

Exploration of the Inheritance and Protection Ways of Local Drama—Take the Jinghe Opera as an Example

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Abstract: Taking Jinghe Opera as an example, this paper discusses the multi-dimensional ways of inheritance and protection of local drama. Based on the analysis of the history, characteristics and current challenges of Jinghe Opera, the inheritance and protection strategies in drama adaptation, campus inheritance and market development are proposed, and the possibility of diversified and modern integration innovation is discussed from the creation and promotion mode of Jinghe Opera. At the level of drama creation and adaptation, it can be rooted in local traditional folk customs and livelihood, create unique drama works, process and integrate the drama elements according to local conditions, and combine the advantages of new media era to inherit and maintain itself; at the level of campus inheritance, the research and education of Jinghe Opera can be strengthened and promote the communication in contemporary campus and even the society; at the level of market development, it should pay attention to the protection of intellectual property rights, so as to create the exclusive IP of local drama and develop surrounding industries.

1. Introduction

As an important part of the traditional Chinese drama culture, the local drama has formed many rich and colorful operas in the long historical development. Jinghe Opera, as a traditional local drama in Hubei Province, with a unique performance style and profound historical origin, is a treasure of Chinese drama culture. However, with the continuous change of society and the diversification of entertainment methods, it is facing the verge of extinction. In order to better protect and inherit Jinghe Opera, it is necessary to comprehensively use a variety of means and jointly build a multi-dimensional mechanism of protection and inheritance from multiple levels of the creation system. Through the academic analysis and empirical research of Jinghe Opera, we will explore and propose a series of feasible protection ways, in order to provide some beneficial theoretical support and practical experience for the inheritance and protection of drama in other places.

2. The historical origin and style characteristics of Jinghe Opera

2.1 The historical origin of Jinghe Opera

Jinghe Opera is an ancient form of local drama. It originated from the Yongle Period of the Ming Dynasty and was spread for more than six hundred years in northwest Hunan and southern Hubei. After many periods of historical evolution, gradually formed a unique Jingchu characteristic form of drama. Jinghe Opera was originally composed of a variety of music, "cymbals path", including high, kun, north and south road tunes, and various minor tunes. Later, the artists of Jingsha area integrated "kun qiang", "high accent", "Chu tone" and other different musical elements into the expression form of Jinghe opera. The creation of Jinghe Opera is inspired by many traditional plays and integrates different musical styles. It can be seen that Jinghe Opera draws lessons from hundreds of schools and absorbs all kinds of singing styles in the artistic practice of opera artists.

2.2 Style and characteristics of Jinghe Opera

Jinghe Opera is famous for its unique performance style and performance content (see Figure 1). From the performance content, Jinghe opera has its unique local characteristics of the "sweep", a exorcism disaster short ceremony, multi-purpose rooster sacrifice to achieve the purpose of blessing and evil spirit, in many "grass platform team" and local funeral etiquette also often appear. The performance characteristics of Jinghe Opera emphasize the skills of "eight inside" and "eight outside": "eight inside" emphasize the need to study hard in order to accurately show the emotional changes of the characters. The "outer Eight pieces" emphasize the need to constantly train all aspects of the body, including head, eyes, face, mouth, chest, back, hands and legs. The performance skills of Jinghe Opera are very exquisite, with special emphasis on the use of 'shaking color' and the use of eye skills, and the recitation of Jingsha dialect makes the performance of Jinghe Opera more challenging. Actors need to integrate these skills into the performance, so as to show the emotion of the role in a more vivid, vivid, accurate and profound way, so as to show the unique regional cultural atmosphere of Jinghe Opera, and become an important part of Hubei opera.



Figure 1: A still photo of the Jinghe Opera performance

3. The survival dilemma of Jinghe Opera

In 2006, The State Council included Jinghe Opera into the first batch of national intangible cultural heritage, and Jingzhou Jinghe Opera received the attention of the government. However, with the advent of the new media era, there are still challenges in the protection and dissemination of Jinghe Opera.

3.1 Audience loss

The nature of the local small operas leads to the limited transmission of Jinghe Opera, and the audience loss has become the main problem of the current development. With the rapid development of science and technology, film and television art, and the popularization of network culture, audiences have more autonomy to choose entertainment methods. With the rise of we-media, people pay more and more attention to personal expression. This has had a huge impact on the traditional drama. Even Peking Opera, the quintessence of China, is no exception, and Jinghe Opera is facing challenges. Due to the loss of young and middle-aged audiences, the Jinghe Theater Troupe can only target the left-behind elderly and children in rural areas. Nowadays, the number of formal performances of Jinghe Opera has decreased sharply, mainly performed in local ceremonies such as Caotai team and funeral ceremony. The audience is rare, and the market and influence are gradually weakened. The development of Jinghe Opera in Jingzhou city is facing great challenges.

3.2 Dialect bottleneck

Under the background of the rapid development of mass media, dialect has become an important obstacle restricting the spread of Jinghe Opera. In the early days, Jinghe Opera was rooted in the local area, with no need to explore a wider market. However, as more literary and artistic forms are presented to the audience through more convenient communication methods, people have more diversified choices, leading to a significant decline in the number of local audiences. Communication scientist Laswell pointed out that: communication should pay attention to the content and object of communication. Jinghe Opera takes dialect as the medium, but ignores the audience from other regions, which makes the audience market become very limited. At the same time, some of the well-developed and popular forms of opera are performed in more understandable language. For example, Kunqu Opera abandons part of Suzhou dialect to use Zhongzhou rhyme; Peking Opera also absorbs it and incorporates it; the Henan accent of Henan Opera is more accessible[1]. This will expand more audience for its own opera, increase the market competitiveness. However, Jinghe Opera still adheres to the traditional dialect, and although it retains its unique charm, it also limits the future inheritance and development to a certain extent.

3.3 Older inheritors

Most of the inheritors of Jinghe Opera are very old artists (see Figure 2). Although they are proficient in the skills of Jinghe Opera, they lack effective ways and mechanisms of inheritance, which makes it difficult to cultivate and attract new successors. The inheritance of Jinghe Opera is facing the danger of fault. Once these old artists are lost, the essence of Jinghe Opera will be difficult to preserve. The inheritance of Jinghe Opera is limited by history, and many drama groups rely on the traditional mentoring system to maintain it. There is a great deal of uncertainty in this pattern. Due to the lack of new talent and technology, the Jinghe Opera team had to rely on the existing older generation of artists to maintain their operations. This is also the biggest challenge facing the Jinghe Opera.



Figure 2: Traditional accompaniment team of Jinghe Opera

3.4 Homogeneous operas and plays

Due to the progress of the society, people's thinking mode has also changed, and many local opera art forms are facing great challenges. Some local opera art forms do not really realize their uniqueness, but only blindly follow the five traditional opera schools and well-known local operas (see Figure 3). Many local performing art forms are changing to adapt to the current cultural needs. These performing art forms not only retain the traditional local language, but also undergo great changes in music, dance and other elements. For example, compared with the repertoire of the same name in Hebei Bangzi, the Peking Opera opera, the drums and drums are almost the same, except for the singing style. These problems lead to the relatively low recognition of small local operas^[2].

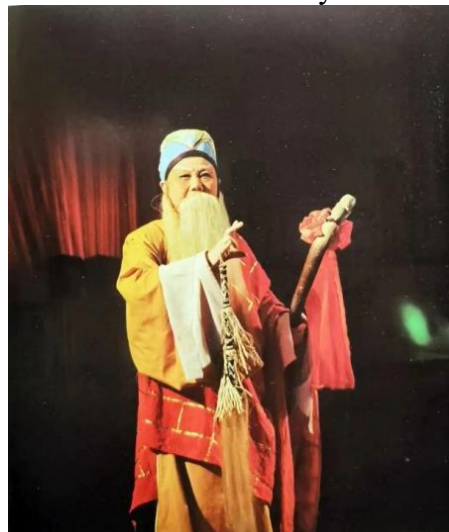


Figure 3: The old profession

4. A preliminary study on the way of creative adaptation, inheritance and protection of Jinghe Opera

4.1 Adaptation of local characteristics of fine dramas

Danner, a French literary theorist, once said that if one art abandons its unique technique and turns to other artistic techniques, it will lose its original value. Therefore, if local small operas want to succeed in contemporary times, they must adopt differentiated development strategies and create "brands" and "boutique" with far-reaching influence, so as to realize their own value. In the

development course of drama, excellent works are indispensable, just like the classic works of "a song Guangling is scattered, it cannot be written", which are widely sung and become the symbol of contemporary culture. Therefore, the playwright not only needs to understand the overall style of Jinghe Opera and the artistic characteristics of the main actors, but also needs to dare to practice, actively inherit the tradition and innovate on this basis. In addition, the development of excellent actors is also crucial. Actors need to perfectly show the character of the role through their own artistic accomplishment, and should be more rich in emotional expression. An outstanding opera actor needs not only professional skills, but also a wide range of emotional, literary and life experience.

As a unique feature of local operas, local dialect is also a representative of local culture, and it is an important link between local small operas, local culture and cultural inheritors. Jinghe Opera is dominated by local dialects such as Wuhan and Jingzhou dialects. Although it belongs to the southern language, its language has evolved from the northern language family. In order to achieve innovation at the language level without destroying the dialect tradition, Jinghe Opera can flexibly choose or adapt the performance language, and choose to retain part of the representative dialects or use all the dialects according to the audience. In the process of inheriting and developing local small operas, it is necessary to put the operas deeply rooted in the culture and attach great importance to the role of dialect in the creation of local operas. In this way, we can ensure that the local features do not fade away with the age.

Jingzhou, Hubei province has a long history and profound traditional culture. In addition to the famous Three Kingdoms and Chu and Han cultures, there are also numerous local folk customs such as wedding and funeral. In order to better create excellent drama works, Jinghe Opera must be rooted in the local tradition and adapted and innovated. Fortunately, in the process of inheritance and development, Jinghe Opera has also made a cautious and brave innovation attempt. The new play "Carrying the Carrying Drum and Singing the Jinghe River" (see Figure 4) is such an example. It skillfully combines the elements of the carrying drum and the flower drum play in Jingzhou, making the two art forms more perfect, coordinated and promoted together, and becoming the perfect crystallization of drama and music. The adapted drama "Red Sister-in-law" is a dynamic modern drama, which not only retains the original flavor of Jinghe Opera, but also makes it the most popular contemporary drama through the clever use of the venue, characters and music. In addition, "Lotus Tai Receiving the Concubine" is also a wonderful chapter of "one discount and double performance", two different teams work together, showing the essence of Jinghe Opera. Although Jinghe Opera has a small scale and a narrow audience, it has great potential for development and can achieve change through unremitting efforts and exploration. The transformation of Jinghe Opera is not only a forced attempt, but also full of courage and creativity.



Figure 4: A still photo of the Jinghe Opera performance

With The Jinghe Opera, "The Great Return to Jingzhou"^[3]The sixth "Ganlu Temple" is, for

example, the kindness of Wu Tai, Qiao Xuan's modesty, Sun Quan's irritability, Liu Bei's prudence, and zhaoyun's bravery. These elements form a pleasant picture of the story. The audience is familiar with the plot, listening to the singing, reading, see is the machine interest, how to do, play, that is, how to perform. Among them, General Jia Hua appeared under Sun Quan's "with more knives and guns", the image was moved on the waist, holding a gun hammer, hung with swords, and rushed to shout and kill. The interpretation of this story can be combined with the characteristics of local Huagu opera, which can not only enrich the dramatic elements, foil the atmosphere of the scene, but also be refreshing and shorten the distance between the audience. Another example is Guan Yu, which best represents the culture of Jingzhou, in The Three Kingdoms plays. In the tenth "Fu Soldiers" play of The Great Return to Jingzhou, Guan Yu, Zhang Fei, Huang Zhong and Wei Yan "walk through". This is a passing scene, Guan Yu only walks on the stage, there is no drama, for this scene, Jinghe Opera can be combined with the many Guan Gong culture that has been circulating in Jingzhou for a long time. For example, in the northwest corner of Jingzhou city, there is a small mound next to the city wall, called "Zhajia Mountain". According to the folklore, the name of this mountain is related to guan Gong's careless loss of Jingzhou. After the city of Jingzhou was conquered, all the soldiers guarding the city were surrendered. When Guan Yu's soldiers saw that the city was full of Wu soldiers, they left their weapons and armor and fled for their lives. Seeing that Guan Yu was too regretful, he took off his armor and threw it on the mound beside the city wall. He sighed: " Alas, blame me for my carelessness and losing Jingzhou!" Later generations in order not to forget this lesson, called the mountain " jia mountain ". Although this is a folklore, and the story took place after the plot of "The Great Back to Jingzhou", we, as the current art creators, should consciously think about the restructuring and development of the history. Therefore, such folklore can be used as an important reference for the adaptation of fine dramas.

4.2 Pay attention to campus inheritance and protection

Because the local opera has always adhered to the traditional mentoring system, it is difficult to integrate with the modern education system. Without the participation of young people, the inheritance of Jinghe Opera cannot be sustained. Therefore, in order to inject new vitality into Jinghe Opera, we must take the initiative to integrate into the campus, select students who are interested, perseverance and talented in opera and cultivate them. It is gratifying that since 2015, Jingzhou Jinghe Opera Troupe has started in-depth cooperation with Yangtze University to popularize Jinghe Opera on campus (see Figure 5). The opera troupe performed in Yangtze University, Jingzhou Institute of Education and various middle schools in Jingzhou for many times, which aroused warm response. Although many local students know nothing about Jinghe Opera, they have developed a strong interest after watching the performance, and even have joined the amateur performance team.



Figure 5: Face performance techniques

Yangtze University attaches great importance to the activity of "opera into campus", and is committed to promoting the content and form of Jinghe Opera on campus, and tries to make the concept of "tradition + innovation" deeply rooted in people's hearts. In 2017, in the "Opera into Campus" team competition sponsored by Jingzhou Culture, Press, Publication, Radio and Television Bureau, the amateur Jinghe Drama Troupe of Yangtze University dared to innovate and integrated the provincial intangible cultural heritage project "Carrying the Drum" with Jinghe Opera, and achieved great success^[4].

Changjiang University realized the indispensable importance of Jinghe opera to the study of the context of Oriental opera and Jingchu culture. Therefore, they fully carried out the collection and arrangement of Jinghe Opera materials, excavated hundreds of Jinghe drama works, collected more than 300 songs and more than 100 gongs and drums, some of which are unique to Jinghe Opera. At the same time, the research on the history of Jinghe opera, opera literature, opera music, opera and folk customs, which laid a foundation for the application of "representative works of human oral and intangible heritage" in the future. In addition, Yangtze University has also established a scientific training structure, actively promoting the national, provincial and municipal inheritors of Jinghe Opera to teach in colleges and universities, and selecting the students of Jinghe Opera to teach opera. They also explored the basic teaching mode of "oral teaching and teaching students in accordance with their aptitude", so that the majority of students can learn, love and develop Jinghe Opera in the participation. This inheritance mode has promoted the cultivation of a large number of backbone forces in the Jinghe Opera campus inheritance base^[5].

In order to strengthen digital protection, Yangtze University also assisted Jingzhou TV station and CCTV to shoot a series of short films, such as "Ten Years of Watch", "Into China", "Cultural Jingzhou", "Jinghe Soul", "Hand in Hand Intangible Cultural Heritage", "Into the Opera", etc., to record the inheritance and development of Jinghe Opera. In order to promote the internationalization of jing river play, Yangtze river amateur troupe in 2017 invited the university intangible photography professor David cloth, lang held the "intangible China" series of lectures, and jing river play future communication and communication had a heated discussion, for the traditional opera to the international stage^[6].

4.3 Focus on the inheritance and protection of intellectual property rights

Intangible cultural heritage is not only an art form, but also a unique symbol of a place. For example, traditional operas such as Peking Opera, Kunqu Opera, Han Opera and Huangmei Opera all have rich brand value. In order to protect these traditional cultural heritages, we need to develop and maintain their intellectual property rights and link them with tourism and surrounding industries. This will become an important direction for us to explore new protection models, and provide support for the marketization of these traditional cultural heritages^[7]. The development of Jinghe Opera can have the help of the propaganda role of short videos and media to create the IP with unique local characteristics based on the audience's preferences. When feasible, we can consider developing surrounding industries, such as making small objects such as hands and accessories that integrate the elements of Jinghe Opera, or developing related games, so as to bring Jinghe Opera into the public view more extensively and deeply. At the same time, this model also puts forward higher requirements for the professionalism of the intangible cultural heritage inheritance team. The hierarchical and organizational nature of the non-genetic inheritance team is an important guarantee for the protection and development of the intellectual property rights of the intangible cultural heritage^[8-9].

4.4 Attach importance to the effect of Internet media communication

From the perspective of new media, the inheritors of local opera in Hubei province should combine the theme of The Times, reflect on the current social problems and pain points, and combine popular elements to create new plays that praise the new era, reflect the social development problems, and conform to the development trend of The Times. In addition, the themes of some traditional plays are too old to adapt to the development of The Times. Opera creators can choose the content of these traditional plays, discard the outdated content, and add new theme connotation, so that the traditional plays can radiate new vitality in the era of new media. In order to make better use of the Internet to spread the local opera culture in Hubei province, we can also try to expand and use new communication channels, such as developing a special opera application. Kunqu opera brand famous WeChat small program "Rhyme learning Li Zhu" is a successful case in this respect, can be used as an important reference^[10].

In order to promote the development of opera, we must not only maintain its original cultural connotation, but also make full use of the current social media, and use a variety of effective marketing tactics. For example, we can attach importance to the image building, publicity and promotion of opera, and use different channels to promote it. For example, wang Peiyu, a famous Peking Opera actor, actively uses variety shows, microblogs and TikTok to attract more audiences, so that more audiences can realize the cultural heritage of the Chinese nation, so as to better appreciate and love this cultural treasure. Although Wang Peiyu appears as a traditional old Dan, she brings the traditional quintessence of Chinese Peking Opera to more audiences with her unique fashion idol style, thus gaining the support of a large number of fans. Many audiences said that it was because of their love for Wang Peiyu that they were really exposed to and enjoyed Peking Opera. This is a test for traditional operas, but if it is well used, it will become an important driving force for the development of small local operas. Similarly, the film and television celebrity effect also applies to the promotion of local dramas. In terms of market expansion, the communication mode of "errenzhuan" in northeast China is quite successful. Zhao Benshan, Song Dandan and other old artists have carried out modern adaptation of local operas, retained local characteristics, evolved into sketches with modern critical consciousness, expanded the target audience, loved by the vast audience, and pushed the "errenzhuan" to the whole country. Therefore, local small operas should be based on the current market environment and traditional characteristics, and can make use of the appeal of film and television celebrities or the way of creating famous opera actors to develop their own market and find a suitable development path^[11].

5. Conclusion

As a part of China's intangible cultural heritage treasures, small local plays were in the most difficult period in history. For sustainable prosperity, it must be rooted in the local cultural foundation and adopt multiple traditional methods to promote local cultural recognition. First of all, we should adhere to the respect of local culture and history, strive to create more excellent works with local characteristics, and give full play to its unique charm, with the help of new Internet media, let more people know about the local art, so as to inspire more creative inspiration. With the progress of the society, the local opera art also needs to carry out greater reform and innovation. They need to be combined with other art forms in order to better inherit and promote traditional art. Only in this way can they truly go towards prosperity and make an important contribution to promoting social harmony and stability.

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