

Research on Stage Art and Performing Art of Han Opera

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Abstract:

As an art form with deep collection value, Han Opera gradually adopting from the past to the present, has undergone new historical changes. In recent years, with social, economic, and cultural developments, Han Opera has made a difference. In the new era of protecting the Han Opera art, an important part of mass culture, how to protect and to inherit the display of Han Opera has become a problem.

Keywords:

Han Opera, Stage Art, Performing Art

1. Introduction

Han Opera is a treasure of China. The local Han Opera contains not only the life characteristics of the local people, but also the unique styles of them. If integrating these characteristics and styles into the opera and showing to people in the style of “a little exaggeration and a little strengthening,” it will forge ahead its way among people. As the outbreak of national cultural precipitation, the integration of national ideological connotation, and the accumulation of national customs, Han Opera has transcended the existing national cultural connotation. Originating from life and transcending life, Han Opera can inspire people in the name of art.

2. Stage Art of Han Opera

With the rapid development of economy, technology, and the arrival of the “painting era”, the unprecedented material and technical conditions have been introduced for creating the stage art, which composing almost half of Han Opera [1] in the historical period, making it possible to develop unprecedentedly.

The fundamental difference between the stage art of Han Opera and other arts is that the stage art of Han Opera exists on the stage. It flows with the development of fables in a certain time and space, not like painting or sculpture that comes with “immediate eternity.” In addition, stage art is not like photography or other arts that finished by individual working only. Instead, it is the synthetic works jointly created by designers, fashion designers, makeup designers, lighting designers and sound designers. To create excellent stage art of Han Opera, we must understand basic characteristics of Han Opera first.

The difference between the Han Opera and other operas is mainly characterized by action. Han Opera is an art that the actors express their behavior and character through specific actions based on highly concentrated and unified Han Opera situations (for example, important events, character relationships, etc. in the living environment). In short, actions, situations and conflicts are the basic characteristics of Han Opera itself, especially in its script. A beautiful dance in Han Opera must express the heroes' fighting against intruders, the specific situation of the characters in the process, and the conflict (symbolic conflict) of Han Opera under specific circumstances. To judge the success of the play, the space-time environment created by the specific action route and effect of the actor would be the top determinant to be considered, which should be both practical and full of artistic tension [2].

Han Opera is a versatile and dramatic stage art that integrating literature (script), music, dance, sculpture, architecture, and art. According to the complex scene definition and requirements of Han Opera, the design of stage art shall always obey the integrity and shall not go its own way like other art works. The graceful dance of Han Opera shall be based on the literary script, following the director's overall idea and overall artistic style, and serve the actors effectively and skillfully. The theater is not a screen, but a closed space. Therefore, Han Opera dancers must follow the limited conditions of the theater and strive for unlimited aesthetic space within the limited material scope.

The basic idea of Han Opera and the basic principle of the stage dance of Han Opera are creating the stage art of Han Opera. In the specific design process of the theater, there is a key step to accurately analyze the script, which is the ground-stone of the drama and the common basis for the creation of actors, directors and dance artists. It is not necessary to rush to make a project plan, but it is necessary to calm down first, and then read and analyzed the script carefully while designing the stage art of Han Opera. The script shall be read at least three times, while the important parts, such as key enunciation, core aria, climax play, poetry and painting scene, unique scene, etc., shall be read repeatedly and thought carefully to grasp the elements. To analyze the script, we shall first explain the background of the times and then a series of specific context because they are the most direct, intuitive and important basis for the beauty pageant project of Han Opera. Then, we shall capture the actors' actions, which could be either the penetration of the actions or one of the actions. Meanwhile, we shall include the general style of the scene, such as regardless of being realistic or freehand, tragic or comic or formal, and the historical characteristics, it shall be pointed out that the soul of creating the dance of Han Opera lies not in "Reading Pictures," but in the visual embodiment of the internal spirit of drama. [3]

3. Analyze the Art of Han Opera from the Elements of Opera

Han Opera is a very important Chinese local opera. Only by mastering the basic rights of Chinese opera developments, can we clearly realize the importance of its existence, think about the more valuable cultural status of Han Opera, analyze it with reasonable and scientific methods, and then begin to explore the aesthetic value of Chinese opera.

3.1. Language Structure of Chinese Opera Lyrics

3.1.1. Dialect Phonology

Dialect is an important factor that determines the trend of opera music. Among more than 300 kinds of Chinese operas other than Peking Opera, they have a common feature regardless of the form of operas. That is, they are all formed on the basis of the local culture. Based on dialects as phonemes, the unique “spoken language (singing and reading)” system as a symbol of the personality and a dramatic melody developed in the dialect debate, has been created. The local language is the basis of voicemail.

In the creation of Han Opera, disputes over the original creation motives are not new. Han Opera is developed from local accents based on Hubei and Hunan accents, and then transformed into a cavity with its own unique personality. In addition, other local opera repertoires are also accompanying with local dialects [4].

The scripture philosophy of Han Opera is an authentic local dialect, which is divided into four parts. The pronunciation of Han Opera is based on sound. There is often a large time interval in the singing and dialogue of Han Opera to depict high-tone, noisy and powerful language. Therefore, the scripture philosophy is popular among Beijing, Hunan, Guangxi, Yunnan and other types of operas, thus recording and using by them. Beijing Opera is called “Hubei and Hunan accents”. The Hubei and Hunan rhyme in Han Opera is based on a dialect different from the four tones of Mandarin, which is a unique personality of Han Opera.

3.1.2. Inverted Dialect

Tone, a unique language phenomenon in Chinese, has the function of distinguishing various parts of the language and determining the meaning of words. Taking fa in “li fa (haircut)” as an example, if fa is a noun, fa shall be said in a falling tone. If you encounter it in another debate, it will inevitably cause ambiguity, and poor sound quality will also cause communication difficulties. This situation is very common in China, a country with multilingualism. When it comes to “multilingualism”, people who speak another dialect may have different understanding. For example, the pronunciation in “duō fāng yán”, “duō fǎng yàn” and “duō fāngyǎn” are inverted. Therefore, it is necessary to eliminate barriers to language communication and vigorously promote mandarin as a common national language.

However, it is not easy to promote mandarin in the theater. Opera is a kind of singing art. If the tones of all local operas are lowered and “mandarin” is used as the phoneme basis, it is possible that all operas in the world will be exactly the same. It seems that if the singing is adapted, the singing style will also be very inelegant. Therefore, any kind of local opera is very “authentic” to the local people. Once people sing in other dialects, they will feel that they will lose their original charm [5].

3.2. Tune and Plate Structure of Han Opera Singing

The characters and melodies of Han Opera are always in a state of interdependence and unity of opposites. Not wanting the sound to have unnecessary antonyms and irregular melodies in the repertoire which would make people have an unpleasant sense of experience, Han Opera also follows its own rigorous argument and mellow tone, which makes singing the most important means of artistic expression of Han Opera.

3.2.1. Han Opera Tune

For the melody of Han Opera, it has its own unique singing habits and style characteristics. Only by referring to the change of four tones, the drop principle of

sentence length and the connection of unique cavity can we create pleasant and intelligible dialect Han Opera works.

3.2.2. Plate Structure of the Tune of Han Opera

There are three kinds of tunes in Han Opera: Xipi, Erhuang (including anti-Erhuang) and tablet. Especially through the combination of hardness and softness of Han Opera music, the tunes have been deeply worshipped by the society for hundreds of years. As the earliest kind of ancient opera of the Yellow River, Han Opera music reflects people's tendency to miss advanced aesthetics. Secondly, to master the characteristics of the panel structure of the Han Opera tune, we need to base on two points: the law of measure in traditional Chinese music and the law of falling voice.

3.3. Relationship Between the Melody of Han Opera and the Trade

The last form of artistic expression is the expression of artistic beauty. The performance characteristics of Han Opera melody can interpret the style of Han Opera only through the accurate interpretation of ten trades. From the perspective of Han Opera and ten trades of Han Opera, we can analyze the correctness of the melody law from tunes of "Yimo" to "Shiza". In addition, the singing forms of various trades of Han Opera are quite different from the singing style characteristics of various majors. The characteristics of melody among professions have corresponding features.

3.4. Composition and Accompaniment Characteristics of Han Opera Bands

Opera software is an important part of Chinese opera music. Integrated with the whole Han Opera, Han Opera accompaniment does not only creating the stage language of Han Opera Musical, but also directly determining the success or failure of Han Opera form with its quality.

4. Inheritance and Development of Han Opera Under the Cultural Background of the New Era

4.1. Policies and Measures for the Protection of Local Opera Culture

To vigorously promote and actively protect the excellent Chinese culture, China must pay more attention to the development of local opera culture, and introduce adequate protection measures that are active and effective so as to promote the art of Han opera to the forefront and to change the glory of Han opera in the past [6].

4.2. Protection and Inheritance of Han Opera in the Cultural Life of the People

The reason why young people prefer pop music does not necessarily be the essence of pop music, but the behavior of fighting for pop music itself will make others feel that they are very fashionable and such behavior may let them feel that people with the same preferences will join them and become a part of them soon. In addition, due to the continuous development of western art and pop music in the field of creation and education, pop music is even in a leading position in the field of art. If more and more western art is understood by the public, culture is dreadful. Most of the educated middle class believe that their pursuit of the west is "another" pursuit of taste, while people who like opera are regarded as old and conservative ignorant who do not keep up with the time.

In people's social and cultural life, we shall first respect and recognize the uniqueness of Chinese opera. Chinese music has a long history for thousands of years and Han Opera has strong cultural characteristics and unusual singing characteristics. Most of the scripts of Han Opera are based on the history of the Three Kingdoms, which is a culture background with positive energy. In addition, the singing of Han Opera has strong dialect characteristics. Therefore, it is necessary to accurately locate Chinese opera which cannot be compared with the Western Han opera that taking singing as the main body, and it must be protected and inherited from a new perspective of people's social and cultural life. [6]

4.2.1. Emerging Channels of Communication Media

While carrying forward Han Opera, we shall not only strengthen the performance of classical Han Opera, but also extend the fashionable side of Han Opera to the society through modern ways and attract the public through innovative activities that are suitable in other artistic forms. The modernity of Han Opera cannot be destroyed, but the innovation can be introduced on the stage, and the picturesque background of Han Opera can also be innovated. For example, during performing in the theater, picturesque background can replace the previous landscape decoration, and the LED screen can be introduced to restore the plot, making the audience understand the plot better and promoting Han Opera more effectively.

4.2.2. Communication Power of the New "Role" Played by the Youth

The pursuit of aesthetic change is the established right for the modern art communication of Han Opera. If the audiences of Han Opera are only middle-aged and elderly people, the aim of promoting is far from satisfied. In addition, if people do not pay attention to Han Opera in time, it will gradually be marginalized and disappear. How to attract young audiences is one of the main problems to be solved for Han Opera in the social and cultural life [7].

If Han Opera wants to attract the attention of young people, it must do it from the perspective of young Han Opera actors. Nowadays, most of the active young actors are post-80s and post-90s newcomers. With the support of their predecessors, they can take the lead on the stage. Although young people play a role in opera, they live in a modern, young and fashionable life. Therefore, they have changed the past pattern and attracted the attention of a large number of peers through the communication of Han Opera often with their own personality.

5. Conclusions

Han Opera, China's intangible cultural heritage, has a unique charm and attracts more and more people. To attach importance to the protection and inheritance of the magnificent Han opera and to encourage others to participate in the research of Han opera can make people deeply understand, help, and expand their spiritual world, assuming their own historical and cultural mission in the future development, and ensuring the performance of Han Opera art.

Conflicts of Interest

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