, was able to perform the "K" and "U" Eurythmy poses. Let me feel: if there is such a thing as the essence of things, reality, it must be unique, because it is there. There is a Chinese poem with the word "Ku" (K ǔ), The poem describes the mid summer noon, the hot sun, farmers are still working, sweat drops into the soil. Who would have thought that the rice in our bowl was full of the blood and sweat of the farmers. "K" in the word "bitter" (K ǔ) depicts the action of reclaiming land with a hoe, one hoe at a time. "U" describes the peasants' hard work, but it is closely connected with the earth. This bitterness has a strong national flavor. I can't help but wonder again. Language itself has the breath and temperament of one side of land and one side of people.

I reflect on the common origins of song and language, and how children live in the musical quality of language. Another important element that I came into contact with, for language and rhyme, was the spiritual quality that exists in the transition from sound to sound. I connected the motion of five vowels with the example of the arc of the sun across the

sky. At the end of the project, I think about the whole human being as a miniature of the universe, and this miniature becomes the artistic expression of "eurythmy".