

Modernization of Local Opera in the Context of Multi-fusion in China

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Keywords: Multiple Integration Context, Local Opera, Modernization Development

Abstract: This paper analyzes the development of local opera modernization in the context of multiple integration in our country, discusses some shortcomings in the development of local opera in our country at present, and puts forward specific development countermeasures, hoping to play some reference role for relevant staff and promote the development of Chinese opera cause.

1. Introduction

With the rapid development of China's modernization, we also advocate the integration of diversity in language and culture, through the effective inheritance and promotion of traditional art, so as to better reflect the strong spiritual civilization strength of our country. As a great country of drama, the Beijing Opera system, which is the quintessence of the country, is one of the three major theatrical systems in the world. But our country has not formed the world drama center at present, and the drama has gradually fallen into a trough. With the continuous development of social science and technology, all kinds of information are quickly integrated into people's life, and then to people's ideological understanding has also caused a certain impact and transformation. People's understanding of the opera also produced a certain deviation, and the audience as the main body of drama acceptance of it is often rejected, and the relevant details of the managers and writers in the literary creation of drama, and the actual development of the market is not in line with the actual situation. All of these influence the development of drama, but in today's society we advocate the development of multi-integration context, so we should promote the modernization of local opera under the background of the new era[1].

2. Shortcomings in the Modernization of Local Opera in China

Nowadays, the local opera in our country has gradually entered the trough, and has formed a sharp contrast with the prosperous development of western drama. The world's two major theater centers are New York Broadway and the West End, and after hundreds of years of development, it has gradually become the kingdom of Western drama and become the international stage of artistic performance. So far, they have served as both theater and entertainment centres, giving western drama a further boost and an increasing impact, and have also played an important role in the economic development of the United States and the United Kingdom. And this kind of development momentum, this is our country local drama can not compare with it, then why our country local drama development can have such disparity with it?



Figure 1 Local opera

First of all, there are some differences in the development of the two routes, most of the audience after the appreciation of the art form itself is a great art aesthetic form, but this great elegance will not exist too many recipients. After a long period of development, the local drama of our country has always retained the singing and acting forms and the relevant script patterns, and this long-term reservation can be said to be the heritage of our quintessence, but it is also easy to go to the old-fashioned misunderstanding. But plays like new york's broadway are different, mainly along popular lines, and will conduct market research to local audiences to understand people's tastes and customs, and with them to pursue harmony and meet people's needs. And the charm and main advantage of the West End is that it can provide a more diverse choice for the audience in the limited space, and your own collective advantage to attract more viewers, thus creating a chain effect to find its favorite program for the audience of different tastes. Therefore, if local Chinese drama wants to promote the development of modernization, it should also let the drama into the public view, we should make it clear that the drama is for people to see, so the creation of the drama should also focus on the audience, if the audience is lost, then it will become a source of no water, no wood[2].

Secondly, commercialization is often the only way for drama to flourish, but chinese and western drama is different on this point. Many scholars believe that once local drama moves towards commercialization, it is tantamount to abandoning literary and artistic significance, which is not conducive to the coordination of drama and commercialization, and will hinder the spread of chinese drama. In west london and new york broadway, the main mode of operation of their theaters is commercialization. In west london, for example, many theaters require state-funded theaters to make their debuts and, when they succeed, to commercial theaters. And survival is their top priority for commercial theaters, although it's relatively small, and it's mainly staged in some popular musicals and plays, and it's also sometimes heavily invested in Hollywood actors to get the audience's attention. In this way, it not only creates a lot of economic benefits, but also provides people with a lot of employment opportunities, through these classic repertoire and celebrity effects, but also can retain a lot of fans[3].

3. Strategies for the Modernization of Local Drama in the Context of 3. Multiple Integration

3.1. Audience-Centred

Opera creation should first consider the needs of the audience, and can consciously accept the audience's constraints. Local opera art has always attached importance to the artistic image shaped on the stage, and requires it to be lifelike. Traditional dramas don't forget the audience for a moment, and the writers of the past opera choose materials for some popular historical stories, in

this way, to better enhance the interest of the audience, and the relevant directors are also constantly teaching actors to keep the audience in mind. And the actors themselves must perform properly, need to sing well, perform well, can better get the audience's affirmation, and win the audience's praise. Therefore, the creation and performance of opera should take the audience as the center, and take the appreciation of the audience as the main purpose, pay attention to the psychological needs of the audience itself, so as to better respect the art development law of the opera. In the stage of opera, the reason why a large number of outstanding plays are produced, in fact, is to follow this art law and take the audience as the starting point to play its unique advantages and performance means, so as to impress the audience, thus obtaining the audience's praise and love. For opera performance, we must make it clear that the audience should be able to understand, and can arouse their interest, so that it can achieve the goal of teaching in fun. If the audience doesn't understand the play when they enjoy the play, or if it's not something the audience cares about, then even if the writer's writing is more skillful, the director's skill is better, and the actor's acting skill is less attractive to the audience. If the audience can not be moved, then the opera will lose its life. For example, our country's Kunqu Opera, which has a long history, and also has a very important position in the history of Chinese opera, is the imperial court drama of the past, but the life of the people is relatively far away, so gradually out of sight of the audience.

The art of opera should follow the principle of taking the audience as the center, and sum it up, including ideological, entertaining and mass. First of all, the opera must have a strong ideological, performance should be simple, education in fun. It can be said that opera should pay attention to entertainment, but also to sound and emotional, to achieve the perfect performance. And the opera should also pay attention to the mass, must be elegant and common appreciation, approachable, so that the audience in the process of watching the play can be inspired and educated, and enjoy, better win the audience's love[4].

3.2. Commercialization Road

If Chinese drama wants to be more prosperous, it should go commercial. Although the commercial operation may reduce the literary and artistic nature of the drama to a certain extent, it is literary, and the commercialization of the artistic balance is not impossible. Nowadays, many forms of literary expression can be effectively integrated with commerce, so it is also possible to produce new prosperity drama. Like Hollywood blockbusters, a commercial-rich stage play can be a very unique commercial or advertising vehicle. In the market economy, with the continuous improvement of the market economy system, this commercialization will inevitably become an inevitable choice, but also an advanced performance. Drama can have a wide range of recipients, but also can adapt to the needs of business in the information age, through commercialization to make local drama to revive. In addition, our country's youth recipients are also a very large group of cultural sales, and young audiences will often become the mainstream of the theater audience. Like New York Broadway, can feel the existence of drama from there, so the local drama of our country should give full play to the gathering effect of the young audience, so that the acceptance group can be expanded to promote the modern development of local drama.

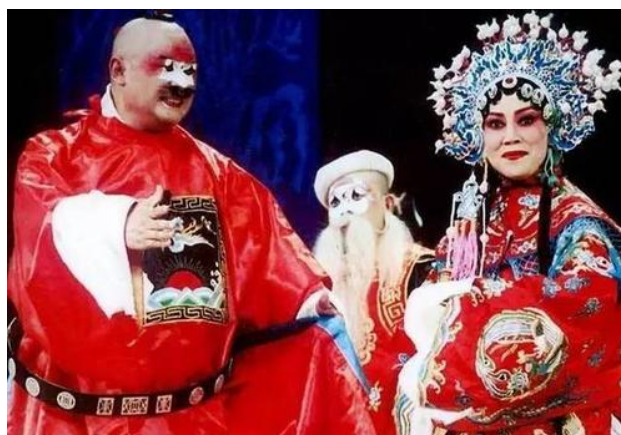


Figure 2 Drama segment

3.3. Do a Good Job in Opera Education to Train Outstanding Professionals

Opera depends on people to perform, and the most important development of local opera lies in people. The fault problem of talent has restricted the development of local opera, and having a professional and stable talent team is the basis for the survival and development of opera, some talents have drama, and outstanding talents can have more excellent repertoire to promote the development of opera. So we should build a professional talent team composed of screenwriters, composers and actors to produce a more popular repertoire, which is also an important prerequisite for the development of local operas. However, some local opera actors in the present stage have appeared the phenomenon of aging and incomplete business, which should train the relevant opera talents in all directions, and the specific work should include the talent training of performance, director, screenwriter and so on. We can carry out the training of relevant opera talents through the education platform of colleges and universities, and train some outstanding performance talents through the teachers of relevant colleges and universities, so as to solve the problem of the shortage of local opera talents at present[5].



Figure 3 Local opera

4. Conclusions

To sum up, in the context of today's pluralistic integration, if the local opera in our country wants to get effective development, it should complete the reform of drama, from popularization to commercialization to youth, it is not the propaganda of a certain repertoire, but the construction of a system that takes into account the social and economic effects. This is a very complicated project, the development of local opera should not only take the audience as the center, but also improve the development of commercialization, and do a good job of talent training, so as to promote the modern development of local opera.

Acknowledgements

This research has been financed by the Hunan Philosophy and Social Science Foundation 2017 "Research on the Cultural Creativity of Drama in Xingang Opera town, Changsha, Hunan" (17YBA266)

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