

A Brief Analysis of the Creative Style and Causes of opera "Bathe Moon"

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Abstract: It is an accepted fact that the peak of Chinese opera creation is mostly around the "Yuan, Ming and Qing dynasties". In the opera involving the "moon worship", it is found that in the creation content of these three generations, the description of "sacrifice" and "blessing" does not reach the exaggerated "batch", but the quantity is also considerable. This can not help but produce two questions, why in the period of autocratic prosperity, such a religious story plot will be loved by most opera writers for a time? Why does the creation presented by the yue u present this kind of "simple and complicated" creation style? In order to uncover the causes of this phenomenon, we need to return to the context of The Times and culture at that time for comprehensive exploration.

Keywords: Opera; Worship the Moon; Close Eyes.

1. Unique Historical Development Situation

In the Huang Ren version of The History of Chinese Literature, there is such a discussion on the literature of the Yuan Dynasty and the Ming Dynasty:

(E) Menggu from the sand aine, the decline of the Song Dynasty, followed the Liao Jin and the Yu region. ChRutong, learning in the wild. There is no degree of assimilation of civilization, but by the literature, but as a whitewash, not attention. So, a generation of text, delicate and dangerous strange, no record. But a song, rooted in talent, not to the wild and different. And the declining Song society, relying on the new sound, its elegant, also not easy. But Su, Xin moliu, shout, and blowing the jia horn ethos similar ("Cheng History" in the Wanyan Liang words, like the beginning of the north song), then acted as a long sound, by the work, and the wind club, exhaust the energy of literary music, can also be different, ling ancient and modern. The gas is thick and healthy, the words is slang and handsome, with the carving of the words, the axe chisel marks more, less reckless. Today, "Yuan people hundred kinds of songs" and "West Chamber", "pipa" of the courtyard (although Yuefu is called gold, yuan, but the golden song has not been passed. But "The legacy of Martial Arts" and "dropout ploughing record".), Not can be described as the different army of the literary world head also! The hospital takes the previous generation of the original problem, and the white did not work. [1]

Look at the discussion on the Ming Dynasty literature again:

In the past three hundred years, the speech and thought are suppressed under the arrogant and arrogant regime, like water and the fire in the outburst. Those who want to ride the gap are not limited by the eight strands, nor by the eight strands. Therefore, the combination of Mongolian music, novel, and into a special language, the legend is also. Although Yuan qu takes from the scope of ancient and modern Yuefu and creates a unique boundary, it is also objective rather than subjective.....The paradox of the fairy interpretation, the rise and fall of the guan river and the military horse, is a legend, to describe it....."The West Chamber" and "The Pipa" can not be the eyes of the first, nor can they be used according to the trend of accumulated wages. Therefore, the

legend of one, when and eight pieces in the Ming generation of the literary circle, no discussion! [2]

Due to the scholars of the late Qing Dynasty, it was still strictly the "ancient" period. Therefore, Huang Ren's comments on the literature of Yuan, Ming and Qing Dynasties actually have the historical value of contemporary people evaluating contemporary people. During this period, the time gap is relatively small, so it can more truly reflect some "consciousness of The Times". In the above two paragraphs, the author gives an overview of the situation of literary creation at that time from the aspects of government, society and personal affairs, and the interpretation of later scholars is roughly similar to it. But there are two words to be noted. One is "Chandar, live in the wild. There is no degree of assimilation of civilization, but by the literature, but as a whitewash, not attention. The second is "three hundred years of speech and thought, under the arrogant and horizontal regime, such as water in the vicious, fire in the sudden." [3] The first sentence is the first sentence. The social class of the literati in the Yuan Dynasty was different from that of the previous dynasties (especially the Song Dynasty, which emphasized literature and light wu). People have said a lot. The literati in the Yuan Dynasty cannot take the road of "cultivating one's morality, governing the country and leveling the world", so their thought and creation were unconsciously close to the "central" thought at that time. The yellow man here called the literature of that time "whitewash", and then explained that "songs, rooted in talent, not to the wild and different." The main reason is that the rulers of the Yuan Dynasty, as a nomad on horseback, their way of thinking was rarely restricted by the so-called orthodox literature, which made the traditional poetry decline slightly at that time, while the Yuan Song prospered. Although the Yuan people have enacted relevant bills, "false lyrics and music, false perpetrators, death." But after all, due to the limitations of the Han culture, its implementation did not have too much practical effect. So, this indirectly led to its "central" on the neglect of cultural control, and the yuan dynasty rulers for "Buddhism" and "Taoism" daxing, make cheng zhu neo-confucianism and "the" three cardinal guides the p 5 "the feudal traditional thought of the bondage and imprisonment was broken, ideological relaxation led to the Chinese people

as a romantic prodigal" in "opera writer, yuan dynasty opera also dawning. Therefore, "worship" guan mu appeared more in the yuan dynasty is one of the reasons drama ontology in the prosperity, and the central power of Buddhism Taoism worship make a concept of "sacrifice" deeply rooted in the hearts of the people, coupled with the yuan dynasty imperial examinations abolished, literati oppressed, reduced to "nine Confucianism ten gai", ethnic discrimination makes literati had to go to the folk lower, extensive attention to its sufferings and dark reality, finally will be filled with blood and loneliness to the round of deep moon.

The second sentence corresponds to the period of the Ming Dynasty. Here we can see very intuitively in Huang Ren for "eight" and "eight" take strong critical attitude, and the Ming and qing dynasties and the prison indeed to people's thoughts and suppress cruel, it also makes this period of social "thought" spark, a lot of order is broken. Such as the mid-Ming dynasty society began popular wang yangming's "mind" until the late Ming period, the feudal thought has a very strong impact, especially in the early Ming dynasty, the academic atmosphere, the death, "the five members" and "parents" abuse become the mainstream of the time, women by "chastity" ethics become one of the persecuted groups, this is also "worship" in the subject of the more for women and worship month content to pray for the main reason for their love. However, in the early years of the Qing Dynasty, in order to resist the influence of mind study on people, the rulers took Cheng and Zhu Neo-Confucianism as a counter weapon and again established it as the orthodox thought and rose to the literary prison, so people suffered from the ideological imprisonment again. therefore, In the Ming and Qing dynasties, Opera works based on marriage and love emerge in an endless stream, The trend of personality liberation will reshuffle the relationship and people's views on free love, People express their emotions through opera, And "worship the moon" which is blessing and longing of the factors, with private nature, can freely express people's emotional appeal has become the "favorite" of opera artists, We scramble through such content will not "get" but cannot say the feelings by "sing" and "play" the way to express, This also indirectly promoted the content of this purpose form "simple" and meaning but "complex" style.

2. The Cultural Belief of "Three Religions in One" and the Extensive Investment of the Literati

Since the purpose of "worship the moon" is mainly the text of opera, opera, as a symbol of traditional Chinese culture, must have the characteristics of cultural belief. Whether in the Yuan Dynasty or the Ming and Qing Dynasties, the prosperity of religion is an unavoidable topic. In the Yuan Dynasty, the rulers had respected Buddhism and Taoism, and in the Ming Dynasty, because Zhu Yuanzhang had the identity of "monk Dao" in his early years, after he ascended the throne, he set up the Buddhist management system -- Good World House, and adopted the method of strengthening management.[4] [5] Some of the literary representatives in the late Ming Dynasty, such as "Tang Xianzu", "Xu Wei" and "Feng Menglong", were also useful examples of introducing literature into Zen views. Xu Wei once praised Zhuangzi as "Zhuang Zhou is light on life and death, open and ancient. "Feng Menglong also once thought:" is the three teachers, ridicule each other and cannot waste each other, I..... In Buddhism, I take its

compassion; in Taoism, I take its quiet; in Confucianism, I take its plain. The so-called meaning can govern the world, this also." And Tang Xianzu in its scattered miscellaneous philosophical expression also has" heaven, nature is also "or" nature, the heart is also. "Such a statement," Handan Dream "30 out" fairy ", the author also used the tone of the immortals to Lu Sheng said" how do you only get the soul?... After all, it is a fairy dream." To express their own views of Buddha and detachment. In the Qing Dynasty, the statues of Sakyamuni, Laozi and Confucius were worshipped in a hall in Henan province during the Qianlong period. There were more than 590 halls in the province. Visible, the prosperity of religion to make people with its thought of self-worth has become a trend, rooted in the thinking of people, rulers also use the effect of "dark help wang gang", the idea of "three religions" from top to bottom affect all social strata, to people's thoughts and life has a secret "guiding meaning". Therefore, such social situation is no doubt for "worship" this itself with strong sacrifice means the banner of a pole, involving the purpose of opera script such as "toad palace cao", "qiu qiu", "Sue six niang" worship on etc are some micro "thanks" in which, coupled with the opera itself is grassroots people entertainment, the habit of religion and the people of all kinds of emotional express demand will naturally make "worship".

As a story of drama, if we explore the causes of its style and the sources of its creation from the academic sense, in addition to the above necessary social and cultural atmosphere and the emotional expression of the recipient, we also need a creative condition for the construction of such purposes, which is also the source of the birth of it: the creator. Actually the emergence of literary style, with the participation of literati writers group difficult to involvement, although drama in the beginning as vulgar literature "debut", is not popular with the literati, and in the yuan dynasty due to the special political environment and the han people about words "zhi" sensitive topic, literati widely involved in opera creation is also the trend of The Times. From the Ming Dynasty until the middle of the Ming Dynasty, the legendary opera was flourishing, and Mr.Guo Yingde once used the phrase "national like crazy" to describe the prosperity of the legendary opera in the Ming Dynasty. He said in the Legend of the Ming and Qing Dynasties:

The flourishing of legendary opera, with the thorough literati of legendary opera as a distinctive representation. From the apparent level, it has become a fashionable atmosphere for the literati to actively participate in opera activities, and reached the point of national madness. From the perspective of deep hidden, literati and officials are more and more conscious and more persistent with the help of legendary opera to express their own subject spirit and needs, so legendary opera has become the artistic expression form of the social existence and life consciousness of literati and officials. It was also during this period that the legend-based opera had achieved a formal literary status, entered the highest cultural level, and became an important symbol of the national spirit and national culture at that time. [6]

From the above content mentioned "literati" can be seen, the late Ming dynasty opera presents a scene of prosperity, between the Ming and qing dynasties environment, literati although can through the imperial examinations, but for personal talent, opportunity is very limited, in the process of realizing personal ideal will be subject to all kinds of restrictions, their status and ordinary people, so engaged in opera creation not only can solve the problem of survival, can

also be created to express dissatisfaction in the heart and knot. [7] Therefore, "over the years, scholars who read music, and scholars, often make up a legend. "Become the portrayal of the drama world at that time. And literati in the creation of the people life, to the social inequality of resentment, sympathy for the people suffering, are converted into ink in the creation of the opera, in reality cannot achieve "gold title", "good love", "royal phase", "social peace" vision into its worship of "prayer content" into the drama.

As for the Qing Dynasty, due to the turbulence and changes of Chinese society in modern times, we produced many theoretical books on all levels of society. However, compared with a large number of ancient books, perhaps we can see some social features of that time from the writings of foreign people:

China has no state religion. The Chinese government has not encouraged or preferential treated any religion, nor has it given economic allowances to any sect. The emperor, the ministers and the common people each had their own beliefs. Most of the ordinary Chinese people believe in Buddhism. The Chinese people are ignorant and live a poor life. They explain all the phenomena they do not understand, and ask the Buddha to help what they can not reach. [8]

And the records of foreigners in the Chinese countryside at that time:

No matter in Zhoushan or in the white River back to the capital of the three days, did not see any people have ample food and clothing, the rural rich and prosperous proof -- our rich supply does not count. The land on both sides of the river is low-lying and flat, not with a shrub as a hedge, but digging ditches as a boundary. Only a small part of it was cultivated, and most of it seemed rough and grassy. Except around the village, there are rare trees and ugly in shape. The houses are usually mud-roofed bungalows with thatched roofs. Occasionally there is a small independent building, but none is like a gentleman's mansion, or a comfortable farmhouse. There are many villages, but none of them, except Sizhou (See-koo) and Dagu (Tai-koo), near the mouth of the river. [9]

This two paragraphs for the foreign visitors to the record of the qing dynasty society, we can see in the so-called "prosperous" stage, the grassroots people's life is miserable, as John barrow said, "if through this vast country, in addition to satisfy curiosity, is likely to be riding, disappointed. "Among them, the record of believing in" Buddha "for the people reveals the reason for the formation of" worship to the moon ": desire. When people in hard work fruitless after difficult, helpless to make it all the wishes in the "prayer" this kind of nature and Buddha superstition, in the emperor qianlong is doing what "wide soil, surrender, the people of the" dream, can represent the lower life and emotional "mouthpiece" of "worship" shut eyes already quickly sprout in the drama works.

3. Epilogue

In conclusion, we can see, about the opera "worship" in the purpose, the creation style of the formation, the content with, etc., is not formed by one or a single individual reasons, but social, creators and drama itself historical evolution of multiple space of a complex, multifaceted stack comprehensive "blend". Chinese literati since ancient times from the creation of "article to carry" idea, so the literati because of the social factors of ideas directly into poetry, painting, opera creation, and other fields, then derived the "worship", and "worship" such contains the feelings of creation is not only the channel of expressing emotional hope, but also a kind of comfort to his lonely heart. Therefore, "worship" purpose prosperity and era are associated with a kind of "symbiotic" relationship, it as a not complex, the time is across three dynasties, opera writer often used, which contains the historical origin, opera creation, opera and the connection between the social from all walks of life and the inherent law, is to be reckoned with. Because of its worship month purpose essence is a kind of creation, its creation idea and creative content must be rooted in history, but also by the "subjective consciousness", so we in the process of uncover the causes of its various aspects also when as far as possible combining the historical phenomenon and the creator heart, creative environment, such as only in the text content or pure form, will be slightly pale.

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