

Research on Practice Reflection and Inheritance Path of Zhejiang Kunqu Opera Based on the Perspective of Historical Traceability

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Abstract: Zhejiang is the region with the most abundant Kunqu schools in China, covering Hangjiahu Kunqu, Ningbo Kunqu, Jinhua Kunqu, Shaoxing Kunqu, Wenzhou Kunqu and many other branches. Wuyi Kunqu and Xinye Kunqu, which are unique to Zhejiang, were listed in the representative projects of provincial intangible cultural heritage in 2007 and 2009 respectively, reflecting their important status in cultural inheritance. However, in the intersection of history and modernity, the inheritance and development of Zhejiang Kunqu Opera is encountering multiple challenges, and an effective inheritance path is urgently needed. This paper aims to deeply analyze the historical context of Zhejiang Kunqu Opera, comprehensively evaluate the status quo of its intangible cultural heritage protection and inheritance, and sort out the social environmental problems and internal development problems, so as to build a healthy and sustainable cultural ecology in Zhejiang Kunqu Opera.

Keywords: Zhejiang Kunqu Opera, intangible cultural heritage, historical traceability, inheritance path exploration.

1. Introduction

The 14th Five-Year Plan for National Economic and Social Development of the People's Republic of China and the Outline of the 2035 Vision Goals clearly point out that we will deepen the implementation of the project to inherit and develop fine traditional Chinese culture, strengthen the systematic protection of important cultural and natural heritage and intangible cultural heritage, and promote the creative transformation and innovative development of fine traditional Chinese culture. Intangible cultural heritage is an important carrier of the contemporary manifestation of the excellent traditional culture of the Chinese nation and the collective memory of the nation, as well as an important source of power for the people to open the door of material and spiritual prosperity. Tracing the history of the development of Zhejiang Kunqu Opera and exploring the development coordinate changes of Kunqu Opera's folk characteristics — intangible cultural heritage — Zhejiang business card is conducive to clarify the culture and context of the intangible cultural heritage, endowing the intangible cultural heritage with new era connotations, and highlighting the era coordinates and multiple values of the intangible cultural heritage. How to revive Zhejiang Kunqu Opera and how to explore a reasonable and innovative cultural inheritance path according to the development of The Times have become an important issue at present.

2. Tracing the Historical Origin of Zhejiang Kunqu Opera

Kunqu Opera is one of the oldest existing Chinese operas, known as the ancestor of all operas, the teacher of all operas, originated in the Ming Dynasty, to the Jiajing period, Wei Liangfu absorbed Haiyan, Yiyang and other operas and local folk tunes to enrich. In the Wanli period of the Ming Dynasty, a large number of Kunqu writers and works appeared, and Kunqu began to spread widely from Suzhou to the north and

south of the Yangtze River. A tune of water grinding, turning 600 years. The melody of Kunqu Opera is gentle and graceful, accompanied by flute, xiao, sheng, pipa, drum, plate, gong, etc. The performance pays attention to beautiful movements, strong dancing, and has a unique style, mainly singing legendary scripts. After learning is called Kunqu Opera, or Kunqu opera. Kunqu Opera was listed by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2001.

Zhejiang Kunqu Opera was passed down from Suzhou, and each region has its own characteristics. Kunqu opera in Hangzhou is close to the authentic Sukun opera, which is called Zhengkun. The Kunqu singers in Jiaxing area are different from the Sukun who work heavily and are called Xinggong. Ningbo Kunqu is influenced by tune tune and is called Ningkun. Influenced by Hui Opera and so on, Jinhua Kunqu Opera is called Jin Kun. Under the influence of Haiyan Cavity, Wenzhou Kunqu is called Wenkun or Yongkun, Yongkun is the most distinctive, there was a saying that South Kun North Kun, not as good as Yongkun. Zhejiang's unique Wuyi Kunqu Opera and Xinye Kunqu Opera were listed in the list of provincial intangible heritage representative projects in 2007 and 2009 respectively.

At the end of the Northern Song Dynasty, Southern Opera, one of the earliest mature opera forms in China, was born in Zhejiang Province. It was called Wenzhou Opera or Yongjia Opera. The Southern opera integrates singing, dancing, storytelling, science and music to perform a complete long story, so that Chinese opera has truly become a comprehensive art since then.

Soon after the birth of the Southern opera, it began to expand outward from the area around Wenzhou, first to the north, the capital of the Southern Song Dynasty Lin 'an (today's Hangzhou), and then continued to spread around, such as Haiyan, Yuyao, Taizhou, Jinhua, Huzhou, Shaoxing and other places in Zhejiang Province, such as Quanzhou, Suzhou, Yiyang, Changzhou, Chizhou, Taiping, Yangzhou,

Xuzhou and Liangjing and other places, have been popular in the southern opera. South Opera developed and grew in this process.

Yu Weimin pointed out in "A Review of the Evolution of Southern Opera — and a Discussion on the Boundary between Southern Opera and Legend" : "Just because there is no fundamental difference in style and music style between Southern opera and legend, in the Ming and Qing Dynasties, the opera writers regarded Southern opera and legend as the same opera form." Wu Xinlei said in "On the Definition of Southern Opera and Legend of Ming and Qing Dynasties" : "In the concept of times, southern opera is the predecessor of legend, legend is the continuation of southern opera, in the Song and Yuan dynasties called southern opera, in the Ming and Qing dynasties called legend." The tone of Kunqu opera came into being after the southern opera spread to all parts of the South. South opera flows through Kunshan area of Jiangsu Province, combined with the local voice and music, Kunshan musician Gu Jian's singing and improvement to promote its development, to the early Ming Dynasty, it became known as Kunshan opera. During the ten to twenty years of Jiajing in the Ming Dynasty, Wei Liangfu, who lived in Taicang, summarized the artistic achievements of northern opera singing, absorbed the strengths of Haiyan and Yiyang, reformed Kunqu opera, and summed up a series of singing theories, thus establishing a euphemistic, delicate, fluent and distant Kunqu singing system known as "water Mo tune". Although Kunqu Opera originated in Kunshan region, the creation of its dramatic texts and the formation of its singing style were deeply influenced by the earlier opera culture in Zhejiang, and they shared similar genes, which became one of the reasons for its wide spread in Zhejiang later.

Xu Hongtu pointed out in Sukun's Entry into Zhejiang that Kunshan opera was introduced into Zhejiang soon after its birth, and was warmly welcomed by local audiences and gained rapid development, becoming one of the first regions where Kunshan opera spread during its rise. He further demonstrated that Kunqu opera entered Zhejiang about before the first year of Wanli (1573) in the years of Jiajing and Longqing. After Kunqu was introduced to Zhejiang, different tribes were formed in many places in Zhejiang to adapt to the appreciation habits of the people, and these tribes have made contributions to the inheritance of Kunqu. At the same time, Zhejiang literati also created a large number of Kunqu works, which greatly promoted the development of Kunqu art. During the Ming and Qing Dynasties, Kunqu opera flourished in Zhejiang, which was embodied by the unique instrumental performance forms, the endless repertoire creation, the theoretical innovation of Kunqu opera and the flourishing family and class organization.

In the middle of Qing Dynasty, Zhejiang was flourishing, which had a great impact on Kun and Yizhu. At the end of the Qing Dynasty, since the Opium War, the audience of Kunqu Opera was decreasing, and the class association was decreasing. On the eve of the May 4th Movement, the Hongfu Ban, Jufu Ban and other groups in Suzhou, with Hangjiahu as the main performance venue, were disbanded one after another. By 1917, only amateur groups were still engaged in Kunqu activities. In 1921, Bei Jinmei, Zhang Zidong, Xu Jingqing and others initiated the establishment of the Kunqu Opera training Center in Suzhou, with the help of Mu Ouchu and Xu Lingyun. The students took the word "pass" as the generation, and set a study period of 3 years, helped perform

for 2 years, and taught for 5 years, so that the Kunqu opera fire could be preserved. To the early 1940s, Zhu Guolang, a native of Ningbo, Zhejiang Province, founded the Guofeng Su Tan Society, which was later renamed the Guofeng Su Troupe, Wang Chuansong and Zhou Chuanying joined to increase the performance of Kunqu opera, Kun and Su mixed, the troupe was renamed the Guofeng Su Kunqu Troupe, and continued to perform with Hang Jiaying Lake and southern Jiangsu. Subsequently established Guo-feng Su Kun Opera Troupe belonged to Zhejiang, and became the only remaining vein of Nankun until the national liberation gained a new life. Amateur music club is less affected by war and other factors, the economic strength is relatively strong, Jiaying area is the most prosperous.

After liberation, the revival of Kunqu opera could not be separated from Zhejiang. The remains of Kunqu opera, in terms of tribes, Zhejiang is the largest, and has made great contributions to the preservation of spark. In addition to the authentic Sukun in Zhejiang, there are also Kunqu opera in Wenkun, Jinkun, Ningkun, Wuju Opera, Ou Opera and so on. The authentic Kunban Guofeng Su Kun Opera Company since the ownership of Zhejiang, completely changed the fate, in April 1956, Guofeng Su Kun Opera Company changed to state-owned, named Zhejiang Kunsu Opera Company, the troupe with "Fifteen Guan" performance in Beijing, sensational the country, known as a play to save a drama. Driven by the Fifteen Guan, Zhejiang Kunqu Opera appeared a good momentum, creating, changing and transplanting a large number of traditional and modern dramas. Kunqu opera performance and exchange activities began to become active, the cultural and artistic value of Kunqu opera has aroused more people's attention, and the ideological education function of Kunqu opera has also been valued by the cultural department. Fifteen Five-Guan, a new script-writer performed by "Chuan" artists with the support of the Zhejiang Provincial government in New China, set off a short-lived Kunqu opera boom, which also spread to the whole country, triggering research on how Kunqu repertoire and performing arts can be inherited and developed in the new era.

3. Analysis of Problems and Causes in Inheritance and Development of Zhejiang Kunqu Opera

Chinese traditional drama is rolling along in the long river of history. Through the hard work of countless generations of artists, it has given birth to rich art forms and profound cultural connotations. Zhejiang, as the birthplace of southern opera, not only witnessed the historical process of northern drama moving south, but also flourished in the legendary period of Ming and Qing Dynasties and became an important town of opera art. In modern times, Zhejiang once again rose to prominence and became a thriving place for local dramas such as Kunqu Opera, random play and Tan Reed. However, the development path of Zhejiang Kunqu is not smooth sailing, and there are also many difficulties and challenges hidden behind the brilliance.

3.1. Weakened People's Heritage Complex

Modern audiences are choosing more and more diversified forms of entertainment, such as movies, TV series, network variety shows, etc. These forms are more intuitive, easy to understand and convenient. In contrast, the stage performance of Kunqu opera requires the audience to invest time and

energy, leading some audiences to choose a more relaxed way of entertainment. With the development of society, the needs and lifestyles of the audience are also changing. With the fast-paced lifestyle and the rapid development of information technology, the audience's demand for entertainment is more convenient and immediate. Kunqu Opera, as a traditional drama form, may be out of touch with the lifestyle of modern audiences.

In addition, with the change of modern lifestyle, the inheritance of Kunqu opera among the younger generation faces challenges. The change of modern lifestyle has posed a great challenge to the inheritance of Kunqu opera. With the rapid development of science and technology and the popularity of social media, the younger generation is more inclined to contact with new cultural forms and shows relatively little interest in traditional operas. They are more likely to be attracted by other forms of entertainment and feel unfamiliar or lack interest in Kunqu opera. The inheritance of Kunqu Opera depends on the participation and promotion of the younger generation. However, due to a series of reasons, such as education and work pressure, young people have relatively few opportunities to participate in Kunqu opera related learning, performance and publicity activities, resulting in their lack of understanding and enthusiasm for Kunqu opera, which further affects the inheritance of Kunqu opera. The declining interest of some young people in Kunqu Opera is related to the lack of recognition of the cultural value of Kunqu Opera. The lack of understanding of Kunqu's history, artistic characteristics and its connection with local culture makes it difficult for young people to appreciate the unique charm and value of Kunqu, further weakening their attention to the inheritance of Kunqu. The audience is decreasing day by day, and the inheritors are not able to meet.

3.2. Multiple Difficulties in the Innovation of Zhejiang Kunqu Opera

Keep right, know to come. Innovation is where we want to go. Hair generation iteration, so that Kunqu and other intangible heritages release charming brilliance of The Times. Facing the current trend of Kunqu innovation, Zhou Xuefeng, a national first-class actor of Suzhou Kunqu Theater, put forward: "At present, to rescue, protection and rescue is the first, Kunqu has so many good legends to dig out, this is the first, the leadership requires us to engage in modern drama, to seek truth from facts, we are also exploring, but it is really difficult." How can a modern drama show the characteristics of Kunqu opera without sleeves and a thick bottom? Singing and dancing, small students do not have sleeves to throw, do not know where to put the two hands, or back hands, stupid, you can explore, but not recommended to dominate, or to dig some traditional drama based play." Many professionals and audiences in the field of Kunqu opera have expressed resistance to the phenomenon of excessive innovation. This kind of innovation is often restricted by realistic conditions, which indirectly reflects the gradual decline of traditional Kunqu heritage, which undoubtedly weakens the original charm and style of Kunqu. The deep emotional bond between the traditional drama and the audience makes the audience have relatively fixed expectations of the traditional elements and forms of Kunqu opera, and it is difficult to accept its breaking. Kunqu still needs to move forward cautiously on the road of innovation, and there is a long way to go.

3.3. Backward Means of Cultural Propaganda

The platform is still insufficient to invest in Kunqu related resources, and the push frequency of relevant Kunqu content is often less than other entertainment content. From the perspective of push content, there are mainly problems in Kunqu's advertising resources, such as limited advertising budget, uneven distribution of media resources and low matching degree of target audience positioning. Due to budget constraints, it is difficult to invest in multiple media platforms and deliver Kunqu related push content, and the platform plays Kunqu related content with low frequency and insufficient exposure to Kunqu. At the same time, because most of the platforms use digital means to accurately grasp big data, it is easy to focus on popular culture that is popular with the public, ignoring the importance of regional culture dissemination with strong local colors such as Kunqu Opera. In addition, at this stage, the accuracy of target audience positioning by the media is low, and there are some phenomena such as the mismatch between target audience and Kunqu opera audience, and the insufficient frequency and coverage of advertisements, which affect the exposure phenomenon. Kunqu Opera has a long history. As a culture with a history of more than 400 years, its influence on the masses is not only between dawn and dusk. However, the failure of media platforms to continuously promote Kunqu Opera is not conducive to the improvement of audience reception ability and memory effect.

Secondly, there is a lack of publicity related to the performance of folk opera troupes. Some folk Kunqu opera troupes are faced with the problem of limited publicity channels. They do not have enough resources and channels to make and release advertising and propaganda posters, and the performance information cannot be effectively conveyed. Some folk Kunqu opera troupes only rely on traditional media, such as newspapers and television, for performance promotion, while ignoring emerging publicity methods such as the Internet and social media, resulting in less publicity information for young audiences and affecting their interaction with Kunqu opera performances. The propaganda content of some folk Kunqu opera troupes may be relatively simple, focusing on basic information such as performance time, location and performers, and lacking specific description and promotion of Kunqu art and performance characteristics, which makes it difficult for the audience to have a comprehensive understanding and interest in Kunqu opera. In addition, Kunqu's publicity channels lack diversity. In addition to traditional media and social media, other publicity channels such as online ticketing platforms, official websites and performance information websites may be less utilized.

4. Countermeasures and Suggestions for the Inheritance of Zhejiang Kunqu Opera

4.1. Based on Complex, Construct the Line of Inheritance of Zhejiang Kunqu opera

Kunqu Opera, as a folk art form, has been developing from the bottom up for a long time since its appearance, relying on the wisdom of the people to enrich the artistic connotation. Therefore, the government should be fully aware of the importance of the folk power to the inheritance of Kunqu Opera, and actively promote the implementation of the Kunqu

protection policy in the folk. The government should encourage young people to participate in Kunqu opera performance and learning, and can attract their interest by offering Kunqu opera courses in schools and holding Kunqu opera competitions. At the same time, modern scientific and technological means can be used, such as making Kunqu short videos, promoting Kunqu related apps, etc., so that young people can more easily contact and understand Kunqu.

Second, Kunqu opera related institutions should establish a sound mentoring system, committed to cultivating more outstanding traditional Kunqu artists, and with the help of traditional ways to achieve the inheritance and transfer of knowledge and skills. In addition, we should also make full use of modern technological tools, such as recording teaching videos and building online learning platforms, to promote communication and learning between masters and students, so as to promote the prosperity and development of Kunqu art.

Third, the community should actively organize Kunqu opera performances, including performances in theaters, schools, communities and other places, so as to enhance the popularity and influence of Kunqu opera, publicize the importance of Kunqu opera, raise people's awareness of protection, commend active Kunqu opera protectors, stimulate the people's will to protect, and at the same time improve the cultural interpretation of Zhejiang Kunqu Opera and improve the self-cultivation of protectors. Truly understand its value and significance, otherwise blind excavation will lead to protective damage.

4.2. Supplemented by Changes, Adhere to the Main Line of Innovation in Zhejiang Kunqu Opera

The traditional Kunqu opera repertoire is the essence of Zhejiang Kunqu opera, and should keep the original performance and singing style, and constantly inherit and perform the classic repertoire. Under the requirements of The Times, the producers of Kunqu opera can make Zhejiang Kunqu more modern and attractive by adapting and innovating the repertoire, combining modern stage technology and audience needs.

Secondly, it is an innovative way to build the brand image of Zhejiang Kunqu through publicity and promotion, so as to increase the public's awareness and interest in Kunqu. With the power of the Internet and new media platforms, Zhejiang Kunqu Opera can be promoted to a wider audience. Official websites and social media accounts can be opened to release Kunqu information, performance information and learning resources, attracting more people to understand and participate in the inheritance of Kunqu. Kunqu art exhibitions, performance seasons and cultural exchange activities can also help attract more audiences and art lovers to participate.

In addition, Kunqu Opera can communicate and cooperate with other art forms such as music, dance, drama, etc., to create more artistic works that integrate elements, which can not only attract more audiences, but also inject new vitality and vitality into Kunqu opera. Exchange and cooperation with Kunqu opera groups in other regions to promote the transmission of experience and skills; Kunqu opera related institutions can hold Kunqu opera performances, seminars and other activities to strengthen artistic exchanges between different regions and enrich the artistic connotation of Kunqu opera.

4.3. Take Culture as the Base and Stick to the Bottom Line of Zhejiang Kunqu Opera

The Federation can encourage artists' associations and Kunqu Opera research institutes to conduct in-depth matching with towns and villages in the province, organize the artists of Kunqu Opera protection and inheritance center to descend, provide professional guidance for the development of Kunqu opera activities in the people, and promote the transformation of Kunqu opera cultural construction from external aid to endogenous development.

First, establish a comprehensive Kunqu opera database, including scripts, scores, singing recordings, performance videos and other materials, to preserve the original version of Kunqu opera for future generations to learn and study. At the same time, the data can be sorted and classified through digital technology, making it easier to search and obtain.

Second, we need to preserve grassroots culture. As a grassroots culture, Kunqu Opera should pay attention to preserving and inheriting its unique folk characteristics. By recording and collecting performances, stories and experiences from grassroots artists, their artistic traditions and lifestyles can be preserved. This will not only protect the diversity of grassroots culture, but also provide valuable learning resources for future generations.

Third, strengthen community participation and education. The community can organize Kunqu opera training classes, community performances and other activities to attract more people to understand and learn Kunqu opera. At the same time, a reward mechanism can be set up to encourage grassroots artists and community groups to actively participate in the inheritance of Kunqu opera. In addition, relevant personnel can consider including Kunqu Opera into the school's art education curriculum, cultivate students' interest and understanding of Kunqu opera, organize students to visit Kunqu opera performances, set up Kunqu opera clubs and other activities, so that more young people contact and understand Kunqu opera, so that Zhejiang Kunqu Opera to obtain a steady flow of development momentum.

5. Conclusion

The report to the 20th National Congress of the Communist Party of China pointed out that to build a modern socialist country in an all-round way, we must adhere to the path of socialist cultural development with Chinese characteristics, enhance our cultural self-confidence, build a strong socialist culture around raising the banner, gathering the people's hearts, educating new people, invigorating culture, and demonstrating our image, and develop a national, scientific and popular socialist culture oriented toward modernization, the world, and the future. We will stimulate the cultural innovation and creativity of the whole nation and enhance the spiritual strength for realizing the great rejuvenation of the Chinese nation. Not only Kunqu opera, tradition is the profound heritage of opera art, inheritance is the basis of classic plays, and promotion is the original heart of opera spirit. We will explore the ideas, humanistic spirit, and ethical standards of China's fine traditional culture, and carry on innovation in line with the requirements of The Times, so that Chinese culture will show its permanent charm and the elegance of The Times. The vast and excellent traditional Chinese culture, with a long history and vivid stories, is the inexhaustible source and driving force for opera art.

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