

Study on the Origin and Development Status of Chinese Red Opera

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Abstract: Chinese Red Opera is an important part of Chinese culture and art, which has a rich historical background and profound social significance. This paper aims to study the development status of Chinese Red Opera and put forward corresponding countermeasures and suggestions. This paper analyzes the origin and development of Chinese Red Opera, takes white-haired Girl as an example, introduces the creation and performance of red opera, and analyzes its artistic characteristics and style. This paper discusses the current situation and problems of red opera, and puts forward the countermeasures and suggestions of promoting the dissemination and promotion of red opera, expanding the red opera market and audience group.

Keywords: Chinese Red Opera; White-Haired Girl; Artistic features.

1. Introduction

Chinese Red Opera does not have a large theme in Chinese opera or even in Chinese national opera, but it can occupy an important seat in every development stage of opera development. As an important part of Chinese culture and art, it carries rich cultural and artistic connotations. The creation of Chinese Red Opera art is derived from the expression of the spiritual needs of people in different times, so the development of red opera should conform to the development of The Times, especially in the contemporary times, to seek the integration of Chinese and Western music, and at the same time to retain or even highlight the uniqueness of our national culture. However, with the change of times and the development of society, Chinese Red Opera also faces new challenges and problems. Through the study of Chinese Red Opera, we can have a deep understanding of the inheritance and development of Chinese culture, which can better show Chinese culture and art to the world, and help to deepen the international community's understanding and understanding of China.

2. The Origin and Development of Chinese Red Opera

As an important art form in the period of Chinese revolution and socialist construction, Chinese Red Opera originated in the 1930s. Its birth was closely related to the left-wing cultural organizations such as "Chinese Left-wing Writers Alliance" and "Chinese Left-wing Dramatists Alliance" established in Shanghai at that time, and the Chinese New Culture Movement driven by the May 4th Movement entered a new chapter of development. Wang Zhaojun composed by Zhang Shu and Xi Shi composed by Chen Gexin are based on ancient Chinese folk tales, and The Yangtze River Rainstorm composed by Nie Er is based on the realistic themes of the life of the dock workers. These three works are the early exploration of Shanghai artists on the road of Chinese opera art.

2.1. The origin of the Chinese Red Opera

In 1938, the three-act opera "Rural Song" composed by

Xiang Yu was staged in Yan 'an. The play describes the story of the enemy's burning, killing and plunder that forced the people to rise up to fight against Japan. This is the first opera staged in Yan'an [1]. In January 1939, Xi 'an composed two act three opera and the march in Yan' an, by wang, the play is Xi'an first opera works, its creation is the main purpose of the unity of anti-japanese, basically is the use of opera and symphony music and other western art forms, and absorb folk music elements, folk minor style [2]. These two works can be said to be the exploration of the new musical genre of opera by the musicians at that time, and are the result of the early exploration stage of Chinese Red Opera creation, and gradually formed the embryonic form of Chinese opera.

In 1942 by huang composed two act five opera "qiuko", draw lessons from the form of western opera, and absorb some rich Japanese music characteristic tone, huang adhere to music for the leading [3], can say, in the history of Chinese opera, opera "Akiko" is according to the western large opera model creation of the first opera, the later "bel canto singing" take root in Chinese play a positive role in promoting.

Yanan art symposium in 1942, Yan'an rising new yangko movement, a large number of yangko brother and sister forest (bo composition), "husband and wife literacy" (Marco composition), etc., with singing and dancing, novel and lively square musical form [4], for the creation of Chinese opera opened up new ideas and new road, also gradually changed the development of Chinese opera art, and directly breeds the large opera "white-haired female" (Marco composition)."The White-Haired Girl" was premiered in Yan'an in 1945, which received a warm response [5], and became the symbol of the birth of the Chinese Red Opera.

Since then, with the opera White-Haired Girl as the blueprint, Chinese Red Opera has experienced a stage of vigorous development [6]. After the founding of new China, a large number of red opera works have been published one after another, which has enriched the connotation of Chinese art and culture. Chinese Red Opera expresses the needs of the spirit of The Times, so the development of red opera complies with the development of The Times. With their unique artistic style and profound social themes, these works have deeply influenced the thoughts and emotions of the Chinese people, and have become an important chapter in the history of

Chinese drama.

However, with the social change and the diversification of audience needs, Chinese Red Opera also faces some challenges and problems. On the one hand, the creation and performance level of red opera needs to be further improved to meet the aesthetic needs of modern audiences; on the other hand, the dissemination and promotion of red opera also needs to be innovated to attract more audience attention and participation.

To sum up, Chinese Red Opera, as an important art form in the process of modern Chinese society, originated in the 1930s and experienced a stage of vigorous development with the opera White-Haired Girl. However, Red Opera now also faces some challenges and problems, which need further development and innovation.

2.2. The Creation and performance of The White-haired Girl

The White-haired Girl is a classic of Chinese Red Opera and also a masterpiece in the history of Chinese opera. The play premiered in Yan 'an in 1945, written by He Jingzhi, Ding Yi, mark, Zhang Lu, QuWei, huan, xiangyu, composition, Chen Zi, liu chi, wang, ShuQiang, Wang Dahua, Zhang Shuihua director, xu ke stage design, actors including Wang Kun, Lin Bai, mansion, Zhang Shouwei, zhao, li million, Chen Qiang, li, Wang Jiayi, Han Bing, wu Ji' an, Du Defu, Zhang Cheng and other people [7]. The opera, based on the folklore "White Mao Fairy Gu", tells the tragic experience of the toiling people represented by Xier, and carefully depicts the people's anger and hatred towards the old society and the old system and their love for the new society.

The creation background of The White-haired Girl is during the revolutionary war of modern China. The fate of the white-haired girl depicted in the play reflects the suffering life of the vast number of peasants at that time. Through music

and stage performances, the opera vividly shows the contradictions and struggles between the white-haired woman and the landlord family, as well as the process of her final liberation through the revolution. The songs in the play are beautiful and infectious, and the lyrics are affectionate and powerful. Through music and dance, the songs bring the audience into a moving story situation.

The premiere of "The White-Haired Girl" caused a great sensation at that time, and the audience was moved and deeply affected by it. Through the form of art, the opera conveys the propositions of the Communist Party and the revolutionary spirit, and inspires people's enthusiasm and determination for the revolution. It was not only a great artistic success, but also propaganda and inspiring in politics.

The success of The White-Haired Girl has had a wide impact not only in China, but also internationally. The opera was translated into many languages, staged and warmly received around the world. It has become the representative work of Chinese Red Opera, and has also set up a good image for Chinese opera art on the international stage.

In short, the creation and performance of The White-haired Girl is an important milestone in the development of Chinese Red Opera. With its soulful story, beautiful music and wonderful performance, it deeply touched the hearts of the audience, and had a profound influence on the later creation of the red opera.

2.3. Creation and performance of other important red operas

In addition to the White-haired Girl, there are many other important works in the development of Chinese Red Opera. With their unique artistic style and profound thematic content, these works have had a positive impact on the development of Chinese Red Opera, as shown in Table 1 below:

Table 1. Statistical table of the Chinese Red Opera creation team

Opera Works	The premiere time	Playwright	Composer
The White-Haired Girl	1945	HE Jingzhi, Ding Yi	Ma Ke, Zhang Lu, Qu Wei, Huan Zhi, Xiang Yu, Chen Zi, Liu Chi.
Little Erhei Gets Married	1948	Tianguan, Yang Lanchun.	Ma Ke, etc.
Liu Hulan	1953	Wei Feng, Liu Lianchi, and others are the authors, while Yu Cun, Haixiao, Lu Su, and others are the screenwriters.	Chen Zi, Mao Yuan, Ge Guangrui
Red Guards of Honghu Lake	1959	Yang Huizhao, Zhu Benzhi, Mei Shaoshan, etc.	Ouyang Qianshu and Zhang Jing'an.
Sister Jiang	1964	The novel 'Red Cliff' by Luo Guangbin and Yang Yiyuan, adapted for the screen by Yan Su	Yang Ming, Jiang Chunyang, Jin Sha.
The Party's Daughter	1991	Yan Su (as the main writer), Wang Jian, He Dongjiu, and Wang Shouyuan as co-writers.	Wang Zujie, Zhang Zhuoya, Yin Qing, Wang Xiren, Ji Cheng, Fang Tianxing.
Wildfire, Spring Breeze, and the Ancient City	2007	Li Yingru wrote the novel of the same name, Meng Bing adapted it for the screenplay, and Wang Xiaoling provided the lyrics.	Wang Zujie, Zhang Zhuoya.
Yimeng Mountain	2018	Wang Xiaoling and Li Wenxu are the screenwriters	Luan Kai

First of all, the book Liu Hulan can be mentioned. The

drama tells the true story of the revolutionary martyr Liu

Hulan, depicting Liu Hulan's love for his hometown and the people's army, and the heroic spirit in the face of Yan bandit. The opera to the hero Liu Hulan hometown kind, affectionate, soft Shanxi folk songs and passion of Shanxi bangzi music based on the characters, using the structure of thinking and Yan exhibition technique to create music, with music drama conflict, deeply moved the audience, become a classic in the Chinese Red Opera.

Secondly, there is "Sister Jiang". Based on the creation of the novel "Red Rock", the play shaped the heroine image of the revolutionary hero Sister Jiang, with noble moral sentiment, firm belief in communism, and finally heroic sacrifice. Play on the basis of Sichuan folk songs, widely absorb a variety of traditional folk opera elements, such as Sichuan opera, Shanghai opera, Hang, Sichuan sound, Suzhou pingtan, Hangzhou tan reed, etc., and use the solo, singing, chorus, accompaniment with singing form [8], in the Chinese traditional opera music the application of music expression and development, promote the opera music in the dramatic power, for shaping the role image, character psychological change and adjust stage atmosphere has played a big role [9], greatly enhance the artistic expression of the opera gives the role of full character image and distinct character.

In addition, there are a series of red opera works, such as "Honghu Red Guards", "Xiao Erhei Marriage", "Red Xia", "Red Coral", "Daughter of the Party", "Wild Fire Spring breeze Dou Ancient City", which have distinct revolutionary themes and strong emotional expression, and aroused the resonance of the vast audience.

These important red opera works have not only made great achievements in art, but also had a positive impact in the society. Through opera, the artistic form of opera, they convey the revolutionary spirit and social positive energy to people, inspire the broad masses of the people to love the motherland and strive for the prosperity of the country and people's happiness.

However, although the Chinese Red Opera has made some achievements, there are also some problems. For example, the limited number of existing works is unable to meet the needs of the audience; some works are outdated, heavily stylized and lack of unique artistic style; red opera is backward and cannot cover a larger audience.

Therefore, in order to further promote the development of Chinese Red Opera, we need to strengthen the cultivation of creative power and improve the quality of works, we also need to adopt diversified communication methods to promote red opera to more audiences. Only in this way can Chinese Red Opera continue to carry forward in the present era and make greater contributions to the cause of socialism.

2.4. Artistic characteristics and style of red opera

Chinese Red Opera is a form of opera with Chinese characteristics, with unique artistic characteristics and style. These characteristics and styles reflect the uniqueness and vividness of red opera in artistic expression, making it a bright pearl in Chinese opera art.

First, one of the artistic characteristics of red opera is the compact of its plot and the sharpness of its theme. The plot of red opera usually revolves around the stories of revolutionary heroes and revolution. By depicting the struggle and sacrifice of heroes, or the transformation of the little people in the revolutionary course, it shows the arduous struggle and completed great cause of the Communist Party of China and

the people in the course of Chinese modern revolution. These compact plot, plot ups and downs, can trigger the audience's emotional resonance and thinking.

Secondly, the second artistic characteristic of red opera is the national music. Chinese Red Opera is the western music and traditional Chinese culture comprehensive art form, forms including singing, chorus, dance, drama and other forms of art fusion, music style is very passionate, strong music rhythm, song melody lively, simple and lively, easy to sing, lyrics content full of passion and appeal, enable the audience to better understand the plot and emotion [10]. It integrates the characteristics of Chinese and Western performance, has a unique charm, uses a large number of musical elements with Chinese national characteristics, and has a strong characteristics of The Times and Chinese temperament.

In addition, the third artistic characteristic of red opera is the nationalization of stage performance. Red opera and western opera is the biggest difference is the performance of the content is given priority to with civilian stories, singing using bel canto singing combined with traditional Chinese folk opera, opera singing national singing, when the stage performance stage performance, set, clothing, lighting and other elements with freehand and realistic stage performance, make ordinary Chinese audience can understand, understand the red opera, and like the red opera.

In general, red Opera shows the revolutionary spirit and struggle of the Communist Party of the Chinese and the people with its popular songs, vivid stage performance and compact plot [11]. The artistic characteristics and style of red opera make it a treasure of Chinese drama art, and bring a unique artistic enjoyment and ideological enlightenment to the audience. In the future development, we should inherit and carry forward the artistic characteristics and style of red opera, constantly innovate and improve, so that it can better adapt to the aesthetic needs of modern audience, and make greater contributions to the development of Chinese drama art.

3. Current Situation and Problems of Chinese Red Opera

As an important part of Chinese opera, Chinese Red Opera has experienced a long time of development and evolution since the 1940s. In the process of the creation and performance of red opera, many excellent works have emerged, which have enriched the artistic treasures of Chinese opera. However, there are still some problems in the quantity and quality of Chinese Red Opera, which hinder its further development and prosperity.

First, in terms of quantity, there are relatively few Chinese Red Opera works. Although the number of new red operas in China was large in the early stage, such as The White-haired Girl, Liu Hulan, and Sister Jiang, etc., the number of new red opera works has decreased over time. This may be related to the immature development of the Chinese opera market, the lack of financial support and the lack of creative teams.

Secondly, in terms of quality, there are differences in Chinese Red Opera works. Among the existing red opera works, some works have excellent performance in the script, music, stage design and other aspects, and have high artistic quality, such as Sister Jiang. However, there are also some works lacking in the level of creation, unable to reach the height of art. This may be related to factors such as the professionalism of the creative team and the balance between

tradition and innovation.

Third, the current situation of the red opera market is an imbalance between supply and demand. Although there are many excellent red opera works in China, the attraction of some traditional red opera works in the audience gradually weakens due to the changing and diversification of market demand. At the same time, the creation and promotion of new red opera works are also facing challenges, leading to the lack of supply in the market.

Fourth, the red opera lacks diversity and innovation. In the creation and performance of red opera, only a few classic works are often valued and promoted, while other types of red opera works are relatively few. This has led to a single variety of works on the market, serious genre creation, lack of freshness and appeal. At the same time, the innovation of red opera is relatively few, the lack of new forms of expression and artistic techniques.

4. Conclusion

Although red opera faces many problems, red opera has occupied the Chinese opera market from the beginning of the development of Chinese opera. Although red opera has a wide history and cultural heritage in China, its publicity and promotion in the market are relatively low. Many audiences still have a relatively limited understanding and cognition of red opera, leading to a lack of market influence and popularity.

As for the quantity and quality of red opera works, first of all, strengthen the market research of red opera, deeply understand the audience needs and market trends, so as to better meet the diverse needs of the audience. Secondly, the government needs to increase its support for the creation of red opera, provide more funds and resources, encourage and support the innovation and diversity of red opera, promote the creation and performance of new works, and present a richer and more attractive red opera works to the audience. Third, strengthen the training of red opera creative talents, improve their professional quality and artistic level, and ensure the overall strength of the creative team. Fourth, increase the publicity and promotion of red opera, through various channels and media publicity, improve the audience's awareness and interest in red opera. In addition, we can also

strengthen exchanges and cooperation with international countries, absorb foreign advanced creative ideas and technologies, and improve the quality of red opera works. It is believed that the development of Red opera in China will usher in a more prosperous period.

Chinese Red Opera market is currently facing some problems, but through strengthening market research, promoting innovation and diversity, and increasing publicity efforts, we believe that the red opera market will usher in a better development prospect.

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