

Guildline for Conservation and Development of Liyuan Opera in China

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Abstract

This qualitative research aims to: 1) Analysis of the research is analysis the current situation and problems of Liyuan Opera at Quanzhou, China; 2) To find ways to conserve and develop the Li Yuan opera performance of Quan Zhou City. Research methods that is the information study of documents, field works. In this study, the population including 30 people from Quanzhou, 50 viewers who have watched Quanzhou Liyuan Opera, 3 Liyuan Opera national artists, 3 Quanzhou Liyuan Opera development prospect professors, and 2 staff members of Quanzhou Intangible Cultural Heritage Museum. Research conclusion was descriptive analysis.

The results of reveal that, the situation and problems of Liyuan Opera, 1. We should actively change this situation. 2. Young people don't like Liyuan Opera. 3. We should carry forward Liyuan Opera and take some measures to save this situation.

In conclusion if there is no innovation and reformation of Liyuan Opera, it will facing the phenomenon of disappearance. It has changed the phenomenon that was not liked by the public before, and has been passed down very well in Quanzhou.

Keywords: Liyuan Opera, China, Quanzhou, Liyuan Experimental Theater, Guildline.

I. INTRODUCTION

In China, traditional art is mainly based on opera and drama. After a long period of development, traditional Chinese drama has formed a hundred flowers of Chinese opera with the five major opera types of "Peking Opera, Yue Opera, Huangmei Opera, Ping Opera, and Henan Opera" as the core. Drama is formed by the introduction of Western drama in the 20th century. Chinese classical opera is an important part of the Chinese national culture. It is called the Chinese national quintessence. The main form of performance is rich artistic expression. It is liked by the public and also occupies an important position in the world theater. Three ancient dramas in the world.

Liyuan Opera originated in Quanzhou, China during the Song and Yuan Dynasties. It has a history of more than 800 years. Quanzhou Liyuan Opera is a relic of the Southern Opera of the Song and Yuan Dynasties. (Ye Xiaomei, 2015, P1)

Liyuan Opera is one of the Han operas in Fujian Province, China. It is one of the traditional local dramas of the Minnan language family. Quanzhou is the birthplace of the Minnan culture and the rich area for the inheritance of the Minnan culture. Liyuan Opera uses Quanzhou's Minnan dialect as its mother tongue, with orchestral music as its main form of musical expression.

Liyuan Opera, a type of opera, was bred in Quanzhou, Fujian Province, and is popular in Jinjiang, Longxi areas and Xiamen, the southern Fujian dialect area of Taiwan Province, and overseas Chinese settlements in Southeast Asia. There are also performances. Liyuan Opera has a relatively long history, and the music of Liyuan Opera is still preserved. In the forty-five years of Jiajing in the Ming Dynasty (1566), there was already a publication of "Lijing Ji" of "Thaoquan Two", which shows that Liyuan Opera was already popular at that time.

Liyuan Opera and the history of Quanzhou immigration after the Southern Crossing were born and developed simultaneously. It experienced Quanzhou's heyday in the Tang and Song Dynasties, and became popular in the Ming and Qing Dynasties.

Liyuan Opera is closely connected with Quanzhou culture, and it has also experienced the depression of the Republic of China. Later, after experiencing the rescue and restoration work of a group of old artists in Liyuan, a new spring came. In this era, Liyuan Opera has been valued and protected by the state, local governments, and academic groups. Joint efforts to develop and innovate. In addition, the Liyuan Opera Troupe boldly went abroad and visited Italy, the United Kingdom, the Netherlands and other countries to pass on our Liyuan Opera culture and spread it overseas, which played an important role in the cultural heritage of Quanzhou Liyuan Opera.

Liyuan Opera has a long history. Some classic plays still performed in the theater today are the essence left by the predecessors, and some modern plays are created by later generations based on local life.

Music is the embodiment of the cultural spirit of a country, a nation, and even the entire human race. It has enormous power, just like Liyuan opera can travel through time and space. After hundreds of years, it is still "alive" today and can still be shared with the audience. I think this may be the power of today's theme "inheritance and classics".

The researcher found that the innovation of Liyuan Opera is not enough, and we should insist on the innovative adaptation of the opera to win the inheritance and vitality of the opera. What has changed is the spiritual core, but most of the lyrics, fixed formulas, and steps are still strictly adhered to by tradition; society Not enough attention; not enough government investment.

When the younger generation learns Liyuan Opera, they do not focus on learning Liyuan Opera. With the popularization of information technology and the increase of outside entertainment methods, young people's ideas have changed, and traditional art may not be so noble for young actors. The artistic precision and the purity of artistic concepts have been reduced. The impact of modern civilization has left a great imprint on the younger generation of actors. Young actors are more immersed in the online world, and some are unable to get up in the morning due to staying up late online. The problems of practicing Qigong and the relatively low salary of the orchestra are more worrying than worrying about their artistic expression.

The loss of actors and talents in Liyuan Opera is very serious. If no active rescue measures are taken, the ancient drama of Liyuan Opera may disappear forever.

Today, Liyuan Opera has been carried forward very well in Quanzhou and played a very good role in inheritance. Its classic genres and innovative repertoires have penetrated into the local people in southern Fujian, are closely related to the cultural life of the people in Quanzhou, and enrich the people's art students. There are Huimin performances every week, and the seats are often packed. Classics are more nervous about buying tickets. Tickets must be booked well in advance. The crowd who came to watch included people in their 80s and kindergarten children. It can be seen that Liyuan Opera is very popular among the locals.

The Liyuan Opera Troupe will also cooperate with some domestic colleges and universities to build an off-campus practice education base, so that students can experience the unique artistic

charm of Liyuan Opera in the theater. Music is the embodiment of a country, a nation and even the entire human cultural spirit. Its power is great, just like the pear orchard can travel through time and space. Hundreds of years later, it is still "live" today and can still be shared with audiences. I think this may be the power of today's theme "Inheritance and Classics".

How to carry forward the inheritance of Liyuan Opera and how to save the status quo, this is the reason why researchers want to study Liyuan Opera. After Liyuan Opera has received strong support from the government, it will train some young people to study Liyuan Opera in professional colleges, write some scripts that are close to people's lives on the repertoire, and boldly go out to let more people know about Liyuan Opera, and the audience will also increase to At all ages, a better inheritance will be carried forward.

2. Research Purposes

- To analyze the current situation and problems of Liyuan Opera at Quanzhou, China.
- To find ways to conserve and develop the Li Yuan opera performance of Quan Zhou City.

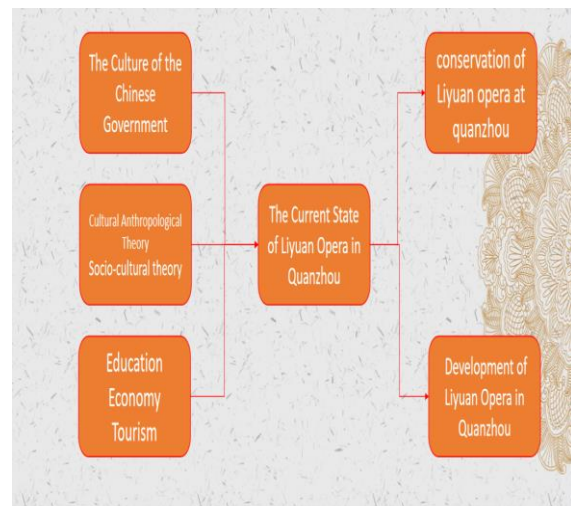
3. Significance of this study

3.1 Improve people's cultural awareness of Liyuan Opera

3.2 Provide suggestions for the protection and development of Liyuan Opera culture

3.3 The article puts forward the development strategy of Liyuan Opera in the future from the history, current situation and problems of Liyuan Opera.

4. Conceptual of Frame Work



5. Definition of Terms

5.1 Chinese opera: Chinese opera originated from primitive song and dance, and is a stage art form with a long history.

5.2 Liyuan Opera: Liyuan Opera began in the Song and Yuan Dynasties and reached its peak in Ming and Qing Dynasties. In the historical and cultural city, have been inherited and developed continuously.

5.3 Quanzhou: Quanzhou is one of the main birthplaces of China's southern opera. It has such reputations as "the hometown of opera," "the city of puppets," the capital of Nanyin, and "the half-state of Fujian".

5.4 Liyuan Experimental Theater in Fujian Province: The establishment of the "Liyuan Classical Theater" by the troupe completely changed the site of the Liyuan Opera Experimental Theater. The Liyuan Experimental Theater of Fujian Province was identified by the Ministry of Culture as one of the 39 "Key Theater Troupes for National Local Opera Creation and Performance".

6. Methodology

6.1 Scope of research

This chapter includes an introduction to research methods and how to conduct this research in order to find results, answer

questions and identify research goals. The researcher will explain the research method in detail through the following thematic divisions:

6.1.1 Scope of the research

6.1.2 Research Methodology

The content of this chapter is as follows:

6.1 Scope of the research

6.1.1 Research content:

This chapter determines the the study on the situation of Liyuan Opera in Quanzhou; the performance of Liyuan Opera Troupe; the function and significance of Liyuan Opera to Quanzhou.

Research period: Study on 2020.12-2021.12

Research area: Liyuan Experimental Theatre of Fujian; Quanzhou of China

6.1.2 Research methods

Population and sample: Sampling According

A) Fujian Liyuan Experimental theater in Fujian Province, the total number of actors in the troupe is about 150. Therefore, the sample is equivalent to 88 actors.

B) Quanzhou people 30 people.

C) The audience who have watched Quanzhou Liyuan Opera, the number is 50 people.

D) Liyuan Opera national artists for 3 people.

E) Professors on the prospects of the development of Quanzhou Liyuan Opera is 3 people.

F) Quanzhou Intangible Cultural Heritage Museum 2 staff.

6.2 Research Methodology

6.2.1 Research tool:

A) Indept-interviews

B) Observation

C) Questionnaire

6.2.2 Data collecting

Phase 1: collected documentaries such as research, books, research article etc.

The researchers conducted a pre-test on the questionnaires distributed by 100 people, using the scales, and

using questionnaires and interviews to conduct questionnaire analysis.

The result is 90 valid questionnaires, indicating that the questionnaire has high reliability and validity.

Phase 2 : field work

The researchers interviewed the performers of Liyuan Theatre for field investigation. The questionnaires are distributed in the appendix. The respondents have enough time to answer the questionnaires and participate in the feedback of the questionnaire questions. In most cases, from August 30, 2021 to September 4, 2021, the researchers visited the Liyuan Theatre Company in person and distributed questionnaires, mainly me, and about 5 people distributed questionnaires to the actors of the Liyuan Theatre Company. Questionnaires were distributed on the spot, and the people who participated in the questionnaire survey were 35 samples from Quanzhou people, 50 samples from audiences, 3 samples of Liyuan Opera national artists, 3 samples of Quanzhou Liyuan Opera development prospect professors, and 2 staff of Quanzhou Intangible Cultural Heritage Museum. A total of 88 samplings, such as sub-sampling, survey sampling, etc.

6.2.3 Organizing and analyzing data

A) According to the effective questionnaire analysis, the actors of Liyuan Opera Troupe are very optimistic about the development history of Liyuan Opera and predict the future development prospects.

B) Use questionnaires and field surveys for inferential statistical analysis to test the relationship between each questionnaire and the actual questionnaire. (Assumption 1-2)

6.2.4 Presentation of information: The details of each topic are explained as follows

A) Oral presentation

This Dissertation mainly studies the " Guildline for Conservation and Development of Liyuan Opera in China". The purpose of the research is analysis the current situation and problems of Liyuan Opera at Quanzhou, China and to find ways to conserve and develop the Li Yuan opera performance of Quan Zhou City.

B) Full paper presentation

C)Research article presentation

7. Conclusion

The result of creation was discovered which indicated.

7.1 Results of Data Analysis

The idea of the work is what I saw and heard during the trip, through seeing the richness of Chinese traditional culture and an understanding of Western culture. Chinese traditional culture has many different aspects and expressions. Through the collection and arrangement of information, hope is expressed through the form of doors and the combination of Chinese paper-cut elements. Paper-cutting is an expression technique that has continued from ancient times to the present and is constantly innovating. People can express their inner yearning for a better life through paper-cutting. In Western culture, Gothic architecture plays a very important role in medieval architecture. Because most of the Gothic buildings are churches, churches are places for people's piety and belief, and it is also an expression of people's hope. Therefore, I want to combine Chinese and Western cultures to create.

7.2 Results of Creation

In the creation of the work, the material of the work is bamboo, which is a spiritual symbol in China. In terms of technical techniques, the interspersed and tenon-and-mortise structures adopted better reflect Chinese culture. The works are displayed in installation art, and the size of the product is larger, which allows people to better enter it to feel the combination

of door and hope. The fusion of the spires of Gothic architecture and traditional Chinese culture expresses a new exploration of people's hopes and wishes. In the process of research and production of these works, I have a deeper understanding of hope. Each work has its good and bad. got good results.

7.3 The new finding/ the new knowledge

In the process of researching the concept of hope, I learned a lot of new things. Robert James Buchholz is an American installation artist. His work "Wish" was displayed in Hong Kong, China. It conveys hope with the shape of a dandelion and its characteristics of blowing in the wind, which makes me have a new kind of hope. awareness. Hope there is something that can be achieved and something that cannot be achieved. People have infinite reverie about what they hope for, and under certain conditions, it will affect the people around them. Other aspects are more from the innovation of the bamboo material by the fourth generation of Japanese artist Tanabe Zhuyunsai. The production technology adopts ancient techniques such as splicing, tenon, and mortise. Through the analysis of the artist's works, to create their new styles, in addition to improving the self-critical thinking ability and the ability to distinguish the work of the thesis, the ability to solve problems and the ability to think systematically can also be obtained during research and can be well used. Knowledge of visual arts so that better art can be created in the future.

7.4 The effects of reaction on the social or technical field

Process of creation, works with rich artistic imagination are created through forms and techniques, and people can feel the meaning of hope through the works. The Gate of Hope is presented in the form of a door, and it combines Chinese and Western cultures to present it in a brand-new way. The Chinese elements added include paper-cuts and bamboos, as well as the spires of the Gothic architecture of Western elements. Through the extraction of these elements, they show their

hopes, beliefs, aspirations and create better value for the society.

8. Discussion

What are the limitations of Liyuan Opera in China? What are the problems of Chinese Liyuan Opera in the form of contemporary art appreciation? Why do contemporary people have different understandings of traditional Liyuan Opera? What do you think of the protection and development of this ancient drama, Liyuan Opera? What is the marketization of Liyuan Opera, how to innovate, and how to develop new innovative products? What is the relationship between Liyuan Opera and the people of Quanzhou? These issues are worth pondering and discussing.

Liyuan Opera has undergone a long history of washing, its audience is getting younger and younger, the repertoire is constantly innovating, keeping pace with the times, getting closer to people, and gradually entering the classroom of the Youth Palace. In the future, the audience's aesthetic foundation is also constantly improving. And get the attention of the local government and the country, and vigorously develop, will be more and more affirmed and loved by the audience in the future.

These factors, combined with the unique natural and humanistic ecological structure of Quanzhou described in this article, are one of the indispensable reasons why Liyuan Opera has been able to break out into the world despite the difficult survival dilemma of local operas across the country over the years. Of course, a drama has experienced various storms and is still active on the stage of history.

It is inseparable from the persistence of several generations of Liyuan people and the coordinated development of various elements within the troupe.

9. Suggestion

Opera should be inherited, but also the role of the market in inheritance must not be forgotten.

Allowing the audience to appreciate high-level opera performances is not only a market requirement, but also the core connotation of inheritance.

The troupe adheres to the route of not only taking root in Quanzhou's local public welfare performances, but also performing exchanges in other regions at home and abroad. Lu Mengzheng, Liu Zhiyuan) and the newly edited Liyuan Opera (such as Dong Sheng and Li Shi, Festival Woman's Song, Zaoli and the Female Thief, Li Shishi, Chen Zhongzi, etc.) It is staged in turn on the stage at home and abroad. It is worth mentioning that the local public welfare performances of the Liyuan Opera Troupe in Quanzhou have become normalized. Basically, there are performances every month. The Lantern Festival, May 1st Labor Day, and National Day are even more continuous, attracting batches of people. Fans from far away have also indirectly promoted the development of cultural tourism in Quanzhou, and they have maintained public welfare fares in recent years, which is rare in the country.

In addition to maintaining the normality of local regular public welfare performances and foreign exhibitions and exchange activities, the troupe has also paid special attention to the popularization and promotion of Liyuan Opera in the private sector and schools in recent years.

Since 2014, the Liyuan Opera Troupe has successively entered various primary schools in Quanzhou. The main cast members of the troupe will explain to the students of these schools how to watch and appreciate Liyuan Opera. The children understood the beauty of Liyuan Opera in their gestures. In addition, the troupe has also set up "Liyuan Opera Culture Promotion and Dissemination Center" in Huaqiao University and Yang'en University, and regularly cooperates and exchanges with these two schools. On the basis of exchanges and cooperation with local schools, the troupe has also stepped onto the stage of well-known domestic universities in recent years. After the performance, Zeng Jinping and the main members of the troupe gave lectures in these schools and conducted academic exchanges with teachers and students. For example, in

2017, President Zeng participated in the "Pearl Garden Opera Phenomenon" seminar at the Centennial Lecture Hall of Peking University, and gave a lecture titled "Liyuan Opera Performing Arts Features" at the Chinese Cultural Center of the City University of Hong Kong.

At the beginning of July 2019, Mr. Wang Renjie, head of Zeng Jingping, Mr. Gong Wanli and Mr. Lin Cangxiao offered the course "Liyuan Opera Creation and Performance" in the short semester (third semester) of Xiamen University. The researchers also participated in the teaching of the above teachers to Xiamen University. Lectures given by students. In addition, some members of the troupe often perform public welfare performances in the community or famous scenic spots in Quanzhou (such as Fu Confucian Temple and Guandi Temple), which are deeply rooted among the people. In a word, schools and the people are the backup positions for the inheritance and dissemination of opera, and the students and the general public are the backup army and potential audience of opera art. The management personnel of Liyuan Theater are commendable for their awareness and practice.

Opera is also developing continuously with the development of society. From its birth, it has a close and inseparable connection with society and people's livelihood. It has always been innovated, adjusted and developed with the pace of social progress. Whether it is popular or elegant, from the style of the play to the style of interpretation, each play reflects the regional characteristics and humanistic characteristics of the society at that time, and has its own style.

Liyuan Opera has high artistic and aesthetic value, and is the crystallization of the life wisdom of the people of southern Fujian for 800 years. Liyuan Opera successfully became the first batch of national intangible cultural heritage in 2006. In today's society with the rapid development of modern multiculturalism, how to protect and develop Liyuan Opera on the basis of existing successful experience is an important proposition today and our future. A topic to keep an eye on.

Some comments from a researcher's perspective:

The role of Quanzhou Liyuan Opera on Quanzhou is mainly reflected in its social influence. To enhance the social influence of Quanzhou Liyuan Opera, artistic innovation and brand building are needed.

A) The repertoire is innovative, close to the people's life, go to the people to select materials, and listen to the opinions of the people.

B) Establish the Liyuan Opera official account, video account, and Douyin account, so that people of all ages can get to know and understand Liyuan Opera through various channels.

C) Liyuan Opera needs to be reformed. In terms of singing dialects, we can consider adding Mandarin singing, so that more people can know Liyuan Opera, not only people in southern Fujian can understand it.

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