

The Inheritance and Development of Cartoonized Expressive Techniques to Qin Opera Art

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Abstract: For the purpose of inheritance and development of Qin Opera culture and art, this paper will discuss the use of cartoon expression techniques in this art form. The research focuses on the relationship between the art of Qin Opera and the cartoonization technique of expression as a breakthrough point to understand the possibility between the two, and then specifically analyses the cartoonization form of expression of Qin Opera art, at the same time elaborates the channels of cultural inheritance and development. Through research, we can see that modern Qin Opera culture has strong folk culture characteristics, but on the basis of modern popular aesthetics, it has not been loved by people. Therefore, in order to achieve its goal, it is necessary to cater to Modern Popular Aesthetics to carry out cultural dissemination, and the cartoon form is in line with popular aesthetics, which can bring freshness to the viewers. The purpose of cultural inheritance and development can be achieved under the operation of the period. Generally speaking, the cartoon technique of expression is an important way and form to realize the inheritance and development of modern Qin Opera art, which deserves our attention.

1. Introduction

Qin Opera, as one of the oldest traditional theatrical performances in China's history, stands in the forest of Chinese national culture with its unique style and is loved by the broad masses of the people. The spread of Qin Opera is not only confined to the northwest of China, but also has a far-reaching impact on different forms of opera, such as Peking Opera and Hebei Bangzi Opera. Therefore, Qin Opera is also known as the ancestor of Bai Opera. In terms of language, Qin Opera pioneered the use of banqiang as a form of language, giving dramatists and writers great space to play and making their artistry more free and unconstrained. In terms of music performance, Qin Opera's singing can be divided into two types: flowery music tending to be cheerful and bitter music tending to be generous and indignant. Banhu and Yueqin are the main accompaniment forms. From the point of vocal tune, the origin of Qin Opera comes from folk music and rap art in Shaanxi Province. Its artistic basis is evolved from Shaanxi dialect. Regionally speaking, Qin Opera originated in the ancient Qin Dynasty. With the businessmen opening up business routes and carrying out a large number of frequent trade activities, the influence of Qin Opera slowly radiated most of China. Qin Opera also greatly promoted the development of Beijing Opera, Han Opera and other art forms.

At present, the living conditions of Qin Opera performers and related personnel are poor. The low salaries of performers mainly depend on government funding. The construction facilities of Qin Opera Theatre are basically not available, which can not meet the performance requirements. The income gained through performances has long been unable to solve the problems of the life of performers. Therefore, contemporary young people think that Qin Opera has no future and is unwilling to engage in this industry, which leads to a serious shortage of talent in Qin Opera Troupe. There are many reasons for this embarrassing situation. One is the shortage of material funds, the shortage of supply and demand, the lack of working capital for the opera troupe, the lack of government support, and the other is the shortage of talent. Few students graduated from opera academies majored in Qin Opera, and few of them were willing to return to the remote areas of Northwest China for development.

The art of Qin Opera and animation have something in common, that is, whether it is story

construction, shape, or performance, they are highly refined and generalized, with exaggerated forms of art. The purpose is to enhance theatricality and achieve the best audio-visual effect by speculating from various artistic perspectives. The two accord with each other's basic demands and harmony. The ultimate goal. But how to draw lessons from and innovate, we should try boldly in every link of animation production to achieve the ideal effect, which is also the problem to be studied and solved in this topic.

2. Qin Opera and Animation

Qin Opera is a traditional opera culture with Shaanxi local characteristics, and it is one of the oldest Opera Arts in China. Qin Opera has a complete line of business, with very expressive visual elements, such as facial makeup, clothing, props, action programs, etc. It is widely popular in Northwest China. However, in the context of diversified forms of entertainment and rapid development of media, the ancient Qin Opera art is constantly being impacted, the audience is gradually decreasing, the art of Qin Opera has been neglected, and the young groups are hardly concerned. Animation is a popular art form among young people. It draws lessons from the visual elements of Qin Opera art to create animation. It transplants the charm of Qin Opera art into animation, promotes it to young people, develops Qin Opera culture, and inherits and develops traditional culture.

To sum up, animation gives new vitality to Qin Opera and is the new favorite of young people. In the era of animation, the revolution of information technology has brought about tremendous development of the computer industry. The information society takes network information and knowledge innovation as its resources, and the form and connotation of design have also changed. We can give full play to our creativity and imagination in form, embody new technology in design, and also act as a multi-role to show humanistic characteristics and personality characteristics. Therefore, it should dare to innovate in the form of expression, with a popular form of animation to show in front of the public, eye-catching. In this way, we can gather the attention of young people, understand the traditional artistic characteristics from another angle, connect the ancient art with the ideological lifeline of modern people closely, and build an ancient building with modern style, and open up a new industrial chain.

3. Specific Application and Value Analysis

3.1 Character Modeling Design



Fig. 1 Xue Bao, an old Qin Opera student

The costume design of animated characters should strictly follow the fixed costume pattern in traditional Qin Opera to accurately judge the identity of the characters. If we set the costumes of animated characters at will, we will lose the stable mode of expression and destroy the essence of traditional opera. For example, Xue Bao, a loyal, kindhearted and honest old servant in Sanniang Godmother's Son. Xue Bao, a servant of Sanniang, was still loyal to raising Xue Yige to grow up with Sanniang, who was the first prize in the examination. So there is such a styling settings: wearing a white three-stranded beard, walking with crutches, legs bent, waist bow, a little hunched, head to have a slight swing. Let the audience feel that the old man is poor and sick, walking is difficult. Fig. 1 Xue Bao, an old Qin Opera student.

3.2 Expression Design

For example, Huadan Erniang, the villain in Sanniang Godfather, is a ruthless and wicked young woman. Xue Ziyue's second wife, after mistaking her husband's death, seized her family property, lured her to remarry, persecuted Sanniang and Xue Bao, and left them nowhere to live. Therefore, its facial expression design is more flexible, exaggerated and frivolous than the blue clothes, wearing colored shorts, or skirts, jackets, agile behavior, sharp eyes, eyes often turn around to show the role of spicy, smart and vicious. In this regard, animation can make up for the inadequacy of the stage performers and audiences having a certain distance to observe the actors'facial expressions through close-ups. Fig. 2 Huadan Erniang in Qin Opera.



Fig. 2 Huadan Erniang in Qin Opera

3.3 Action Design

For example, the protagonist in Sanniang Godfather, Chun'e Wang, a Qingyi Sanniang, is a middle-aged woman who attaches great importance to love and justice and is upright, kind and virtuous. His concubine, Xue Ziyue, did not remarry after he learned the false news that his husband had died. He insisted on raising Xue Yige, a baby left by his two wives, and brought him up to be the first prize. Its figure movements should be designed according to the traditional blue clothes standard: with a dignified and plain face, wearing plain long gown, one hand lying across the chest and stomach, the other hand close to the body, sitting, standing, walking slowly and orderly, laughing without teeth, sleeves without fingertips, showing calm and tranquil to convey the spirit of the characters. At the same time, the dynamic rhythm should be in harmony with the music in the play, the combination of movement and quiet, and natural fluency. Fig. 3 Qin Opera Qingyi Sanniang Wang Chun'e.



Fig. 3 Qin Opera Qingyi Sanniang Wang Chun'e

4. Application value

The form of cartoon makes the culture of Qin Opera injected into the new spirit of the times, embodies the new aesthetic value, and carries on the new communication with the main crowd today. Under the new historical conditions, the cartoonized form of Qin Opera has produced greater social and economic value, while allowing more groups to understand and appreciate the unique drama of Qin Opera. In the new media era where news headlines are ubiquitous, activities can be carried out around the cartoon image of Qin Opera to promote Qin Opera, record attractive video of Qin Opera singing, innovatively expand its dissemination, and print and design products of Qin Opera face mask and headdress, using special pure paper finishing, traditional line-binding, to maintain the original. Taste, exquisite production, exquisite materials make it have strong art appreciation value and collection value, in these ways not only can produce certain economic value, but also can retain the face of Qin Opera and inherit it.

5. Conclusion

The form of cartoon is a new opportunity and a new starting point of reform for the inheritance and development of Qin Opera culture. Therefore, this paper should firmly seize this opportunity and re-create it with the new form of cartoon on the basis of the original Qin Opera art. This is not a substitute for Qin Opera art, but a different way to make use of the new force. Traditional culture is more quintessential, so that animation has more characteristics. This form can be more deeply rooted in the hearts of the people, into the lives of the majority of young people. Teenagers in China are a huge group of cultural consumers. Through the Internet and computers, it is natural that the young audience will become the mainstream audience of Beijing Opera animation art.

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