

Inheritance and New Exploration of Traditional Opera Folk Comedy

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Abstract: Traditional opera is an important content of excellent national culture in our country, among which folk comedy brings endless joy to people from generation to generation, and has been sought after and loved by people and a lot of praise. With the development of the times, the traditional opera folk comedy is facing a severe test. How to let more people know and understand the traditional opera folk comedy in the course of inheritance and new exploration, promote the development of the traditional opera folk comedy, make it stand in the international art jungle, and bloom its own unique charm light is the important content of the modern work of the traditional opera folk comedy. In view of this, this paper first analyzes the main problems in the development of traditional opera folk comedy, and then explores the inheritance and new ways of traditional opera folk comedy.

1. Introduction

People often say that to see a play is a picture of joy, this is true, whether it is the older generation of opera-goers, or the modern society of opera-goers, want to get pleasure from the traditional opera, cause emotional resonance to a good life. Traditional opera folk comedy has a unique advantage in this aspect of the function, using humorous storyline, witty language lines, exaggerated and rich body language and opera music atmosphere to blend with each other, with the audience to the wave after wave of happy peak. In the development of modern society, people have little understanding of the traditional operas such as "meilong town" and "three forks ", especially under the impact of the continuous innovation and development of various artistic forms which bring people happy experience, such as comedy film, sketch, crosstalk and so on, the situation of traditional folk opera comedy is more and more marginal, and the development situation is worrying, which puts forward the urgent need for the inheritance and new exploration of traditional folk opera comedy.

2. The Main Problems in the Development of Traditional Opera Folk Comedy

2.1. Content is Too Tacky

Over the years, traditional opera folk comedy in the long process of development, no lack of the creation of a lot of excellent stage repertoire, but in the overall content level analysis, there is still a phenomenon of "changing soup and medicine ", although the content of the script is very rich, but comedy characters and stage style is much the same, the audience in the process of viewing, it is difficult to have a bright fresh feeling, avoid the content of the traditional opera folk comedy, can not really get the favor of the modern audience. First of all, the folk comedy is that the artistic creation is restricted by the government to some extent, so many subjects or contents can not be moved to the audience, so it can only be explored under the limitations of the existing general direction, which affects the excavation and introduction of the new resources of the repertoire content[1]. Secondly, the pace of modern social life is accelerating, new media forms and platforms emerge in endlessly, the development of media industry presents too impetuous characteristics, in this state it is difficult to sink down into the inheritance and new exploration of traditional opera folk comedy, which is also a factor that makes the content of the repertoire difficult to get out of the

cliche. Finally, some troupes under the pressure of "livelihood" may be helpless to step on the road of instant success, follow the trend of repertoire creation, performance content can not meet the actual psychological needs of the common people and appreciate taste, can not reflect the "folk comedy" artistic characteristics.

2.2. The Theme is Heavy

The core of comedy is often tragedy. Some traditional opera folk comedies rely on the historical dramas for their new creations to show the historical figures' life ups and downs and non-achievements with the help of the opera comedy performances. Although the theme is profound and the purpose of artistic expression is realized to some extent, it is easy to appear the phenomenon that the theme is biased towards the heavy[2]. The audience of folk comedy is the folk people, these heavy theme of the repertoire, far from the daily life of the people, can not truly reflect the people's life, the current social rock phenomenon, how to get the support and popularity of the people? Facts have proved that the stream of preaching, away from the people's life, the subject matter is too difficult and heavy drama folk comedy, can only enter the hearts of the industry and a few intellectuals, difficult to enter the hearts of the people.



Figure 1 Folk opera performance

2.3. Over-Par Stage Performance

In the process of folk comedy opera repertoire performance, we need good audience interaction to achieve a higher level of stage aesthetics. However, in the actual situation, many performers stage performance is too rigid, stable, regular stage performance, to arouse the enthusiasm of the audience and enhance the effect of stage imagery, is undoubtedly an invisible "damage ". Throughout the last two years of traditional opera folk comedy performance, this kind of stable stage performance phenomenon more serious, did not inherit the folk comedy has the game flavor and comedy spirit, lost a large number of opera audience.

3. The Inheritance and New Approach of Traditional Opera Folk Comedy

3.1. Inheritance Aesthetic Principles and Creation of New Content

The aesthetic principle of traditional folk opera comedy is freehand brushwork, the creator should inherit this principle, through the life logic and beyond the life logic of the comedy plot innovation repertoire content, the use of stage virtual meaning to show the repertoire ideas, make the characters in the story more humorous and vivid imagination[3]. While inheriting the song and dance, virtual and image characteristics of Chinese traditional opera, we should strengthen the research and exploration of new repertoire and new content.

For example, "cai kunshan ploughing the field", which adheres to the road of freehand brushwork in his creation, embodies the inheritance and exploration and development of the

traditional aesthetic principles. In the content of the story, he designs some interesting plots which are closely related to life and transcend the logic of life at the same time. In addition, the director of the drama from the perspective of folk creation, the addition of a number of small operas, stage scheduling has become full of folk flavor and interest, show the unique style of folk comedy, enhance the artistic quality of the repertoire. In the character's action characteristic, the language segmentation and the behavior logic setting, fully according to the audience esthetic effect and the specific ornamental psychology, for example, the teacher and the county official role image, is both ridiculous can move, further enhances the comedy effect.



Figure 2 Stage of freehand opera

3.2. Excavates Easy Subject Matter, Wins Popular Love

In the face of the heavy theme of traditional opera, the folk comedy drama focuses on the excavation of the relaxed theme in the creation, consciously seeks the story theme which is close to the people's life, improves the situation of the new edition of the opera , " Ten Dramas and Nine Sadness ", lets the people devote themselves to the relaxed and pleasant atmosphere when watching the folk comedy opera performance, and makes the audience "laugh" in the humorous design of the opera to win the people's love [4]. It should be noted that the new process of the modern society is facing the pressure of the people to watch the change, but also the pressure of various awards, many opera awards focus on the deep theme and ideological depth of the tragic opera, the creation space and development of folk comedy is affected, give the creation of folk comedy opera under this environment, resist the pressure to turn the pressure of all parties into the impetus to inherit and explore the traditional opera, in the unremitting efforts to innovate, open the new door of folk comedy opera, usher in a new spring.



Figure 3 Comedy drama

Hedong lion roar, for example, a comedy of Beijing opera, its emergence opened the path of

exploration of the Chinese quintessence of humor drama, the play takes the relaxed folk people's life as the vein, takes the Beijing Opera art form as the main expression, has integrated the appropriate elements such as Hebei Bangzi, the commentary book, the Yu Opera and so on, combines the modern elements with the inheritance tradition, the whole performance humor is interesting but not evil, makes the audience a new understanding of the national essence of Beijing Opera, and adds a new pen to the traditional impression of Beijing Opera. For example, modern new words such as "taobao new" in the middle of the setting, let the modern audience laugh, and the addition of old artists, books and other art performances, enhance the Quyi performance effect, can be said to be in the inheritance and exploration of folk comedy drama on the road a new attempt to achieve good innovation and development results.

3.3. Enhance Multi-Stage Performance and Focus on Flexible Interaction Among Audience Actors

The performers on the stage of folk comedy and opera, as the stage elements of restoring the story content and transmitting the thought and emotion, can draw closer the distance between themselves and the audience, the distance between the stage and the audience, the script content and the audience under the development trend of social diversification. Therefore, the performance of folk comedy opera in the new period should draw lessons from and learn from the stage performance experience in the classical performances of Chinese traditional operas such as "Green Peony Pavilion" and "Save the Wind and Dust" and "Yuzan Ji", pay homage to the stage performance creation of the older artists, inherit the artistic spirit of the older generation of artists in the stage of the new period, get more stage performance enlightenment from it, combine with the aesthetic taste and psychological needs of the contemporary audience, firmly grasp the audience's attention, stimulate the audience's interest, promote the inheritance and promotion of folk comedy opera.

4. Conclusions

In a word, folk comedy is an important part of traditional opera in our country. In the long development of cultural history, a large number of contact opera artists and classic plays have emerged, which have brought more fun to the people's life and enriched the people's spiritual and cultural life. The development of folk comedy opera under the new situation is worrying, under the influence of pressure and impact of all parties, it presents a dangerous situation of increasing marginalization, because of the lack of content, stage performance and subject matter, lost a large number of audience, is not conducive to the inheritance and new exploration of traditional opera, we as opera people in the new era, we must deeply understand that the shoulders have a long task responsibility, take feasible ways to inherit the essence of traditional opera, and realize the new development of traditional opera.

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