

Aesthetic Research of Dunhuang Intangible Cultural Heritage

-- Take the Dunhuang Tune and Opera as An Example

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Abstract: The paper mainly analyzes the origin of Dunhuang music and its culture from the three aspects of geography, history and humanity, so as to explore the aesthetic style of Dunhuang opera. Then from the research subject matter and singing opera to explore the "vulgar" beauty. The third part is the true interpretation of Dunhuang opera. Combined with the investigation data, the paper analyzes the "spontaneous" self-music class of Dunhuang opera, the role interpretation and the aesthetic characteristics of "simple refinement" and "both form and spirit". Finally, the inheritance and protection of Dunhuang opera from the perspective of aesthetics, and from the current environment of Dunhuang opera, puts forward relevant strategies for its inheritance and protection from the perspective of aesthetics. The conclusion section summarizes the key points of each chapter and makes a summary, believing that Dunhuang opera is a valuable intangible cultural heritage left to us by history. At the same time, it is also the folk art with local artistic characteristics and aesthetic characteristics created by the local people in the long-term working life. It is necessary for local governments to strengthen the publicity of Dunhuang tunes and opera, and promote the development and innovation of Dunhuang tunes and opera, so that more young forces can participate in the protection and inheritance of Dunhuang tunes and opera. At present, the research on Dunhuang opera is more focused on inheritance and protection, and the aesthetic research is more important. For the sake of lack, although few periodical papers have studied Dunhuang opera from the aesthetic point of view, they have not been studied. A systematic study of formation. From the perspective of aesthetics, this paper makes a study on the essential and artistic characteristics of Dunhuang Opera. Interpretation and analysis of its aesthetic connotation, so that the public can have a new understanding of Dunhuang Opera and a deeper understanding of Dunhuang Opera into the understanding. From the point of view of aesthetic culture, the author hopes to put forward some suggestions on the inheritance and inheritance of Dunhuang opera. The feasibility suggestion of protection, and give certain reference value to promote the music research of Dunhuang opera. It is also helpful to the construction of music aesthetics.

Keywords: Music play civilian, Colloquial class set interpretation.

1. Brief Introduction and Overview of The Opera

1.1. There are two views about the source of Dunhuang opera

One is that Dunhuang opera originates from Dunhuang tune ci. In 1900, a large number of suicide notes, namely Dunhuang suicide notes, were unearthed in the Mogao Grottoes of Dunhuang. These include dunhuang tunes, Dunhuang variant texts and slang tunes. There are as many as 590 song ci texts preserved in the Dunhuang suicide note, involving more than 80 kinds of tunes. The reason why the Dunhuang tunes come from the Dunhuang tunes is that the content of the opera and the lyrics are the description of the folk life and the eulogize of the working people. The structure of the lyrics includes two sentences and multiple sentences; with the five sentences and seven sentences, the Dunhuang opera also has the above characteristics. Influenced by the historical development and inheritance way, dunhuang play is unable to tune word original remains, but whether in the tune play lyrics or tune can find the trace of the song, such as the tune in the "five more" in "December" "ten grace" are still tune play in relatively classic repertoire. Another other is that Dunhuang opera is evolved from meihu opera brought by immigrants. Meihu opera is a traditional folk opera popular in the five provinces and regions of northwest China. It

originated from the traditional folk songs of the Ming and Qing Dynasties, and local operas with different styles were formed in the late Qing dynasty and early Ming dynasties. Dunhuang, located at the westernmost end of the Hexi Corridor, was an important hub of the Silk Road in ancient times. Since the Han Dynasty, the culture of the Central Plains, the culture of the Western Regions and Asia and Europe have been communicated and integrated here, injecting diversified blood into the Dunhuang culture and making it continuously develop and grow. During the reign of Emperor Yongzheng of the Qing Dynasty, a large number of immigrants poured into Dunhuang. In addition to clearing land to make a living, recreational activities to regulate their boring life were an essential part of people's life. With this strong demand, in the past three years of Yongzheng, five stages of Chenghuang Temple, Beitai, Big Buddha Temple, Minzhou Temple and Jinhua Temple were built. Until the eighth year of Yongzheng, there were ten stages standing in the city of Dunhuang. Immigrants from all over the country had their own familiar hometown tunes, often humming after labor or slack time, such as "Big Pan Home", "Waiting for Lang Jun", "Embroidery Bao" and "Big Eight Immortals" were more popular songs at that time. Rich local characteristics, easy to understand content, catchy tunes were soon accepted and spread throughout the streets and alleys, becoming people's favorite entertainment activities, but also the embryonic period of Meihu opera in Dunhuang area. In the 20th year of

the Republic of China, meihu opera performance in Dunhuang gradually mature, and surge

There are many excellent artists out now. At that time, the popular "big media", "treasure box", "old for young", "noisy library", "blind man watching the lamp", "under Sichuan" and other songs are still hot today. To sum up, there is no conflict between the two views, and the origin of Dunhuang tune opera can be traced back to the Tang and Song dynasties. The Dunhuang tunes, Dunhuang changes and slang tunes in the Mogao Grottoes are the prototype of Dunhuang opera, which is a continuation of Dunhuang tunes. On this basis, during the reign of Emperor Yongzheng of the Qing Dynasty, a large number of immigrants constantly collided and integrated with the tunes of their hometowns, adding a different color to the rich Dunhuang music and opera.

1.2. Humanities Overview

Human beings are the main factor that constitutes the human environment. Located in the Hexi Corridor, Dunhuang has both population and ethnic complexity. The collision between permanent residents and immigrants makes Dunhuang has a rich and colorful folk custom activities. The folk culture of Dunhuang, just like the generous and kind working people, inherits its own traditions and also kindly accepts the foreign culture brought about by immigrants. The two merge into the folk culture in line with the aesthetic interest of the local people in Dunhuang. Folk festivals are the fertile soil for nourishing the traditional art. The customs of Dunhuang are frequent and rich. Since the temple fairs of the Tang Dynasty, the unique customs and activities of Dunhuang. There were more than 200 temple fairs in Dunhuang, and visiting temple fairs are also the most important entertainment activities for people. In the first month, the "Shanghai Nine Hui"; the Lantern Festival includes the City God Temple and Yue King Temple; the Dragon King Temple on February 2. It is in the process of each temple fair performance that opera has gradually become an indispensable artistic activity in the temple fair. Both dignitaries and ordinary people enjoy opera. Until today, although the temple fair only has the "Bath Buddha Festival" held in the Mogao Grottoes on April 8, it is still a particularly important day in the year

2. The Theme and Lyrics of The Tune and Play

2.1. Civilian theme

Whether a Chinese opera work is good or not needs to be determined by various evaluation criteria. Among them, the theme of the opera work and the content of the opera work can be said to be one of the most intuitive elements in front of the viewer. In addition, the audience also uses the style of the opera to identify what kind of plays are more attractive or can stimulate their own desire to watch. Dunhuang tunes is preserved in the dunhuang note on the basis of singing literature development, is the working people in the long-term labor life from their own perspective to create unique local artistic characteristics and aesthetic characteristics of folk art, and on the basis of both opera style or opera language are close to civilian life, all works positioning has been maintained in the civilian class. From the cultural level, the "popularization" of Dunhuang opera aesthetics contains three aspects, one is the folk writers from the folk and in the folk life, the second is the cultural expression form that is popular with the public, and the third is the form of civilian cultural

activities with ritualization. This section analyzes the common aesthetic characteristics of Dunhuang opera rooted in folk life from the aspect of reflecting the creative themes of folk life.

2.2. Spoquial lyrics

What is more worth mentioning is that in the presentation process of colloquial lyrics, the use of dialect sounds is the finishing touch of Dunhuang opera in the formation of charm. In the winter of 2018, the author visited Mr.Chen at the farmhouse opened by Mr.Chen Zhengqing, the sixth generation inheritor of Dunhuang Song Opera. Mr.Chen Zhengqing talked with the author with a pure Dunhuang dialect, during which he put forward his personal opinion on the interpretation of Dunhuang tunes and lyrics. Mr.Chen said, "Listening to the recording of Dunhuang tunes and opera works in the 1960s, people sang dialect sounds much more local than the dialect used by people today. Under the background of The Times, most artists can not read, so what they speak and sing are more local than what they are today."Therefore, the "soul mate" of the colloquial lyrics is the dialect sound with a strong local flavor. Due to the influence of historical changes and terrain, the dialects spoken by the local people of Dunhuang are divided into two types, including the river in Dunhuang city, one is the Hexi dialect west of the Dang River, and the other is the Hedong dialect to the east of the Dang River. These two dialects appear sometimes separately and sometimes simultaneously in the tune play. Because of the different pronunciation, the charm of the opera has also undergone subtle changes. For example, in Grinding Tofu, the wild hero uses Hexi cavity, while the simple and implicit heroine uses Hedong cavity. The differences in the cavity make the communication and character differences between the characters more obvious.

This kind of phenomenon happens from time to time in the opera works, then not an example. It is usually difficult to see the gorgeous words or to make people feel the author's talent, but the plain life language makes the plot more "approachable". Opera theorist Zhang Qi "Hengqu Zhu Tan" once said that "the heart of the subtle, people do not know, the spirit is deep, suddenly want to move, called the heart song."² The so-called "heart song" is an important art form to express people's subjective emotions, which means to express the inner subtle emotions of the subject. Opera is the expression of human emotion, and it exists at the same time because of the existence of emotion. Songs in colloquial lyrics to emotion in "talent" before, will considerate human before rhetoric, make the creator will own experience and experience with revealing strong feelings of "simple" language "compose" heart", emotional sincere enough to penetrate the paper back, natural and image expression makes the viewer all emotional. In addition, the easy to understand the words is also to be able to take care of the low level of the audience, to achieve the effect of entertaining the public.

3. The Interpretation of The Opera

3.1. Dunhuang Opera has been formed, developed and handed down in the long history, and has gone through many hardships

During this period, many excellent artists emerged in each performance industry, and with the support of the folk people,

each class club is full of vitality. The vigorous development of Dunhuang Opera has given strong support to the troupe. With the continuous improvement of the troupe, the stage performance quality of the opera is also constantly improving. Therefore, the organization form of class and society also determines the duration of the music play in the folk. And the organizational form of Dunhuang opera in the form of folk entertainment activities is also completely organized by the people, that is, self-music class. Self-music class is the main way of survival of Dunhuang opera. It is composed of artists, instrumental music, costumes, scripts and other parts. The number of people is as small as three or five people, or as many as thirty or 40 people. Self-music class mostly takes a township or village, of course, there are also family or family as a self-music class. Dunhuang City contains 12 towns and 32 self-music classes throughout the city, among which 22 perform all year round. Usually, the leader of each self-music class is played by the artist with strong organizational ability or superb skills. Although each class club staff is different, but its management system, role allocation, instrumental music allocation have formed a relatively mature management system. Among the 22 clubs that insist on performing all the year round, Jizhou, Suzhou Temple, Changfeng Folk, Chenjiaqiao, Yangjiapu, Yangjiaqiao and so on are the self-music classes with relatively perfect structure and high stage quality in the opera performance. Both the stage performance and the class club management are based on the voluntary of the members of the club. In the state temple since the class, for example, in 2003 by the first class master Shi Dongping with its love for music play established the state temple music class, since the class number to more than 30 people, including class leader, deputy master and class committee auxiliary, professional instrumental music artists, actors collocation substitute a set of the complete distribution system.

3.2. The actors in Dunhuang Music Opera have not received systematic professional training, and they also rely on the role shaping

Its own continuous exploration, but its folk life as the material of the work content and the combination of civilian actors, it can be said that the original soup of the original food. The working people living in the folk are better understanding of working life than anyone, and are more able to grasp the essence of the roles in the works. Art comes from life and is higher than life, and actors' practical experience of life is their advantage in role shaping. But different actors for the understanding of life and the interpretation of the role has its different way, the sixth generation inheritance person Mr Chen Zhengqing in an interview with the author said: " on the basis of oral heart handed down dunhuang tunes, due to the different life and personal understanding, between people, between class (class club) and between class, west (hexi) and east (hedong) between singing and deduce will appear more or less differences."In the eighth dunhuang tune play grand prix, by sand town north Taiwan community happy class and sand town north street community spend the rain from two different music class perform the same music play works" small cattle ", for example, this work is the dunhuang tunes in enduring works, have to mention is two different music class deduce" small cattle " harvest the audience warm applause, but also in the role action and emotional. Cattle herding is one of the life scenes of the people at the bottom. Through the humorous dialogue between the shepherd boy and the two

girls, the ordinary life is presented on the stage. The success of the actors of the three roles in the play depends on the familiarity with the activity of "herding cattle" and the understanding of the characters' emotions in this state. The so-called degree of familiarity not only refers to the familiarity of the behavior. In terms of the action of the role, the actor can complete the performance through simple imitation without such life experience. However, what really makes the work infectious is the actors' understanding and control of the role's emotions, and the different living regions also distinguish themselves in the emotional understanding. Therefore, the works presented also have their own characteristics in style and emotional expression. However, the only constant thing is that whether it is regional differences or differences between people, the presentation of art works comes from their own real experience and perception of life.

4. Inheritance and Protection of Music and Opera

4.1. Music and opera into the campus, open enthusiasts training

Whether the artists and the aesthetic audience, they are the results of the influence of the opera. For now, schools are the best way to do this happen. It is a common practice to introduce traditional art into the campus, but it is far from enough to listen to fast-paced pop music and a variety of entertainment students to truly enter the music. The real music into the campus is based on the teaching of theoretical knowledge, encourage students to learn to sing more, practice more, let students feel the charm of music. During an interview with Mr.Chen Zhengqing, the sixth generation inheritor of the opera, the author learned that he had carried out similar practical activities in the local primary schools in this way, and the students had a high enthusiasm to participate in it. But at the same time, it is also faced with another problem. Because most of the artists in the class of the opera do not have the corresponding theoretical knowledge, although there are many classes, there are few classes who can practice the activity of entering the opera into the campus. Only a few artists like Mr.Chen Zhengqing cannot hold such activities on a large scale and for a long time. Therefore, in the application of the introduction of music drama into campus, on the one hand, we should grasp the core issue of allowing students to participate in high frequency, on the other hand, it is particularly important for the training of artists' professional quality. Although most young people do not pay much attention to the music and drama, there are still a few people who have a strong interest in it. And valuing the existence of this small number of people is an effort to be noticed by most people in the future. The traditional inheritance mode of music and opera is influenced by hearing and passed from mouth to mouth. In the current situation, the reduction of audience and performance cannot realize the traditional inheritance mode. Therefore, opening training courses is a new inheritance mode of music and opera under the existing conditions. The opening of the training class has guided the music and opera fans in the general direction, so that it is not easy to go wrong. The key to long-term hobby is that people can get a sense of achievement in the process of learning. Therefore, the training class can take 15 days or summer vacation as a cycle to make it desirable phased results and stimulate the interest of long-term learning. The opening of training, so that fans can get corresponding help in the

process of learning music, and they can communicate with each other. In the course of teaching in the training class, the artists can also find some lovers who have good talents and are likely to become the inheritors to conduct more in-depth teaching. While the rest of the fans are able to sing like a decent opera, but also become a group of aesthetic awareness in the audience.

In a word, in the face of many difficulties on the road of inheritance and development, the clubs and artists of the opera should clarify their position in the background of The Times, so as to make corresponding changes. Cultivate the audience's aesthetic consciousness, eliminate the gap between the young audience, do not give up the pursuit of new works on the basis of inheriting the classics, participate in and organize effective publicity activities, and spread a wide net in the inheritance activities to attract fans and cultivate inheritors.

4.2. Cultivate the audience's aesthetic consciousness

The audience is the key to the inheritance and development of Dunhuang opera. The reason why it can determine the life and death fate of the opera is that on the one hand, the number of the audience is the main driving force for the stage performance of the opera; on the other hand, the development of the opera market is inseparable from the support of the audience. In the process of watching the performance, the audience has aesthetic consciousness is the significance of the aesthetic existence of music opera. There are three degrees of creation, the first is the author's creation of the script, the second is the actor's interpretation of the script and the role, and the fourth creation is the emotion and association generated by the audience when watching the opera. The process of empathy and association of the audience can be called the aesthetic process, and the final pleasant experience is the beauty of the music play. With the change of The Times, the audience with aesthetic consciousness of Dunhuang Opera is gradually aging, while in the consciousness of the young group, opera is an artistic activity exclusive to the older generation. Most of the works with a strong sense of age are rejected because they cannot cause young people who have

never had this experience to resonate with them. For the plot direction and role performance in traditional works, young people are more impatient to experience the charm and turn a deaf ear. Different from the requirement of "high threshold" for the audience literature cultivation in the grand drama, the requirement of the grand opera for the audience can be almost regarded as "zero threshold". Therefore, to taste the charm, but requires the audience to put down the "high threshold" preset, light into it will know its mystery. Therefore, the so-called cultivation of audience aesthetic consciousness can also be called the elimination of the discord between music drama and young audience. If you want to examine its beauty, you must first put down the body frame, eliminate prejudice, can remove the clouds to see the moon.

Epilogue: We can see that the working people in the center of the poor life is still full of interest and life

The desire for beauty. The content and form are relatively simple Dunhuang opera and serve the upper class of the "highElegant music " can be called a world of difference, but there is no doubt that the Dunhuang opera contains the people with their own trial All the "beauty" felt, observed, recorded and collected by the beautiful eyes form the " beauty, beauty With " the unique landscape. Mr.Lao She once said, " No matter what I write, I always want to trust Baymax Words; even say a more profound truth, I do not use terms and nouns, I also protect Holding my 'vulgar' and 'white'."Dunhuang opera is also adhering to this 'vulgar' and 'white', withThe simple form and straightforward content tells the sadness and joy in people's life.

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