

Research on the Dissemination of Revolutionary Spirit in Modern Opera of Jiangsu Clapper Opera

Pengpeng Cao^{1,a,*}, Ge Cao^{2,b}

¹*Fusion Media College, Sichuan University of Media and Communication, Chengdu, Sichuan Province, China*

²*School of Management Science, Chengdu University of Technology, Chengdu, Sichuan Province, China*

^acpp908216@163.com, ^b1528975445@qq.com

**Corresponding author*

Keywords: Revolutionary spirit, Communication, Jiangsu Clapper Opera, Modern opera

Abstract: Two acclaimed Jiangsu Clapper operas, "Mother" and "Dawn," fully highlight their historical origins by featuring real personalities from past eras. They meticulously depict the advanced culture propagated by our Communist Party during various historical periods, showing red themes depicting the enthusiasm of the people for the military and their unwavering support for it. People displayed a brave spirit, offering sacrifices to enlist their children in the army, and the Communists' struggle to form party branches despite formidable adversities. The dissemination of outstanding revolutionary spirit through traditional drama represents an innovative approach to disseminating this revolutionary attribute. However, it faces some hurdles such as audience retention issues, inadequate understanding of network communication techniques, and the looming threat of irreplaceable cultural preservation through inheritance. It is essential to strengthen the online presence of Jiangsu Clapper Opera, nurture future generations of Clapper opera practitioners, and expand the revolutionary spirit narrative encapsulated within Clapper opera performances.

1. Introduction

The revolutionary spirit are the great thoughts and culture condensed in the revolutionary history. They are not only the witness of history, but also the precious wealth of enriching the spiritual life of the people.[1]Summarizing the definition of revolutionary spirit from various sources, the basic concept of revolutionary spirit can be defined as: revolutionary spirit is an advanced culture created by the Communist Party of China and the broad masses in different historical periods of revolution and construction, including material, spiritual, system and other aspects, with high inheritance value.

The research on the revolutionary spirit in modern Jiangsu Clapper Opera mainly focuses on the two aspects of the drama itself and the mode of transmission.

In the opera itself, Take Mother and Dawn as examples, these two influential works innovate the ordinary people with the hero's soul, and finally set the theme of the drama as the core theme of the

people's choice of the Communist Party. This innovation is based on the artistic characteristics of Jiangsu Clapper Opera itself, which is good at expressing heroic stories. It successfully depicts important historical events, exposes the darkness of a specific era, and praises the great struggle of the people. Taking *Mother and Dawn* as examples, the language of the characters is largely used in the language of local farmers, which has a profound flavor of life and is enjoyed by both scholars and common people. The application of this language makes the whole play rich in strong credibility. Through the language expression of vivid characters, the ideas expressed in the play are explained, avoiding the distance brought by the way of preaching in the process of red education. The music of Jiangsu Clapper Opera belongs to the variation of the plate, which promotes the development of music and emotion through the continuous change of the plate. The drama *Mother* breaks the traditional music of the traditional play by using the pairs of music sentence to form a musical segment, using a variety of different boards to sing, through different changes in the plate to form a singing segment, this kind of plate and singing segment of high integration, making the singing more catchy.

At the level of transmission mode: in the current omnimedia era, the revolutionary spirit in Jiangsu modern Clapper Opera has been greatly extended and expanded by relying on Internet technology, except for the basic offline transmission mode of the basic offline performance, such as the official website of the government, the official website of the theater troupe, Douyin, Kuaishou, Bilibili and other short video platforms. The integration with the media of the omnimedia era provides people with a convenient window to learn and experience the revolutionary spirit, and gives full play to the enlightening role of opera.

2. Overview of the red cultural elements in modern Jiangsu Clapper Opera

The revolutionary spirit is widely spread across the land of China, inspiring the Chinese people to carry forward the fine character of their ancestors, and stay true to their original intentions and forge ahead in the new era. In the space, revolutionary spirit and regional organic integration, in different regions glow with a different luster.[2] The two Jiangsu Bangzi operas, *Mother and Dawn*, are good examples of the organic integration of revolutionary spirit and regional drama.

2.1. The red cultural elements in *Mother*

The play to the revolutionary war period of the Huaihai battle as the background of the whole play, to real historical figures as the prototype, tells the story of a great revolutionary mother love army support army, fearless of sacrifice, send son join the army, actively support the front, enemy camp to persuade the moving story. At the beginning of the play, the stage lights focus on the red flag in the center of the stage, opening up a dawn in the dark, a symbol of the red spirit during the war of liberation, the guidance role.

Mother Fan Aunt has three sons, big pillar, two pillars and three pillars. Three years ago to avoid the persecution of the landlord, big pillar and two pillars fled home. Three years later, the news of the big pillar taking part in the People's Liberation Army and being awarded went to the home. But soon, the big pillar was martyred in the battle of conquering Yanzhou.

At this time the Huaihai battle is about to begin, the third son three pillars signed up to join the army. Because the big pillar just sacrificed, two pillars and missing, the old man thought very confused. Aunt Fan endured the pain of losing her son, overcame the inner conflicts and entanglements, persuaded her husband, support three pillars on the Huaihai battlefield. The red glory card in the play represents the great spirit of the big pillar to fight and sacrifice for the people and the cause of the country, and also the mother's missing for the sacrificed eldest son. Three column chest of safflower from the conscription meeting, the play appeared nearly 30 minutes, representing

the three pillars to the army, the great spirit of serving the country, with three strong feelings of the homeland. And Xiu xiu for three pillars wearing in the waist of the red belt expressed the Xiu xiu of three pillars of the ambition of understanding and support.

Later, Fan Aunt and three pillars of fiancée Xiu xiu together to participate in the former migrant workers convoy, on the Huaihai front. In the fire, she witnessed the sacrifice of three pillars. The fiancée Xiu xiu is the majority of the red spirit of the housewife is another epitome, the red head rope represents the Xiu xiu of the enthusiasm of life, the understanding of the fiancée to serve the country, the support of the great cause of the homeland. When she learned that the second son of the two pillars is the Kuomintang army company commander, regardless of safety, into the Kuomintang army fortress. The end of the play, the soldiers in the ranks of the red flag waving announced the victory is imminent, and the beginning of the play waving the red flag echoed each other throughout the play, carrying the revolutionary era countless struggle against the day and night, is another embodiment of the red spirit in the work. The play will be the personal fate of the sorrows and joys of separation and integration, and the historical trend of the times of great change into one. To encapsulate an illustrious historical motif, we present the narrative of a pioneering family involving several individuals who participated in the distinguished Huaihai conflict demonstrating how the triumph of this engagement was indeed the culmination of popular support. The populace endorsed the integral ideology of the Communist Party, stimulating profound sentiments of patriotism amongst our esteemed viewers.

2.2. The revolutionary spirit elements in the dawn

"Dawn" tells the story of the early twentieth Century, the Communist Party member Wu Yalu Feng organization in Xuzhou to prepare to establish the youth branch, branch process.

He mobilized the masses to establish revolutionary armed forces, into the young students to spread the party's ideas. After a series of thrilling struggles, Wu Yalu, Su Tongren and others finally completed the mission in Xuzhou, sowing the seeds of the revolution.

In the early twentieth Century one day in Xuzhou, "gray building overhead, black clouds rolling, depressing suffocation", the factory's iron door hanging a huge iron lock. Holding a pistol and a bat of foreign management personnel Gaoqiu chess, they use the chessboard with railway welding, chessmen with blue stone carved, as big as millstone, two workers for each side to move the chessman, a worker missed hit his foot, screamed, the manager is laughing. As the saying goes, a drop of water can reflect the world, this scene is indeed the reality of the refraction of old China, the situation in Xuzhou is just the true portrayal of the suffering of the people in old China. But where there is oppression, there is resistance, "54" the outbreak of the movement of news spread to Xuzhou, the school teachers and students warmly responded, shouting "against the powerful, in addition to the traitors" slogan took to the streets, the students' federation came into being. Despite the suppression of the reactionary forces in Xu warlords and so on, but by the influence and encouragement of the CPC, a revolutionary storm that shocked the whole world, was about to "erupt in Xuzhou", so there was Wu Yalu went to Xuzhou, mobilized the masses, established armed forces, propaganda of the party's ideas and other struggles of the three-dimensional presentation.

3. The Development Status of revolutionary spirit in Modern Jiangsu Clapper Opera

Jiangsu Clapper Opera, also known as "Xuzhou Clapper Opera", is a national intangible cultural heritage. [3] Jiangsu Clapper Opera is one of the ancient traditional operas. It is the name of Yu Opera in Xuzhou, Jiangsu. It is the combination of Yu Opera and local dialects in Xuzhou, and the development of local Qu Yi and folk songs. It is commonly known as the big opera, also known as the Clapper Opera, Xuzhou Clapper Opera, and later, due to the blending of other operas in Peixian

during the Qing Dynasty, it is also known as Peixian Clapper Opera. Jiangsu Clapper Opera Troupe was formerly known as Jiangsu Yu Opera Troupe. In 1958, Xuzhou Area Experimental Yu Opera Troupe was merged into Xuzhou Yu Opera Troupe in 1959, and in April 1960, it was officially named Jiangsu Clapper Opera Troupe by Jiangsu Provincial Bureau of Culture. Since the 18th National Congress of the CPC, the CPC Central Committee has attached great importance to the youth, cared for the youth, trusted the youth, and emphasized the cultivation of reliable successors from generation to generation, "which is related to the fate of the Party, the fate of the country, the fate of the nation, and the well-being of the people". Opera performance is a comprehensive art, which has higher requirements for actors' singing, reading, playing, and hand, eye, body and footwork, which cannot be achieved overnight. In the 100th anniversary of the founding of the Communist Party of China, the outstanding stage works are dedicated to the audience, the purpose is to create a learning atmosphere by using red dramas, improve the ideological realm of actors, hone their artistic level, let them remember the original intention and mission in learning the history of the Party, and grow better and faster. In 2019, the annual stage art creation subsidy project of the National Art Fund, the large-scale original Jiangsu Clapper modern drama *Mother* was staged in the auditorium of the North Campus of the Central Party School (National Academy of Governance), which served as a lively "situational Party lesson" for the students and staff of the school. At present, there is a phenomenon that the realistic theme plays overemphasize the use of modern artistic expression techniques, while ignoring the unique expression methods of opera. Realistic theme is an important field of opera creation. The creators and performers of the drama *Mother* have measured the land with their feet, felt the changes of the times with their hearts, and showed great feelings in the strong native speech and nostalgia, which is an important topic facing the creation of realistic theme plays. Similarly, the *Dawn* also integrated the revolutionary spirit into the traditional drama creation. The play has a clear structure, a unique perspective, a rich singing and deep emotions. The form of the clapper opera is cleverly interwoven with artistic elements such as symphony and chorus, which truly conveys the people's simple understanding of the revolutionary cause, their yearning and cherishing of a good world and a good life, and reveals the profound connotation of "the people have chosen the Communist Party".

At the level of offline performance, according to incomplete statistics and reports, from 2019 to 2023, the two plays *Mother* and *Dawn* were performed hundreds of times in Beijing, Shanxi, Hebei, Jiangsu and other provinces and cities. At the same time, Jiangsu clapper opera with the integration of revolutionary spirit can better respond to the call of the Party and play the enlightening role of opera art.

In terms of online new media, according to incomplete statistics: Douyin, Kuaishou, Bilibili, Toutiao and other platforms have a total play volume and forwarding volume of 210,000 times. In the omnimedia era when the youth group is closely related to such media platforms, the online spread of revolutionary spirit in modern clapper opera has brought an exponential widespread impact.

4. The plight of the revolutionary spirit in Jiangsu modern clapper opera

4.1. Relying on traditional ways of communication, the awareness of network communication is not strong

For a long time, the cultural publicity of Jiangsu modern Clapper Opera mainly relies on offline performance, CD, radio, TV drama channel and other channels. However, while the CD and radio spread the revolutionary spirit in Jiangsu modern Clapper Opera, they also give people a sense of seriousness and inflexibility of the revolutionary spirit. And the drama channel of CCTV has very few schedules for Clapper Opera. So far, the primary inheritance mode of Clapper Opera is still

offline tour, but the offline mode will consume too much manpower, material resources and financial resources, which leads to the solidification of the transmission mode of Clapper Opera. After investigation, Jiangsu modern Clapper Opera has also tried new ways of transmission, but the effect is not significant. After searching on major network platforms, only the official account named "Jiangsu Clapper Opera Theatre" was found on Douyin platform, and the number of fans is less than 10,000, and the transmission effect is not obvious. Although the Internet has become an essential part of people's life, Jiangsu has not built a special website for the cultural transmission of Clapper Opera to promote, and people cannot browse the relevant content from the relevant website in time. The awareness of network communication needs to be further improved.

4.2. Lack of professional talents, inheritance is on the verge of extinction

The inheritance of art needs to be continued from generation to generation, especially the traditional drama, which is a comprehensive stage art. Jiang Yunxia is the only sixth generation of Jiangmen Xuzhou Clapper Opera. It was not until 2012 that Jiang Yunxia officially accepted Chen Sufang and Ge Man as her disciples. At this time, Jiang Yunxia was 78 years old, so to speak, there was no successor. In addition, Xuzhou Culture and Art School is also one of the important bridges for the inheritance of Clapper Opera art. Since its establishment, the school has set up a targeted commissioned training class for Clapper Opera, leaving a series of fire for the inheritance of Clapper Opera. However, due to various factors such as lack of strong support from the local government and insufficient financial conditions, the training class of Jiangsu Clapper Opera Committee for traditional opera performance has stopped enrollment since 2002. Until 2020, in order to strengthen the inheritance and protection of intangible cultural heritage and cultivate local talents, Xuzhou Performing Arts Group entrusted Xuzhou Culture and Art School to open a six-year traditional opera performance (Clapper Opera) targeted training on July 28, 2020. Xuzhou Performing Arts Group and Xuzhou Culture and Art School have restarted the targeted commissioned training mode after 18 years, which will lay a solid talent foundation for expanding the local opera team in Xuzhou and inheriting and developing the cause of traditional opera. Clapper Opera is not only a skill, but also a stamina. It not only requires actors to have a certain talent for learning, but also the stamina for learning. As the saying goes: "A minute on stage takes ten years off stage." It is a full summary of the stage performance art of the Clapper Opera. However, few contemporary people can bear the hardship of practicing opera, and they all yearn for ease and comfort. The inheritance of the Clapper Opera is short of professional talents. Because the Clapper Opera industry is not very prosperous, the income of ordinary actors is generally low, many people considering the realistic economic interests have changed careers and given up the Clapper Opera, which also aggravates the situation of the lack of professional talents of the Clapper Opera.

4.3. The content of the transmission is single, which is difficult to attract audiences

In the process of the transmission of Jiangsu Clapper Opera, the most core element of the transmission is the content. Especially in the transmission of revolutionary spirit, what kind of transmission content is selected as the main body will have a direct impact on the final transmission effect. Nowadays, the main content of the revolutionary spirit transmission selected in Jiangsu Clapper Opera mostly comes from the replication and integration of historical scripts, and the scripts are not reformed and innovated according to the changes of the times and the needs of the audience. This makes the revolutionary spirit transmitted at this stage unable to have a close connection with real life, and cannot get new audiences well. The lack of innovation in the drama script is a realistic problem with a single form of content.

5. Strategies to solve the plight of the revolutionary spirit transmission in the modern drama of Jiangsu clapper opera

5.1. Enhance the awareness of network communication and increase the efforts of network communication

In the all-media era, the globalization, networking and digitization of information are accelerating, providing a broader platform and more diverse channels for the dissemination of revolutionary spirit.[4] The account liquidity of new media platform is large, and the innovative communication of revolutionary spirit in Jiangsu Clapper Opera needs to cultivate the formed account IP, enhance the stickiness of the account fans with "fixed and novel" content, so as to expand the communication influence of Clapper Opera. The revolutionary spirit communication of Clapper Opera in the omnimedia era needs to break the stereotype of "serious and rigid, not easy to get close to", and carry out the revolutionary spirit publicity in an intimate and interesting way; third, multi-angle and multi-channel publicity. In the context of the current era, information technology and Internet technology develop rapidly. The revolutionary spirit communication of Jiangsu Clapper Opera should do both offline and online communication, and ensure its communication influence on the network media.

5.2. Strengthen the construction of the team of Clapper Opera inheritors

In order to strengthen the team construction of the inheritors of Clapper Opera, the Xuzhou Municipal Government should strengthen the construction of laws, regulations and systems for the protection of Clapper Opera art, explore the establishment of a sustainable development mechanism for the protection of national folk art, and study and formulate relevant policies and measures. Xuzhou City and its counties should establish a work organization for the protection of Clapper Opera art, give full play to the role of experts, and establish a sound demonstration and decision-making mechanism for the protection work. Theaters at all levels should cultivate and build a team of clapper opera art protection with good professional quality and reasonable content structure, and extensively absorb academic research institutions, art colleges, social groups and other forces to jointly carry out the protection work of national folk art. At the same time, the government should increase the financial investment in the professional folk troupes, and give certain spiritual and material rewards to those who have long been engaged in excellent folk art production and performance, formed a style, formed a school, and made achievements. Recently, the famous opera artist He Saifei's angry criticism of the current situation of the opera industry has triggered heated discussions. Professional artists who stick to the opera can only live a poor life with a meager basic salary, and the funds allocated by the government for the opera career are missing. In this regard, grassroots leaders must implement relevant policies seriously to prevent such situations from happening again. The growth of clapper opera actors is a long road, not overnight. Therefore, to guide young people to learn folk art, we should take the initiative to create conditions, starting from the pupils, to promote the national folk art into the school and the classroom. In primary and secondary schools, we advocate the establishment of interest classes to stimulate the cultural confidence of young people in traditional opera, stimulate their national pride and love for Chinese culture, and promote more young people to learn clapper opera culture.

5.3. Enrich the red cultural content of the Clapper Opera

Nowadays, literary works related to revolutionary spirit are everywhere, mainly composed of two parts. One part is the precious historical materials left by the Communists in the revolution, and

the other part is the literary works created by the later generations after continuously enriching the content according to the characteristics of the changes of the times. Because of the strong appeal of literary works, they have become one of the main ways to optimize the communication effect of revolutionary spirit. Therefore, we need to constantly explore and innovate the red literary works of Clapper Opera that are of interest to a wider audience, and expand the influence of Clapper Opera. For example, the red-themed Clapper Opera "Mother" and "Dawn", the reason why these works are so impressive and praised endlessly is that they have high-quality content output. It can be seen that continuous mining of original content is still an important focus of the revolutionary spirit transmission of Clapper Opera.

6. Conclusion

The two Jiangsu Clapper operas, "Mother" and "Dawn", are themselves based on real historical figures, reflecting the advanced culture of the Communist Party of China and the masses in different historical periods, reflecting the red theme stories of the masses loving the army and supporting the army, not afraid of sacrifice to send their sons to join the army, and Communists overcoming difficulties and persevering to establish party branches. The dissemination of excellent revolutionary spirit through traditional drama is a new way of the dissemination of revolutionary spirit. At the same time, it is also faced with such problems as the difficulty in attracting audiences, the lack of awareness of network communication, and the danger of generational loss of inheritors. We should strengthen the network communication of Jiangsu Clapper Opera, strengthen the cultivation of Clapper opera inheritors, and enrich the revolutionary spirit content of Clapper opera.

References

- [1] Wu Xiaodie, Zuo Mengfan, Wang Xianxin. *Current situation and innovation path of revolutionary spirit communication in the new media era* [J]. *News Sentinel*, 2024(02):40-42.
- [2] Zheng Lili. *Continuity and Dissemination of revolutionary spirit in Jilin Daily* [J]. *Media*, 2024(01):30-32. (in Chinese)
- [3] Xiao Yang, Zhao Xingqin. *To the origin of the theory of jiangsu bangzi play* [J]. *Journal of guizhou university (art)*, 2023 ((5): 76-81. The DOI: 10.15958/j.carol carroll nki gdxbyzb. 2023.05.011
- [4] Niu Kemeng. *Discussion on communication strategies of revolutionary spirit from the all-media perspective* [J]. *Western Radio and Television*, 2023, 44(24):144-147. (in Chinese)