Analyzing and Exploring the Line Art in the Newly Edited Huangmei Opera "Chicken Blood Notes"

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Keywords: Huangmei opera; Tradition; Line; Spoken parts in an opera; Characteristics

Abstract: It is one of the indispensable elements in opera that plays characters with lines and promotes plot. Taking the newly edited traditional Huangmei opera "Chicken Blood Notes" as an example, the role of opera lines and dialects in highlighting the characters in the story and in the opera was analyzed and interpreted. This work summarized the three characteristics of the line art in Huangmei opera "Chicken Blood Notes", and discussed them layer by layer. It is concluded that the lines art of the opera should be consistent with the background of the times when the works are created. Only by grasping its characteristics accurately and comprehending its real intention and spiritual connotation can we endow the traditional works with vitality and make the classics permanent.

1. Introduction

Traditional Chinese opera lines, also known as "spoken parts in an opera", play a key role in the performing art development of opera, which is the main expression that influences whether an opera work is artistic or not. Opera lines can also have a significant role in depicting opera images, showing story plots, reflecting ideological themes, promoting conflicts, and even rendering the whole opera atmosphere, etc. With the change of history, opera has gradually entered the modern society. Nowadays, some traditional operas have integrated many creative and stylized lines and dialects in the process of arrangement, adaptation, creation and performance, including some modern network words, terms and other cultural elements. This series of changes has a certain promotion and influence on the ancient Chinese opera art, including the traditional Huangmei opera and many kinds of opera. Taking the newly edited traditional Huangmei opera "Chicken Blood Notes" as an example, the role and characteristics of opera lines in shaping characters and promoting plot were analyzed.

2. Background and Content of "Chicken Blood Notes"

A few days ago, on the 70th anniversary of the people's Republic of China founding, the Huangmei opera troupe in Anqing "11" gave a reshuffling performance to the traditional Huangmei opera (commonly known as "36 big plays"), one of which was the traditional Huangmei opera "Chicken Blood Notes". "Chicken Blood Notes" was produced in the middle of Qing Dynasty, which was an early play performed by Hui Combo. In the later period of Xianfeng, there was a confluence of Hui and Huang in Anqing Huining county Shipai town, which was imitated by the teams of troupes. After that, a lot of Hui opera plays have been widely transplanted into Huangmei opera with the establishment of Huangmei opera and its unique style characteristics, "Double Expensive Map" is one of them. The performer of Huangmei opera named it "Chicken Blood Notes", which is more in line with the central theme and plot of the play.

The opera content is roughly in the past, Wang Baichang, a businessman in Wangjiazhuang, Xinchang County, Luzhou Prefecture, had a son, Wang Xiangling, who was an advanced scholar, and his daughter-in-law, Chen's, who was diligent, virtuous and had a son. After the death of Wang Baichang's ex-wife, the Kang brought Wang Xiangbao, a son of the Wang family, and were sincere and kind. While Wang Baichang was out in business and Wang Xiangling was going to Beijing for
scientific research, Kang family was very unfit and abused his daughter-in-law Chen family and suffered thousands of troubles. Thanks to Wang Xiangbao's pity for his sister-in-law, he went to Beijing to find Wang Xiangling and escort his brother home. Before leaving, Chen family entertained Wang Xiangbao, the youngest brother-in-law, by killing chickens. The blood from the chickens splashed his clothes, and Chen kept them for washing. Kang's mother-in-law found that her son's trace was missing. She slandered Chen's brother-in-law and sent her daughter-in-law to prison with the evidence of blood clothes. Wang Xiangbao rushed to the capital and met his elder brother. They hugged each other and returned home with extra officers. They quickly returned to the execution ground for help and they cross examined the hall and recovered the unjust prison. My sister-in-law does not care about the past, so the family will get together.

By reflecting the contradictions and outstanding problems of ancient rural family disputes, the opera praises truth, goodness, beauty, mocks ridicule, malice and ugly, and manifests fraternity and patience. It fully conforms to the essence and value orientation of "harmony" in Chinese traditional virtues, and is closer to the core values of today's society. "Chicken Blood Notes" is a large-scale traditional Huangmei opera. Mr. He Chengjie, who arranges and adapts the opera, said: "this opera was written in the late Qing Dynasty and the early Republic of China before the liberation, and has not been presented on the stage for a long time after the liberation. While adapting the content of the play to a large extent and retaining the traditional charm of the opera, it also changed the long and slow expression of the previous story. In the past, this book would last six or seven hours, but now it should be compressed to two hours". In a short period of two hours, the "Chicken Blood Notes", which reappears on the stage, presents the sorrow and joy in daily life and society, the evil and good in human nature, which is amazing. The arrangement and treatment of the story end are seamless. According to the needs of the drama plot development, the breakthrough and innovation show human nature vividly and deeply loved by the audience.

3. Analysis and Artistic Characteristics on the Lines of "Chicken Blood Notes"

From the beginning to the end, the opera lines are sincere, simple and straightforward in the process of performing the opera. It not only displays the magnificent theater and special effects of "Chicken Blood Notes", but also deeply understands and realizes the intrinsic value and spiritual connotation of its transmission for the audience.

The lines in the opera should not only follow the principle of spoken parts in an opera, but also refer to the characteristics of its own opera. For the meaning and characteristics of lines in modern opera works, different dramatists and writers hold different ideas about them. For example, Lao She suggested "one line, one character image"; Cao Yu suggested "translation for performance"; Zhu Shenghao suggested "keeping the charm of the original"; Yu Guangzhong pointed out that innovation should be "eye-catching for readers, ear penetrating for audiences, and smooth for artists". As far as the lines art in Huangmei opera "Chicken Blood Notes" is concerned, it has the following three characteristics.

3.1. Popularity

The popularity of opera language is determined by the stage sense, time and space sense and the wide range of opera audience. First of all, the play serves for the stage performance of the theater. Therefore, the playwright often uses simple and popular words in the process of his work conception and creation, thus facilitating the actors to master and perform quickly. Secondly, opera is often limited by time and space in the process of performance, which urges actors to portray vivid characters and rich expressive drama essence through concise words in a limited time and specific space. Therefore, opera language is bound to be common and easy to understand, which is convenient for actors' performance and audience's understanding. In addition, opera has been an art form suitable for all ages since ancient times. The popularity of its audience also determines the popularity of opera language. Most of the art comes from the daily work and real life for ordinary
people, and it has the characteristics of easy to understand. In the Huangmei opera "Chicken Blood Notes", Kang family tried all kinds of methods to frame Chen family, which was fully reflected in Wang Xiangbao's words. Such as "this is called 'a long line never drops a barrel', which is so wicked. It's thanks to his mother's idea. He's not afraid to have a son without an asshole"; "Wang Xiangbao's dog days are really not raised by an individual"; "even this donkey's words are unworthy. It's totally stupid to talk about the marks"; "it's up to you whether you can wear them or not. I'll burn them to my ancestors on Qingming Festival, OK?" The clever use of such lines makes Wang Baoxiang's clown image, which shows his true feelings, likes good and dislikes, is straightforward and generous, and fights against injustice and vivid. At the same time, the natural characteristics of Kang's self-interest, false kindness and ferocity are constantly exposed. Just like this, it is more important to keep the language of the lines easy to understand and popular in the creation and stage performance of opera lines.

3.2. Simplicity

The opera connotation is a kind of stage presentation art. The creation of opera plays can never get rid of the artistic fetters from theater display and performance. The stage and theatrical characteristics of opera require that dramatists should follow the principle of "simplicity" in lines production. In the process of displaying opera lines, the limitation of their space will be feeling, and the speech of each character in the opera will be fleeting. Therefore, it is convenient for us to understand the speech of each story and role in the limited time, and grasp the whole opera context (i.e., strictly require each opera line to be simplified and concise, and try to express the most abundant content with the least number of lines). If the opera lines are too miscellaneous and boring, it will directly lead to the performance of depression and loneliness, and the audience will lose their interest in appreciation. For example, in Huangmei opera "Chicken Blood Notes", Wang Xiangbao's conversation with his mother, scolded her as a pest, a rotten belly mother and a second-year-old fake. There are also many Wang Xiangbao dissatisfied with her mother, complained about the words: "I don't go, I don't go, I don't eat breakfast, how can I do this bird thing?"; "bah, my rotten belly mother is very good to outsiders, especially bad to her daughter-in-law. It's useless to burn incense and worship Bodhisattvas due to her two-year leave". "Second-year-old fake" can sometimes be interpreted as perfunctory or exquisite, just as someone said, "the most noble hypocrisy may be modesty". In fact, the "second-year-old fake" is a person who lies against his will. If you tell a lie, you need to use another lie to round the first one; and the original meaning of "rotten belly mother" is to put what you know in your stomach until you forget about rotten. The metaphor here extends to the fact that his stomach is full of filthy and dirty things, and describes the person's evil-hearted and full of bad ideas. The dialect and lines in Huangmei opera "Chicken Blood Notes" can best reflect the character traits of the characters and the speech style of the opera, which is the "interest" and "laugh point" of the opera. Therefore, when the dramatists control the plot of the whole opera and the characters, they should pay attention to the characteristics of the speech conciseness.

3.3. Personalization

The speech of the characters in the opera is an important way to create the characters personality. Generally speaking, the typical characters with full personality characteristics are rich in the speech of the personality. In the process of creating opera's lines and dialects, the creators should control the characteristics of "personalization" in their speech. The speech used by writers should be in line with the characters' identity, character, experience, education, living environment, social status, etc. For example, Wang Xiangbao had to walk on crutches and carry celadon bowls when he was looking for his elder brother in Beijing. He met porcelain passers-by in the street, blackmailed them, and finally made Meizhi County lose sight of them. He told Wang Xiangbao in the dharma hall: "you are a very interesting family. Your sister-in-law gave birth to a child in my court, and your
mother died in the court case. Now you come to solve the case for me again. Your family are excellent”. And finally, Meizhi County said to the minister's commission: "yes, Chen's sitting on the moon is my wife's service, only the old hen ate dozens" after Chen's remorse. The so-called "birth of a child" here is called "birth of a child" (i.e., it comes from the local dialect in the south of China). The word "best" after that is intended to be the highest official position, and then extended to the highest level or category of the same thing. The best refers to the highest level that a same substance can reach or the highest limit that an object can reach. Nowadays, the "best" in some terms of the Internet is often referred to as people who are very tired. These vividly convey Wang Xiangbao's character essence of integrity, kindness, not hardship and justice, as well as the natural perception and expression of one county's head and one party's parents and officials who handle cases impartially, investigate public opinion and deepen the public sentiment in Meizhi county.

The true lines in Huangmei opera "Chicken Blood Notes" just cater to the identity image of the characters. Their lines make Wang Xiangbao, Kang's, Wang Xiangling, Chen's, Meizhi county and other main characters vividly appear on the paper. For example, Meizhi county is a small five grade sesame official, with a certain degree of self-restraint, understanding, so his language is polite and elegant. Chen comes from the countryside. She is a native woman and is pregnant. Therefore, she is honest, hardworking and plain, and her words are simple and popular. Kang is a snobbish, stingy, skilful, uneducated little woman who only knows how to burn incense and worship Buddha at home and how to be vicious. Therefore, her local dialect and lines are full of ridicule and slang. Therefore, the author should deeply analyze the speech characteristics of different characters in the study of script lines, thus making the opera lines fully reflect and successfully create a full-fledged character image.

4. Conclusion

Such a group of highly creative and stylized lines and dialects can run through the traditional Huangmei opera "Chicken Blood Notes", which is refreshing and full of flavor. This makes the ancient opera art more modern, younger, more close to the daily activities for ordinary people and in line with the life taste for young people in the new era. As Mr. He Chengjie pointed out: "due to the long-term suspension of such traditional old plays and dramas, part of the content is in a state of missing and scattered. It is not easy to excavate and arrange again and innovate in adaptation. In addition to preserving the traditional style of classic dramas, part of the content is in a state of missing and scattered. It is not easy to excavate and arrange again and innovate in adaptation. In addition to preserving the traditional style of classic dramas, it is not easy to add a series of living elements that are close to the ordinary people, so it is rather difficult to adapt and create". This play is characterized by its intimate image, humorous words and lines. The use of lines and vernacular not only greatly increases its strong local flavor, but also greatly enhances the cultural connotation and artistic quality of traditional opera. After injecting such a youthful, energetic and fresh style, "Chicken Blood Notes" breaks people's cognition and impression of the traditional Huangmei opera. The plot is more attractive to the public and more connected with modern fashion life, and the audience clapped their hands and won a lot of applause.

Huangmei opera "Chicken Blood Notes" uses the classical lines and local dialect in the traditional cultural opera repertoire, which not only makes the characters vivid, but also expands the local charm and folk customs of the opera (i.e., the focus of its artistry). Generally speaking, the birth of excellent opera works must have its corresponding background of the times, and only after profound research and understanding can we better feel and experience the real intention and spiritual connotation expressed by the author through his works. The core reason that traditional works are defined as "tradition" lies in the ideological view and values embodied in their scripts. Every line in a play must be the result of careful thinking, repeated deliberation and thousands of trials by its dramatists. From the perspective of historical development, the plays lines have been successfully innovated and revised again, which endows traditional works with vitality and makes them immortal. History is divorced from reality, leaving only bleak, fragmented and cruel reality after a feast dream of senses, visual stimulation and entertainment. So far, it seems that the charm and vitality of traditional art can only be maintained under the premise of grasping its
characteristics accurately, fully comprehending and deeply understanding the ideological and spiritual connotation of the original work.

References