

Chinese National Opera in the Perspective of Feminism

-- Taking "The White-haired Girl" as an Example

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Abstract: Since the early 1980s, "feminism" was firstly introduced into China from the field of literature, but compared with this trend in literature, art and film, feminist music criticism in Chinese music criticism has been in a nearly blank situation. Even if there are a few pieces of literature on the subject, most of them focus on gender politics and the struggle for women's rights as reflected in the meaning of the scripts of music and theatre works, but do not go deeper into the music itself. In addition, among all kinds of musical works, opera is the most suitable text mode, the script has the gender differentiation of musical roles, and the content of the opera is expressed through the form of theatre, which can better explore the gender connotation of the musical elements. In this paper, we will collect and organise the literature, take the feminist perspective as the landing point, synthesise the scholars' viewpoints, and discuss the diversified development of feminist music research, the embodiment of feminism in opera, and the study of the opera "The White Haired Girl" under feminism.

Keywords: Feminism; Diversified Development of Feminist Music Studies; Embodiment of Feminism in Opera; The White-haired Girl.

1. Introduction

Feminist music criticism has gone through three important stages of development. In the first stage, in the 1970s, the main task was to search for the lost history of women's music, and the earliest works focusing on women musicians and musical phenomena appeared, such as *The New Grove Dictionary of Music and Musicians* and other writings and dictionaries, which increased the space about women composers and performers; in the second stage, after the mid-1980s, feminism put forward the idea that "women's music is not only the most important music in the world, but also the most important music in the world, which is the most important music in the world. In the second stage, after the mid-80s, feminism proposed the concept of "gender", during this period, the stereotypical portrayal of women in musical works (especially the works of male composers) was interpreted from the perspective of gender, and the limitations on both sexes in the musical system were revealed; in the third stage, after the 90s, the publication of Susan McLaren's *Negative Termination* set off the climax of feminist music criticism, and provided a new opportunity for the study of women's music. In the third phase, after the 1990s, the publication of Susan McLaren's *The Feminine Termination* set off the climax of feminist music criticism, which provided a new way of thinking for the study of feminist music criticism. The book explained "how different composers portrayed the gender characteristics of men and women; how people in the history of music theory have given the elements of music, such as termination, harmony, and modulation, a gendered connotation; how the musical process is related to the gender and the characteristics of sexuality; how critics compare the gendered musical style; how female musicians questioned the male dominance through their works. The five core themes of "How Musicians Question Male-Dominated Musical Traditions Through Their Work" were later influenced by various postmodernist approaches. Later on, influenced by postmodernism, psychology, semiotics and

linguistics, feminism developed a set of analytical theories with "sexuality" as the main point of departure - postmodern feminism.

Since the early 1980s, "feminism" was firstly introduced into China from the field of literature, and became one of the active research hotspots in contemporary Chinese literary criticism with its unique cultural connotation and gender concern. However, due to the lag in the translation and introduction of feminist music criticism, the lack of attention from the academia, the difference in academic contexts, and the unfamiliarity of the research subjects, feminist music criticism in Chinese music criticism is in a nearly blank position compared to this trend in literature, art, and film. Even if there are a few pieces of literature on the subject, most of them focus on gender politics and the struggle for women's rights as reflected in the meaning of the scripts of music and theatre works, and are still in the realm of purely "feminist" expressions, rarely criticising the male-dominated society itself, and far from going deeper into the "gender" aspect of music. It has seldom criticised the patriarchal society itself, and has never gone so far as to explore the issues of sexuality, body, gender, role, race, sexual orientation and sadomasochism from the level of "gender", not to mention that it has not gone so far as to interpret the music ontology to the level of a purely musical text.

Among all kinds of musical works, music theatre works, especially modern opera works, are undoubtedly the most suitable textual model. Firstly, because of the naturally gendered musical roles in the creation of the opera due to the constraints of the libretto, the desires that are the basis of the conflicts and inner contradictions of the characters in the theatre itself are reflected in the musical form and structure of the composer's materialisation of his creative intentions; secondly, the content of the opera is expressed through the theatre form, and the characters and the plot have an important role to play. Secondly, the content of the opera is expressed through the form of theatre, and with a certain understanding of the character and plot content, it is possible to better explore the gender connotation of the musical

elements, and to do so with a certain basis rather than just guessing. Therefore, this paper will start from the perspective of feminist music, explore the diversified development of feminist music research, the embodiment of feminist music in the opera, and through the study of the opera "The White Haired Girl", so as to explore the innovation and feasibility of the development of feminism.

2. Diversified Development of Feminist Music Research

Influenced by Western feminist theories, feminist music research in mainland China has gradually gained ground in the 21st century, and has been receiving increasing attention from the academic community in the past two decades, with a number of papers introducing and exploring the classic theoretical approaches and cases of Western feminist music research, and some research results focusing on the study of feminist issues in modern songs, art songs, folk songs, and dance dramas.

Zheng Su published "Heroines and Variable Lovers: specious female identities in modern Chinese songs" in *Journal of Women's History* in 1997, which is the earliest English-language document to analyse and study modern Chinese songs using feminist perspectives and gender studies methods. In addition to this, Yan Sun also published "A Study of Modern Chinese Songs from a Feminist Perspective--Introduction and Translation of Zheng Su's <Heroine and Varied Lover: Specious and Various Feminine Identities in Modern Chinese Songs>" in *Music and Culture Research* in 2019, in which the article takes China's schoolhouse music songs from the early 1900s to the late 1930s. In this article, we examine the diverse and contradictory images of women presented in these songs, placing them in the context of gender analysis of twentieth-century China's history, and consider how the female identities in the songs reflect the gender politics and drastic socio-cultural changes in Chinese society.

Huang Zhili published "A modern feminist sigh and ode--an analysis of five art songs by Gougami Hinodeo" in 2005, in which the author mentions that the starting point of the composer's creation of the five art songs is to understand the Western feminist art from the perspective of Eastern culture, while conveying to the West the Eastern feminist artistic. The author mentions that the starting point of the composer's creation of the five art songs is to understand the Western concept of feminist art from the perspective of Eastern culture, and at the same time to convey the mood of Eastern music to the West, in order to express his own thinking and position on feminist art - men rule the world, but feel lost in the hustle and bustle of the soul. The poem "Theatre That Never Closes" is based on the male perspective to examine the position of women's rights in the male's heart, and the confusion and confusion arising from the communication between men and women in the physical and spiritual. The poem "Theatre Never Closed" is based on the male perspective to examine the position of feminism in the minds of men, and the confusion and feelings arising from the physical and spiritual communication between men and women.

Wang Yao published "Gender Narrative as Masculine Discourse - Feminist Interpretation of the Adaptation of the Folk Song <Walking to the West>" in *Journal of the People's Liberation Army Academy of Arts* in 2012, in which the author analyses through the several versions of the adaptation

of "Walking to the West", the process of constant re-narrating through the emotional narrative of folk suffering has evolved into a kind of gender narrative with the characteristics of masculine discourse. gender narrative characterised by patriarchal discourse. The gender narrative is reached through two factors: first, it strengthens the gender characteristics of women, making women become women in men's imagination; second, it increases the view of women's chastity in the patriarchal discourse. This change of character indicates that "Walking West" has changed from a local folk discourse to an intellectual narrative, which shows that the heterosexual objects depicted by male intellectuals in a male-centred society have long revealed a male-centred consciousness of women as the "other". This change is also an emotional response to the feminist discourse that has been in vogue since the 1980s.

Zheng Baohua and Zhang Hongmei published "Analysis of Female Image in Qixia Folk Songs from the Perspective of Feminism" in *Chinese Music* in 2012, in which they mentioned that the main idea of the article attempts to analyse and criticise the female image and its ethical identity in Qixia folk songs accordingly under the perspective of feminism, and that Qixia folk songs, which are mainly about women, occupy a large proportion, and that all these folk songs that depict women are sung in a female tone and in a first-person narrative manner. These folk songs depicting women are sung in a female tone with a first-person narrative, but the singers are predominantly male. Most of the women portrayed in these folk songs have clear ethical identities, including wives, unmarried daughters, stepmothers, widows, beautiful women in the eyes of men, and rebellious female figures. The author analyses the material of the songs to better reflect the characteristics of women's musical language from a male perspective, and also analyses the prejudice against women's images from a male perspective from the side. These women's images cover most of the women's roles in the traditional society, and through these songs, we can learn about the living conditions of the traditional rural society, expose the oppression that women suffered from in the male world, and advance the contemporary dialogue between men and women on an equal footing with each other and mutual understanding. Mutual understanding between men and women in contemporary times.

Wu Mengyang 2021 in the *Contemporary Music* published "Feminist Criticism Threshold of <The Little Mermaid> inquiry" inside the threshold of existential feminism to re-examine the relationship between the Little Mermaid, the Princess, the Poet and the Prince, to feminist point of view criticised the tragedy of the inevitability of the Little Mermaid constructed in the "Little Mermaid", in the interest of love, the Little Mermaid gave up the ability to swim, as it were, the female in the human society. For the sake of love, the Little Mermaid gives up her ability to swim, just as women in human society give up their efforts towards "transcendence" in order to fulfil the roles they are expected to play in their daily lives.

To sum up, it is found through the study that the research of multiple genres with feminism as the perspective in the academic world is relatively rich, involving various aspects such as modern songs, art songs, folk songs, dance dramas, etc. And the perspective of the study is also diverse, ranging from analysing the image of women from the female characters themselves and exploring the main position occupied by women, to analysing the female character from a

male perspective, or from the pen of a male creator, to the female character portrayed by the There is also a critique of the one-dimensional and one-sided image of women portrayed from a male perspective or from the female characters written by male creators. The research methods and perspectives of these genres are interchangeable, and an understanding of feminism in other genres can be better applied to the study of opera.

3. Feminism in Opera

Among all kinds of musical works and musical genres, music theatre works, especially opera works, are undoubtedly the most suitable textual model. On the one hand, feminist criticism itself has emerged from the literary field, and for opera, the analysis of script creation is essential, and then the transition from script creation to the analysis of musical texts is also justifiable. On the other hand, the opera creation process due to the script constraints of the natural musical role of gender differentiation, the opera content through the dramatic form of expression, for the character, plot content has a certain understanding of the case, can better explore the elements of the music of the gender connotation, and exploration has a certain basis rather than just guessing.

3.1. Western Opera

The research results of feminist music criticism in Western opera are more fruitful, and it has taken multiple angles to explore, such as the rise of the consciousness of the status of female subjects, the critique of the description of women under the angle of the male gaze, and the exploration of the differences in character temperament from the perspective of the text, and so on.

Yu Xin and Shi Lei published "Study of Richard Strauss's Opera under the Threshold of Feminism--Taking <Salome> and <Elektra> as Research Objects" in 2016 in Lefu Xin Sheng (Journal of Shenyang Conservatory of Music) from the perspective of the background of the era, explaining that the operas he created had a pre-consciousness of female subjects, and that he had a pre-consciousness of female subjects, and that he had a pre-consciousness of female subjects. Before then, the status of women had been in a state of attachment, whether in social identity or family role, women acted as male subordinate; political rights, personal feelings, and even personal freedom were all confined, and the expression of carnal desires was regarded as treasonable. Richard Strauss has accomplished the transformation of Salome's female role in the position of power through two aspects, firstly, the embodiment of women's struggle for power in the opera text, the portrayal of characters, the creation of dramatic atmosphere and the awakening of women's subjective consciousness, and secondly, the expression of women's bodily desires in the music of the opera, with the frequent change of tonality, the display of the dramatic conflicts in the desires, and the use of chromaticism to highlight the expression of bodily desires. The use of chromaticism highlights the expression of physical desire, and through these two points, the personality of the "new woman" is shaped.

Jia Haiboat's "Sentimentality: Alternative Expression of "Crazy Woman"-On the "Gaze" and Gender Relationship of the Opera <Sleepwalking Woman>", published in Symphony-Xi'an Conservatory of Music Journal in 2019, mentions that the "Gaze" of the opera <Sleepwalking Woman> is not the same as the "Gaze" of the opera. In the article "Sentimental: Alternative Expression of "Crazy Woman" - On "Gazing" and

Gender Relations in the Opera <Sleepwalking Woman>" published in the Journal of the Opera, it is mentioned that the combination of the perspective of gazing and the perspective of opera, and the subject-object interpretation of the theory of "gazing" of the gender relations in the framework of the opera's narrative - the fact that the male (the main subject of the gazing) gazes at the female (the object of gazing) is the consequence of the temptation emanating from the female attracting the male The male (the subject of gaze) gazes at the female (the object of gaze) because the female exudes seduction that attracts the male to gaze at her. The author reorganises the music segments scattered in the "gaze", starts from the visual effect and music segments, and explores the subject-object interaction of the gaze and the deeper issue of gender construction both inside and outside the text, so as to complete the feminist interpretation of the opera "Sleepwalking Woman". The author also analyses the text in four layers of gaze: the presentation of seduction symbols; the "softening" of the male subject; the "voice of reason" and "sleepwalking identity"; and the "purification" of the female gender temperament. The "purification" of the female gender; the "softening" of the male gender and the identification of the female gender are based on the exploration of the gender relationship in the opera from the perspective of the gaze, and based on the "gender perspective" of the gaze theory. Based on the "gender perspective" of the gaze theory and the analysis of "musical symbols", it is possible to refine the subject-object relationship in each layer of the dramatic conflict, and rethink the "problem of the other" in the opera due to the layer-by-layer expansion of the object of the gaze, which is different from the previous feminist interpretation of gender relations. This is different from the previous feminist interpretation of gender relations.

Wang Jing In 2020, the author published "The Problem of Gender Temperament in the Opera <Carmen>" in Journal of Xinghai Conservatory of Music, in which the author takes Carmen as an example and discusses the problem of gender temperament behind the theatre through the analysis of music. In the article, the author takes Carmen as an example to discuss the issue of gender temperament behind the theatre through musical analysis. Firstly, the structural level of the meaning of the metaphor, in the understanding of the regular sonorous structure, the masculine theme, as the driving force, mostly occupies the position of the main part. The feminine theme, on the other hand, appears in the form of a secondary or interpolated theme and exists as a deviant element. In the play Carmen, Carmen is placed in the main part as the feminine element, and the dichotomy of the play reflects a clear gender metaphor: the transformation from bright to dark is a metaphor for the confrontation and fusion of the two sexes, and also a metaphor for the duality of the female symbol itself, which is the dichotomy of temptation and redemption. Secondly, the construction of gender temperament of female symbols. The two female characters in the play, Carmen and Michaela, symbolise the two poles of femininity. One of them shows a strong performative characteristic of being "gazed at", while the other is the embodiment of the symbols of discipline, which demonstrates the construction process of femininity by social tradition. The author compares the structure, tonality, and melodic contrast of the tones of the two female characters' appearances with the connection to musical temperament.

Xu Xiaoxiao published "On the Theatrical Construction of "Feminine" Roles - Taking the Opera Julius Caesar as an Example" in Contemporary Music in 2020, in which the

author interpreted the issue of "feminine" temperament in the opera not from the female roles of the opera ontology, but from the "feminine" temperament of the male subject. The author deconstructs the "feminine" temperament, especially in the 18th century Italian opera, the voice of eunuchs prevailed, and dramatists used female voices (tenor voices) to replace singing male voices, especially Handel's operas are full of female characters in the dramatic construction, the main characters, attendants and so on, most of whom are eunuchs, and there is no lack of female voices interpreting the phenomenon of boys, through the opera of Julius Caesar, the sung parts (the declamation and aria). By exploring the "feminine" qualities of the male roles in the operas of Julius Caesar through the sung parts (declamatory tunes and arias) and the unfolding of the drama, it provides a new perspective for the study of feminism.

Jia Sicheng 2021 published "On the Feminist Germination of the Opera <Woman in the Army>" in *Contemporary Music*, in which he mentioned that feminism in the opera is mainly analysed from the background of the era in which the opera was produced, and that the creation of the opera <Woman in the Army> took place in the period of the "feminist germination", and that the common reason of the opera <Woman in the Army> can be clearly reached by the title of the opera, which is the name of the play. Through the title of the opera, it is clear that the common perception can be reached that this is an operatic work with a female protagonist, and the support of feminism given by Donizetti is obvious in the social environment where male dominance was a dominant fact. In this period of history, the symbolic dissemination of the expression of opera contributed to the development of feminism to a certain extent.

3.2. Chinese Opera

Chinese opera under the perspective of feminism, at present, the research results are insufficient, currently focusing on the analysis of female consciousness, aesthetic perspective, and female image, and most of them still focus on the study of female image.

In 2003, Zhan Qiaoling published "Female Consciousness in Chinese New Opera" in *Chinese Musicology*, in which she analysed Chinese new opera from the female consciousness, and discussed the rise of female consciousness, mainly from the fact that Chinese new opera increasingly highlights female roles, and on the other hand, she also regretted from the perspective of the lack of female composers, especially the lack of female composers who create operas.

In 2010, Li Fangyi published "Women - Aesthetics - Culture - A Study of Women's Themes in Chinese Opera in the 20th Century" in *Music Composition*, in which she mentioned that with the emergence of a series of female protagonists on the opera stage, which enriched the history of Chinese opera and made women the main protagonists of the operas, in addition to discussing it from the point of view of the rise of women's consciousness, the article also discussed it from the point of view of aesthetics. In addition to discussing the rise of women's consciousness, the article also discusses from the perspective of aesthetics, highlighting the important role of women's aesthetics from the perspective of the connection between the "female role culture" in opera and the portrayal of women in opera, as well as the cultural differences between the two sexes.

Zhou Xiaoyu published in *Contemporary Music* in 2017, "Opera from the perspective of feminism--Taking <Wounded

Death> and <The Lady of the Camellias> as an example" in which he mentioned that for the feminism embodied in the opera <Wounded Death>, firstly, it is the image of Zijun, a woman represented in the <Wounded Death>, and the author has learnt from the development and change of the image of a woman represented in the new Chinese opera to embody the feminist theme of the 20th century Chinese opera. The development and change of women's image in the new Chinese opera reflects that women play more and more important roles in the society, as well as the new women's image, which is away from the original depressing and miserable women's image and towards the bright one.

Cao Mingming and Tan Dun published "Research on the Technique of Theme Composition in the Opera <Peony Pavilion>" in *Music Composition* in 2019 Inside there is a chapter that mentions that "feminism" is subtly infiltrated into the opera Peony Pavilion by the composer in the characterisation of the libretto of the opera Peony Pavilion. The character of Du Liniang herself highlights the tragic colour of the destiny of the female characters in the opera and their persistent pursuit of true love. Du Liniang in the opera is the defender who martyrs herself for love, and her play occupies a very important position in the opera. The relationship between the sexes in the underworld described in the opera The Peony Pavilion and the spirit of faithful love to the end are the expression of the feminist connotation of the play, which is "lust for sex" and "love for love". The respect and sympathy for women, the rendering and attention to human nature, and the subjective role of women in emotions all subtly reveal the new cognitive connotations of women's spirit in the play.

Yan Lijuan 2020 in the *Journal of Hunan Administrative College* published "From the feminist perspective of the female-centred phenomenon in Chinese national opera" inside the feminist music criticism as a new research method, analyse the phenomenon of female-centredness in Chinese national opera, and carry out a deep-level analysis of the trajectory of the development of Chinese national opera from the surface to the inside, and then analyse the factors of the influence of feminism on Chinese national opera and the The internal reasons are also analysed. In addition, it also analyses the embodiment of feminism in national opera, for the manifestation of feminism in national opera is mainly embodied in the following aspects: firstly, the storyline unfolds with the character and destiny of female protagonists, secondly, the theme music is designed around female protagonists, and thirdly, the trajectory of the historical development with the main line of the female image portrayal.

Shao Beiyi published "The Double Lack of Female Creators and Female Role Discourse in the Creation of Uyghur Opera in Xinjiang in the 20th Century" in *Music Exploration* in 2020, which is an article from the perspective of gender research, through the analysis of the lack of female creators and the lack of female role discourse in the creation of Uyghur operas, to explain the reasons for the double lack of females in Uyghur operas and the intrinsic female under the patriarchal society. characteristics of the image are interpreted. Firstly, in terms of the reasons for the absence, one of them is the traditional concept of family, in the patriarchal Uyghur society, women have absolutely no right to participate in affairs inside and outside the family, and they are even unable to go out freely; and secondly, religion also restricts the space for the survival of Uyghur women, which is also a special point to focus on in the study of this ethnic

group, although equality between men and women is recognised in the Qur'an, in the patriarchal society with private ownership of the means of production, the Qur'an recognises the equality of men and women, in the patriarchal society where the means of production are privately owned, men are forced to be considered higher than women and women are forced to stay out of the public areas of the society, they are not even allowed to take part in the rostrums and the stages.

Pang Yu 2021 in *Contemporary Music* published "The intrusion of the other, the masculine confrontation - the feminist musicological criticism of the national opera <Yuan Ye>" inside the feminist criticism in the opera, first of all, the author from the social level, the national opera <Yuan Ye> was analysed, in the feudal patriarchal system of early rural China, the regulation of the In the early feudal patriarchal rural areas of China, the regulation of gender roles was in the stage of absolute male strength and female weakness, and women became the "reproductive machine" in the feudal society, and it seemed that the significance of women's existence was to satisfy men's desires and to bear the responsibility of transmitting the family lineage. In the opera "The Wilderness", this social status relationship between men and women, which has lasted for thousands of years, is broken again and again. Jinzi, the heroine of the opera, is supposed to be a disadvantaged figure living in the feudal society who is difficult to drive and dominate, but Jinzi is very different from the image of women in this era, forming a sharp contrast. Secondly, the author searches for the social construction meaning of the music from within its rhythmic and acoustic forms. From the "static mode" of the music ontology, the author "speculates and traces the thoughts and motives in the construction process of the work, which brings a new projection to the study of the national opera "The Wilderness".

In summary, the research on feminism in Chinese opera is relatively small compared to the research on feminism in Western opera, and from the perspective of a development course of the research, Chinese opera has gone through the process of highlighting feminism from the study of women's images in opera to the study of femininity in music texts, while the study of Western feminist opera is more from the perspective of music texts to explore the opera's In addition to the more perfect development of feminism in the West, the author also believes that the richness of the language of the music text of Western operas is also an important reason, for example, the pentatonic notation contains a number of emoticons, strength symbols, which provide a reference for our research.

4. Research on the Opera "The White Haired Girl"

The White-haired Girl is a landmark masterpiece in the history of Chinese opera, which is the product of Mao Zedong's "Speech at the Yan'an Literary and Artistic Symposium" after he responded to the call to "go to the people" and learn from the people. Its study involves various aspects, such as feminism, origin, edition and genre development, milestone significance and contemporary value.

4.1. Feminist Studies

The study of feminism in folk operas has its own insufficient dilemma. Only one article has been found on the study of feminism in The White-haired Girl. There are 6 other

studies on female image.

Zhang Yaping published "Constructing Feminist Discourse in Revolutionary Literature-Reflecting on the Structure of Dichotomy in the Revelation of the Evolution of <White-haired Daughter>" in *Business* in 2014, which is a review of Meng Yue's "Revelation of the Performance of the White-haired Daughter", and from the perspective of feminism, it adopts the retrospective method of history to discuss the process of adapting White-haired Daughter in the course of the discourse manifestation, taking three texts as the starting point, namely opera, film and ballet, and analysing the evolution of the three versions as well as the differences between them, it is argued that the feminism in it relies on the opposition between apolitical and political discourses, and that the gender issue is replaced by class struggle, and that the creation of The White Haired Daughter is considered to be a product of class struggle, while the physical and psychological qualities of women in the opera are not shown, but only as the role of the spokesperson for the class oppressed, summoning up the identity of all the toiling masses rather than that of the female audience or group. Both the opera and film versions of The White Haired Daughter are a blend of political and apolitical discursive narratives, and by the time of the ballet The White Haired Daughter, the tendency to further weaken realism in favour of symbolism and idealistic overtones, and the essentialised and abstracted portrayal of women became a prominent feature of that period.

In addition, there are six articles on the study of the female image of "The White Haired Maiden", Du Dianfeng published "Analysis of the Creation of the Female Image in the Opera of the Liberated Areas - Taking the Opera <Wang Xiu Luan> and <The White Haired Maiden> as an Example" in *The Great Stage* in 2011, and Guo Jing published a master's thesis in 2011, ""Tragedy " - "Hero" - "Love" Microcosmic Chinese Opera Female Image from the Analysis of the Artistic Image of the Heroines of <Bai Mao Nü> and <Cang Yuan>". Jing Yanhong published "Changes in the Shaping of Female Artistic Image from Several Classic Operas" in *The Great Stage* in 2012, Wang Mengying published "Analysis of the Shaping of Female Image in National Opera" in *The Great Stage* in 2014, Yang Lijun published "A Brief Discussion on the Main Characteristics of the Shaping of Female Artistic Image in Chinese National Opera of the 20th Century" in *Musical Creation* in 2014, He Guimei published "People's Literature and Art Theory" in *Literature Theory and Criticism* in 2020, He Guimei published "Women's Art Image in Chinese Opera" in *Literature Theory* In 2020, He Guimei published "The Historical Plurality of People's Literature and Art and the Narrative of Female Image: Re-reading <White Hairy Maiden>" in *Literary Theory and Criticism*.

4.2. Other Studies

White-haired Girl has been explored in terms of its origins, the development of its versions and genres, its landmark significance, and its contemporary value.

In 1959, Wang Yuhua published "The First Milestone of China's Opera Art--Analysis and Evaluation of <White Mau Daughter>" in *Music Research*, in which he analysed the reasons why <White Mau Daughter> had become the first milestone in the history of China's opera art, which could be mainly reflected in the following aspects: firstly, this opera profoundly reflected the reality of life in terms of content, and gave the opera an opportunity to be read by a large number of people. Firstly, the opera profoundly reflects the reality of life

and points out the right direction to the people, reflecting the principle of socialist realism in the opera, which is one of the decisive factors for the success of the opera; secondly, the clever use of folk songs and the absorption of folk music in music creation marks an important change in the creation of the opera; and furthermore, the successful use of different musical techniques to portray the changes in the development of the plot of the opera for the various characters and the main roles, and the successful use of different musical techniques to portray the changes in the development of the plot of the opera. In addition, the successful use of different musical techniques to portray different characters and the main roles in the development of the plot of the various changes in the opera, the portrayal of each character has a high degree of typicality and generality; finally, the music and drama structure is clear and logical, the opera is full of dramatic conflict, the overall persuasive inner unity is very strong.

Guan Lin published "The Commemorative Performances of <White Mau Maid>" in *People's Music* in 1994, and Qu Wei, Tang Sheng, Tang Shengli, Li Shiyuan and others published "The New Life of Opera <White Mau Maid>", "The Beginning and the End of the Birth of Opera White Mau Maid", "Before and After the Birth of Opera White Mau Maid", and "The Initial Exploration of Opera White Mau Maid's 'Yan'an Version'", etc., Xiang Yansheng and Zhu Yansheng. In 1995, Xiang Yansheng and Zhu Ping wrote "The Creation and Rehearsal of the Opera 'White-haired Girl' in Yan'an - Commemorating the 50th Anniversary of the Creation and Performing of the Opera 'White-haired Girl'". The above mentioned articles are mainly from the performance of the opera "White-haired Girl" and the background of the performance, and the typical discourse rule of the research in this period is "retelling". Through the "retelling" of political discourse, the various articles continue to lay out the characters, thematic ideas and meanings, focusing on answering the question of "what kind of revolutionary story is this", thus enriching and supplementing the ideological discourse, and constructing "revolutionary classics". "Revolutionary Classics". The theoretical premise of this kind of research is the principle of totality, and the subtle, marginal and different components of the text are ignored.

In 2004, Hong Yun published "Contemporary Ballet Classics in the Field of 'Two Dimensions' - <White-haired Girl>" in the *Journal of Xinghai Conservatory of Music*, in which she mentioned that the ballet was inspired by the opera <White-haired Girl> and created based on it, but it had different creative features from the opera. Firstly, the orchestra is composed of Western double-bass instruments with more than ten Chinese folk instruments added; secondly, the music creation highlights the artistic characteristics of symphonicity, with richer acoustic colours and more varied orchestration techniques; thirdly, the visual performances of the ballet are more prominent and distinctive, and the characters are full-bodied and realistic; fourthly, the structural approach, narrative process and the choice of dance language reflect a distinctive Chinese style. Fourthly, in terms of structure, narrative process and the choice of dance language, it embodies a distinctive Chinese style.

Yuan Chengliang and Yuan Cui published "From Opera to Dance Drama: The Changes of <White-haired Maiden>" in 2005, which mentioned the changes from the opera <White-haired Maiden> to other art genres, and the Northeast Movie Studio brought <White-haired Maiden> to the screen in 1950,

and the film <White-haired Maiden> was as popular as the opera, and it won the special honourable mention of the foreign countries; after <White-haired Maiden> was brought to the screen, the Chinese Peking Opera Company in 1958, the Chinese Peking Opera Company, in 1958, brought <White-haired Maiden> to the screen. After "The White Hairy Woman" was put on the screen, the Chinese Peking Opera Theatre put it on the stage of Peking Opera in 1958, and the Shanghai Dance School put it on the stage of ballet in 1965, and the dance dramas visited Asia and Europe for more than 50 years, and were also welcomed by people in other countries.

Du Yaxiong and Chen Ye published in 2016 "Huang Zhong (Journal of Wuhan Conservatory of Music)", "The heart of the masses and rooted in tradition--The inspiration of the tour of the opera 'The White Haired Girl'", which mentioned the qualities of "The White Haired Girl" as an excellent work from the creative direction and the creative method, in the direction of the creation of creative direction, the creative team is determined to create for the masses; in the direction of the creative method, the creative team is determined to create for the masses; in the creative method, the creative team is determined to create for the masses. "Thirdly, it borrows the form of repetition and chorus from the West and adopts the compositional techniques of motivic development, harmony and polyphony, which is a skilful combination of traditional and foreign forms, so that the masses can better accept the opera as a new form of art.

Li Shiyuan 2021 published "Opera <Bai Mao Nü>: Zhangjiakou version, Northeast version, Beijing version. It mentions the modifications to the original Yan'an version of the work. The White Hairy Maiden has gone through a long process of modifications since the beginning of its staging, with three major revisions, and the general idea of the three revisions was to strengthen the spirit of struggle of the peasant class, to further aggravate the dichotomy between the peasant class and the landowning class, and to strengthen the revolutionary narrative of the opera. Firstly, in the Zhangjiakou version of the revision, the three most prominent points lie in strengthening the spirit of resistance of the peasant class and strengthening the revolutionary narrative of the opera, so as to make the dramatic effect more prominent; secondly, the Northeast version is still in the direction of a sharper class contradiction, a stronger spirit of resistance, and a fuller revolutionary narrative, which is really a form in the service of the content. Firstly, it further reveals the reactionary nature of the landlord class; secondly, it further strengthens the spirit of resistance of the peasant class; the changes and adjustments in the Beijing version of The White Haired Girl are mainly structural adjustments, additions and deletions, and musical integration and additions. Firstly, the last two acts were structurally adjusted, added and deleted, which made the narrative more compact and reasonable; secondly, the addition of "I am a human being" sung by Xi'er highlighted the ideological theme of the opera; and thirdly, the music was integrated and the chorus was added, which made the opera more artistically expressive.

To sum up, scholars' research on "The White-haired Girl" is relatively rich and involves a wide range of aspects, but the study of feminism still only stays in the image of women and the product of class struggle in the social context, the description of the image of women has a unitary and one-sided, and there is a lack of analyses from the feminist point of view of the musical text of "The White-haired Girl".

5. Conclusion

Although the development of feminism in the field of art and culture has become more mature in the West, it has just started for China, especially for the study of Chinese national opera, and the following conclusions can be drawn from the study of scholars' criticism of feminist music:

First of all, in the diversified development of feminism, it is found through research that the research of multiple genres from the perspective of feminism in the academic world is relatively rich, involving modern songs, art songs, folk songs, dance dramas, etc., and the perspective of the research is also diversified, with the female characters themselves to analyse the image of women, and to explore the dominant position of women, and also from the perspective of men, or the female characters of the pen of the male creator, to analyse the female characters, and to discuss the female characters of the female characters. There is also a critique of the one-dimensional and one-sided image of women portrayed from the male point of view or from the male creator's point of view of the female characters. The research methods and perspectives of these genres are interchangeable, and an understanding of feminism in other genres can be better applied to the study of opera.

Secondly, in terms of feminist operas, taking western operas and Chinese operas as the research objects, the research results of feminism in Chinese operas are less compared with those in western operas, and from the point of view of the development of the research, Chinese operas have gone through a process from the study of the image of women in the operas to highlight feminism, to the study of feminism in the music texts, while the study of western feminist operas is more from the study of music, to the study of feminist operas. The study of western feminist opera is more from the perspective of music text to explore the female image embodied in the opera, in addition to the more perfect development of feminism in the west, the author also thinks that the richness of the language of the music text of western opera is also one of the important reasons.

Finally, in the study of the opera "The White-haired Girl", scholars are rich in the study of "The White-haired Girl", which involves a wide range of aspects, but the study of feminism is still only stuck in the image of women and the product of the class struggle in the context of the society, and the description of the image of women has a singularity and one-sidedness, and lack of analyses from the feminist point of view of the music text of "The White-haired Girl".

In short, the study of national opera in the field of feminism is still relatively small, and there are limitations in the vision and perspective of the study, such as the study of national opera from the perspective of feminist music text, and the study of feminism from the perspective of male composers is relatively small, and the author believes that the study of this issue has a certain degree of innovation and feasibility. In addition, the author found that the research on female composers is also relatively small, and can also be examined from the perspective of research on Chinese female composers.

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