

An Analysis of the Non-material Cultural Heritage from the Perspective of Chinese Cultural Confidence: A New Way for the Development of Peking Opera

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Abstract: With the continuous development of Chinese society and economy, Chinese people are more and more confident about their own culture. Beijing Opera, as the world intangible cultural heritage and the quintessence of China, occupies an important position in Chinese traditional culture. However, in the new era, social and cultural life is becoming more and more colorful, and Beijing Opera has encountered some problems in the process of development. Through the study of Beijing Opera, the intangible cultural heritage from the perspective of Chinese cultural self-confidence, this paper explores a new path for the development of Beijing Opera, so that Peking Opera can renew its vitality, better adapting to the trend of the times, and it can widely spread throughout the world.

1. Research background

1.1 Literature review

In the context of the new era, China attaches great importance to cultural construction. The Party Central Committee, with Comrade Xi Jinping as its core, pointed out that in order to achieve the great rejuvenation of the Chinese nation, cultural self-confidence, road self-confidence, theoretical self-confidence and institutional self-confidence are necessary. Among them, cultural self-confidence is the premise of other aspects of self-confidence. It has not only a broader mass base, but also a deeper self-confidence of the Chinese nation (Yang and Zhong, 2018). The Chinese nation has a history of more than 5000 years. In this long process, the excellent traditional culture of the Chinese nation has been continuously bred. Many of them have been listed in the world intangible cultural heritage list. Especially in modern times, the Chinese people have bred the advanced culture under the Socialist Environment in their constant struggle. This is not only the deepest spiritual pursuit of the Chinese nation. It has also become a unique spiritual symbol of the Chinese nation. China's cultural self-confidence is the foundation of the development and inheritance of the Chinese nation in the future, and also an important prerequisite for the development of intangible cultural heritage (Yu, 2018). China has a long history. Its dramatic art also has a long history in the world. Traditional Chinese opera culture enjoys a high reputation in the world. Beijing Opera, as the quintessence of China, has an extremely important position. And its infinite artistic charm has been included in the list of world intangible cultural heritage. Peking Opera is the artistic treasure of the Chinese nation. It is also one of the sources of cultural self-confidence of the Chinese nation (Qi, 2018). Beijing Opera has a long history. In its continuous development, it has become the representative of Chinese traditional culture and the treasure of Chinese traditional culture. After liberation, Peking Opera was designated as the "quintessence of the Chinese nation" because it was developed vigorously during the period of the Republic of China, which brought together the great achievements of different operas. Therefore, Peking Opera has a long history and profound artistic connotation. It not only represents the peak of Chinese traditional excellent culture, but also is listed as the intangible cultural heritage by UNESCO. Since the new era, people's cultural life has undergone a major change. Peking Opera art has encountered unprecedented difficulties. Therefore, it is necessary to find a new development path to carry forward Peking Opera art (Fei and Liu, 2018).

1.2 Purpose of research

The purpose of this study is to explore a new path for the development of Chinese Peking Opera art. In order to improve the shortcomings of Beijing Opera in the current environment and strengthen the protection of Beijing Opera. Let Peking Opera be inherited and developed in the form of national quintessence. Therefore, through the inheritance and development of Peking Opera in the past, this paper discusses the development forms and inheritance ways of Peking Opera in different periods. It also analyses what problems and difficulties Beijing Opera has encountered in its development today. How do we solve this problem (Yan et al., 2018). In addition, in order to better develop and inherit the art of Peking Opera, this paper mainly explores the new path of development of Peking Opera. By broadening the scope and mode of inheritance of Peking Opera, the development of Peking Opera will be smoother. Strengthen the investment in the diversity of inheritance ways and methods, so that more people can better inherit Peking Opera. We should also do a good job in digging and sorting out the art of Peking Opera, and protect some materials of Peking Opera which are in urgent need of protection. This will be more conducive to the long-term development of Peking Opera. As the quintessence of China and the world intangible cultural heritage, Peking Opera will make more people feel its charm (Xia, 2010).

2. Development and inheritance of peking opera art in china

At the beginning of the founding of New China, people's spiritual life was relatively simple because of their weak material foundation. Peking Opera became the main entertainment and recreation mode of people in the early days of the founding of New China after its development and growth in the Republic of China. With the development of China's economy and society, Peking Opera appeared in another form during the Cultural Revolution. It added a small amount of music, mainly model characters, plus the singing tune of Peking Opera, in a form of stage play by the people at that time. This kind of Beijing opera is called model opera. Under the social conditions at that time, model opera greatly enriched the cultural life of the people at that time. At that time, almost everyone could sing, and people were proud to sing model operas. Peking Opera occupied the trend of people's cultural life at that time, and once again got unprecedented development. It laid the foundation for the continuous development in the new era (Wang, 2017).

The existence of a thing necessarily has its own reason for existence. The reason why Peking Opera can come to this day is also through many difficulties and obstacles. Although today's television and movies have a fairly broad mass base, Peking Opera still shines with its unique charm. This shows that Peking Opera is not the same thing. In the tide of history, Peking Opera also develops with the trend of history and the progress of society. Today, Peking Opera is back in vogue. Many people begin to go to the theatre to listen to it. Feel the charm of Beijing Opera in a new way. In addition, with the increasing demand for stage, lighting and setting in Beijing Opera performance, it is becoming more and more exquisite. With the wonderful performances of the actors, modern Peking Opera is no longer the patent of the elderly, and more young adults like Peking Opera performances (Du, 2006).

Peking Opera is the quintessence of China. It needs to focus on training children. In order to keep this intangible cultural heritage alive, China should continuously increase its investment in education of Peking Opera. In recent years, Beijing Opera has been offered in some qualified primary and secondary schools. Schools allow primary and secondary school students to learn cultural knowledge at the same time, Chinese traditional culture also has some understanding. It will also enable children to have a wider range of choices in their future life development. The art of Peking Opera is extensive and profound, and the story tells positive content, which is also conducive to the development of children's correct values (Yu, 2008).

3. The dilemma of chinese peking opera art in development

3.1 Diversification of entertainment leads to a decrease in the number of people who like Beijing Opera

For a long time in China, opera was the most important entertainment in people's life. Peking Opera is loved by all Chinese people. After China's reform and opening up, different forms of entertainment have spread to China. Especially the entertainment way represented by western countries is loved by people, such as movies, TV plays, dances, dramas and so on. People can choose other forms of entertainment besides going to the theatre. People are no longer like before. There are no other forms of entertainment besides theatre. Now there are different forms of entertainment to meet people's needs for cultural life. Moreover, these new forms of entertainment have their own unique advantages, and Peking Opera has been unable to reach in the way and speed of dissemination (Yuan, 2010).

3.2 The pace of life is speeding up. People like things that are easy to understand and lively.

With the rapid development of China's social economy, mental stress has become a common problem of people in this era. If there are some simple and fast ways to reduce stress, it is very popular. Under such circumstances, the popular fast food culture is very popular. For Peking Opera art, not everyone can “understand” and understand the charm. It needs a certain threshold and accumulation to appreciate. In addition, the rhythm of Peking Opera is relatively slow, which requires a certain time cost, leading to the failure to meet the needs of modern people for fast rhythm. Therefore, modern pop songs, fast-paced dances, movies and TV plays can well meet the needs of the current people, replacing the traditional Peking Opera art and becoming the first choice for people's leisure and entertainment.

3.3 Peking Opera is not widely accepted by young people.

Before the liberation of China, the main artistic form people came into contact with was opera, and the cultural life of young people from childhood was to listen to Beijing opera. In such a strong artistic atmosphere of Peking Opera, the mass base of Peking Opera art is very good. But in modern society, people's living habits have changed greatly. Peking Opera has no previous mass base. More young people prefer to follow pop culture, pop culture and fast food culture, or shut themselves up at home to reduce contact with the outside world. This led to the popularity of Peking Opera culture in the past, but now it has become high and low. Beijing Opera has become the representative of Chinese elegant culture. It can only be spread in a small group and not easily accessed by young people, which further plunges the art of Peking Opera into a vicious circle.

3.4 Peking Opera Art also has its own law of rise and fall.

One thing, from emergence to decline, has a certain periodicity. It is impossible to develop and prosper permanently. After continuous development, Peking Opera has been very prosperous in the period of the Republic of China. One of the reasons is its artistic charm. On the other hand, it is also the choice of the times. Each kind of art has its own unique characteristics and belongs to its own prosperous times. With the passage of time and the change of people's concepts, this art form will inevitably be eliminated by the times. But even if this happens, it does not mean that this art form will die out. It needs the practitioners and people who like it to develop it constantly and innovate constantly according to the requirements of the times. Let one form or another continue to pass on.

4. The new path of peking opera development from the perspective of chinese cultural confidence

4.1 Widening the Inheritance Atmosphere and Space of Peking Opera

Peking Opera needs certain inheritance atmosphere and space. To achieve these, we need to give some support from the system and policy. We should also do a good job of material security in

terms of funds. For example, modern Peking Opera has declared and established the world intangible cultural heritage. This is a positive way for the inheritors of Peking Opera to inherit Peking Opera. At present, although some state-owned Beijing Theatre Troupes are affected by the market downturn. But the government will still pay for the performance. Because in the current environment, the future of Beijing Opera can not be determined by the market. Otherwise, driven by the economy, the quality of Beijing Opera art will decline. This will have a negative impact on the whole Peking Opera art. Therefore, the government and state-owned academies and troupes have played an active role in the atmosphere and space of Beijing Opera's inheritance.

4.2 Strengthen investment in diversity of inheritance ways and methods

If you want to inherit Peking Opera art well, the key is to learn. What I'm talking about here is not perfunctory, it's just a matter of understanding its fur. Instead, we need to learn the essence of Peking Opera in a down-to-earth and earnest way. The key to this process is to have people do a good job of inheritance. Young people need to devote more time and experience. Only by studying hard and learning the essence of the older generation of artists can they inherit the art of Peking Opera. The way of inheritance can not be without rules, we should try to learn in the form of Peking Opera genre. Each school has its own artistic characteristics. This way of diversion can also enable learners to learn the most authentic Peking Opera at the fastest speed. This is also the best way to inherit Peking Opera. Relevant government departments should also set up art colleges and universities related to Beijing Opera so that more people have access to learning. This is also one of the effective ways to inherit Peking Opera.

4.3 Do a good job in excavating and sorting out the art of Peking Opera

The resources and objects of Peking Opera are the premise of inheritance and learning. If only blindly inherit, but not clear up the inheritance of the object, not fully tap the resources of Peking Opera, this is also imperfect performance. This requires the excavation of some traditional plays, and do a good job in sorting out and filing work, to save valuable and marginalized plays in time. For example, the "Audio and Video" project in Tianjin is an effective rescue and protection work for Beijing Opera. The project has saved a large number of lost plays during the period of implementation. This is also beneficial to the contemporary practice of merit in the Qianqiu. We should also sort out the oral history of the old artists of Beijing Opera, summarize and preserve their scarce career, life experience and experience, so that future generations can study and research.

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