

Analysis of the Teaching Artistic Characteristics of the Love Trilogy of the Opera "Sorrowful Death"

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Abstracts

The opera "Sorrowful Death" is adapted from Lu Xun's novel of the same name. It was created by composer Mr. Shi Guangnan to commemorate the 100th anniversary of Mr. Lu Xun's birth. One of the important representative works of creation. "A Touch of Sunset," "Falling Wind," and "Unfortunate Life" are the three arias of the heroine Zijun in the opera, that is, the love trilogy. The expression of its music draws on the artistic techniques of Western operas, combines the characteristics of art operas in the 1920s and 1930s and the background of the times, and uses chorus, lead singing, duet, quartet, ensemble and chorus fusion, and other opera singing forms to enhance the performance of the opera itself. Lyrical and dramatic. This academic article analyzed the teaching artistic characteristics of the opera "Sorrowful Death."

Keywords: Analysis of the Teaching Artistic Characteristics, Trilogy of the Opera, Sorrowful Death

Introduction

Chinese national operas have inherited the essence of opera for thousands of years and learned from the excellent creative techniques of Western operas. They have been tempered in the past 100 years. A classic opera is not only worthy of our study and research in performance. Its culture and its method of creation deserve further study. As far as the overall layout is concerned, the opera "Sorrowful Death" is a typical operetta. Its birth has led to the development and innovation of Chinese opera. The area of opera "Sadness of Death" has promoted the development of China's current vocal music career and national opera. The techniques and ideas greatly influenced opera works after the 1980s and brought the development of Chinese opera to a new level.

The opera "Sorrowful Death" is one of the most famous and lyrical plays in the history of Chinese opera. It is also the first bold attempt and exploration of the opera works by the famous composer Shi Guangnan. The lyrical, dignified and sad spirit and style of Mr. Lu Xun's original works, especially the psychological portrayal of the characters, many arias in the play are derived from the melody of the music, the artistic conception of the lyrics, and the structure of

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the musical form. In-depth description of the opera's perfect combination of lyricism and drama (Li, 1981 : 2-5). In the colorful interpretation of opera, with drama and lyricism, it is easier to set off the atmosphere of the scene in the singing, promote the climax of the whole opera, and present the theme to the audience. Generally speaking, any song has its lyrical function. It is an inherent aesthetic of music. From the perspective of musical performance, it embodies genre lyricism and style. Lyrical.

Background introduction to the love trilogy of the opera "Sorrowful Death"

Plot introduction

Opera " Sorrowful Death" tells the story of the hero, Juansheng, a young intellectual who works as a staff member in the Education Bureau. He was dissatisfied with the feudal system due to the impact of the "May 4th Movement" and the impact of conceptual and moral reforms. However, it was partially broken by society. After he lost confidence in life and felt very lonely, lonely, and empty, the heroine Zijun came into his life, let him see hope, and started a love life between two people. The character weakness of Juansheng and Zijun themselves doom their love to a tragedy. In the face of heavy housework and trivial life, the color of love gradually fades away, and the differences between the two people in character and thinking become obvious. There are some small frictions, indifference, and incomprehension of relatives and friends, coupled with the darkness of the old feudal social forces, Juansheng lost the opportunity to work in the Education Bureau. The two fell into difficulties and contradictions without any financial resources, facing the cruel reality and heavy blows. Juansheng's hopes of relying on his translation work and writing to make a living were also crushed by the ruthless reality.

Facing the indifferent eyes and the dark society, Juansheng gradually realized that he and Zijun were only immersed in the blind obedience of love and completely ignored the true meaning of life (Qian, 1996 : 39- 42.). Her doubts about love made her try several times, adding more troubles and inexplicable pain to Juansheng, forcing him to analyze Zijun's misfortune. They had been living together in a very extreme way and proposed that it should end This blind obedience love life, each to find a way out of life. His decision made Zijun disappointed and even despaired. Zijun, who had always worked hard and had a resolute attitude toward happiness and love, suffered a fatal blow. Zijun changed from an innocent woman to a grieving woman full of sorrows. She was mercilessly pushed into the dark abyss.

Songwriters

Wang Quan was the playwright and director of Tianjin Song and Dance Theater. Han Wei is a famous lyricist and playwright. The opera "Sorrowful Death" is one of his most famous masterpieces, and they have made great contributions to the arrangement of the whole opera. Due to their tacit understanding of cooperation with Mr. Shi Guangnan, many popular vocal works have been produced, such as: "The Toast Song," "Singing with a Tambourine," and "The Grapes Are Ripe in Turpan," are all classic songs. They have made great contributions to the development of Chinese opera and left a valuable wealth for more music lovers in China.

Shi Guangnan (1940-1990), whose native place is Jinhua City, Zhejiang Province, was born in Chongqing in 1940. After graduating from middle school in 1957, he was admitted to the Central Conservatory of Music by exception. In 1959, he studied in the Composition Department of Tianjin Conservatory of Music. He graduated from the Tianjin Conservatory of Music in 1964. In 1964, he worked as a creator in Tianjin Song and Dance Theater. He is the first musician in China to be awarded the title of "People's Musician" after the founding of New China. Shi Guangnan is a new generation of composers cultivated by our country after the founding of New China and is known as the "Singer of the Times." Shi Guangnan's works are more lyrical. He has created a large number of popular works such as "Fengwei Bamboo in the Moonlight," "On the Field of Hope," "Toast Song," "The Grapes Are Ripe in Turpan," "Lullaby," and so on. Favorite New Age song. Around 1970, he created new and refreshing lyrical songs, such as "The Most Beautiful Hymn Dedicated to the Party," "Driving Horses to the Mountains and Villages," "Playing the Tambourine and Singing Songs." The broad masses have recognized it (Zhao, 2018 : 19-20).

The teaching artistic features of the love trilogy of the opera "Sorrowful Death"

In the love trilogy in the opera "Sorrowful Death" - "A Touch of Sunset," "Wind Desolation," and "Unfortunate Life," the whole lyrical performance is particularly prominent. The psychological changes of the whole plot are ups and downs, expressing the emotional progression. The three songs are also full of strong singing lyrical effects, whether they are expressing feelings or expressing inner resentment. The melody of the music is not only euphemistic and affectionate but also emotional and sad.

In a lyrical opera, it has a dramatic part. Opera, like drama, is mostly rich in dramatic color in character arias or arias. The opera "Sorrowful Death" has contrasts in character and plot changes. Changes are taking place in phrases, passages, musical, and structural styles—the mutual formation of language and music (Ju, 1999 : 15-17). In opera singing, the lyrical melody is not only in opera or folk art but also has a strong lyrical effect, especially in the melody of vocal music. It is more diverse and richer, a feature of language and music, and the narrative function of the language itself is perfect. From the overall point of view of "Sorrowful Death," its plot is completely saturated with the feudal concept of marriage in the old society and the spirit of the struggle for freedom of love. At the same time, the combination of recitative and aria makes better use of the contrast and adjustment of timbre in the play.

Among the vocal works of dramatic plot, opera belongs to "the works of musical drama," which contains two meanings: the musicality of the drama and the drama of the music. The musicality of drama is the lyrical means often used by opera to depict the characters' thoughts, feelings, and character. The drama of an opera is manifested in the combination of music and characters in the plot. It comes from the plot and integrates the plot. At the same time, it constantly promotes the development of the plot and determines the plot of the entire story in the plot. The dramatic plot of the music of "Sadness" is outstanding, reflected in the extremely subtle changes in dynamics, speed, tonality, color, rhythm, and rest in the stylistic features of the music, such as phrases, passages, and musical structure. It is closely related to music drama regarding the characters' thoughts, psychology, and music. "Sorrowful Death" is a play

with a character image of a specific character, reflecting the living characters' psychological and language actions. It is a dramatic work in which music is combined and has a dramatic melody.

The love trilogy in the opera "Sorrowful Death" - "A Touch of Sunset," "Wind Frost," and "Unfortunate Life" are all lyrical arias, which expound Zijun's inner monologue and add comparisons. Singing performance. "A Touch of Sunset" begins the love between the protagonist Zijun and Juansheng. As the sun sets, Zijun stands in front of the window. The girl's feelings and infatuation reflect lyrical beauty. Zijun's mood is always difficult to calm, and his thoughts are heavy in the middle. I feel like a bird out of a cage, a fish out of a broken net, eager to break out of the cage of a feudal family, bravely pursue my happiness, and sing my complicated songs with longing and expectation mood.

The beautiful lyrics poetically depict Zijun's ignorant and innocent "little girl" character. "Wind Desolation" is one of the heroine's most representative arias, and it is also an Aria that can express Zijun's emotions most vividly in the whole opera. It describes Zijun and Juansheng after their short-lived happy love life was hit and suffered a heavy blow. As a result, Juansheng lost his job, and his family life became poor. Zijun sold his clothes to maintain his "happiness." Confused life. It depicts the heroine Zijun, who has completely changed from an innocent girl to a confused young woman after experiencing all kinds of hardships and suffering. He began to complain and rebuke life blindly. In the face of the fallen leaves narrating the misfortune of Zijun's love, he added a combination of drama and lyricism, contextualizing the whole love story. The whole image of Zijun appeared more vivid and real. From the analysis of the whole storyline, the aria "Unfortunate Life" describes Juansheng and Zijun after experiencing a beautiful and happy love, facing sudden brokenness. Zijun cannot face the pressure of society and the despair in his heart, eventually losing confidence in life, and could only walk towards the end of her life with her nostalgia for Juansheng, ending her unfortunate life. Mixed with sadness, despair, and helpless thoughts and emotions, the heroine's nostalgia for her past love life, her disappointment in her lover's farewell, and her fear of reality vividly shape the emotional tone of the entire heroine's image. The combination of lyricism perfectly reflects the whole "sadness" of the plot. Zijun, who is confused about her feelings, no longer has the cuteness and simplicity of the past. In the face of innocent feelings, blind love, indifferent family, and ruthless society, she has no choice but to move towards herself step by step. The excavated tomb left a string of ellipses for his life. The three representative arias are particularly vivid and vivid in the combination of lyricism and drama, reflecting the musical characteristics of the opera itself.

As far as the language of the whole opera is analyzed, the entire shape of its music is based on every phrase and melody of the opera music and the development of the storyline, which reflects Zijun's changes in language modality and emotional intonation. In addition to specific plot solos, there are also duet and duet parts with dramatic characters communicating on the same stage. More forms are added, further elevating the opera's drama and lyricism.

Having figurative features in vocal language

The entire musical image of a song is unified with the artistic image of the lyrics. The lyrics represent the entire process of shaping the musical image. A musical work without lyrics is without the musical image of the song itself. The entire storyline of the novel "Sad Death" truly shows the tragic love of Juansheng and Zijun, who were oppressed in the old society. Mr. Lu Xun gave a comprehensive and concise narration of the whole story, creating literature with a more touching artistic image. Opera works are produced in this way. Based on the spirit of the original work, the plot is expanded, and the artistic image is vividly portrayed. In the creation of the opera, the composer Mr. Shi Guangnan and the lyricist Wang Quan and Han Wei, carefully integrated and combined specific and vivid images to combine Mr. Lu Xun's knowledge and understanding of society, people and things, and then. It is not only a play with strong lyricism but also a product of a new era in the history of Chinese opera. In terms of vocal language, it has three basic elements: authenticity, typicality, and integrity (Yu, 2011 : 8).

The singer's overall shaping of the artistic image of the song is inseparable from the imagination, and the creation of the lyrics of an opera work cannot be separated from the authenticity of the artistic image itself. In the whole opera, the artistic image of the lyrics is real. It comes from the portrayal of the social reality at that time. In terms of characters, scenery, and things, the main line is to describe the emotional story of Zijun and Juansheng and the true reflection of the time social life and the inner world of the hero and heroine. In "A Touch of Sunset," "a touch of the setting sun reflects on the window lattice, and a string of vine flowers brings fragrance, looking at the familiar figure on the window lattice ... " The lyricist looked forward to Zijun's shyness in the face of love and the complex emotions in his heart. While maintaining the beautiful image of Zijun, the composer also made her whole image more vivid in melody and made further breakthroughs and development through the original performance. "The fishermen who break the net swim to the sea, the birds that come out of their cages fly to the sky, break out of the cage of the feudal family, and seek free love ... " This part expresses Zijun's desire for freedom in love extremely strongly. Breaking out of the shackles of reality to seek love, the whole song uses a strong and sharp contrast before and after, showing the complex mood of young girls in the old society who are full of expectations for freedom, love, and loss. Looking forward to loving in the sunset, seeking the direction of freedom, repeating the short lyrics and beautiful melody paved the way for the follow-up of the whole story.

The creation of the lyrics of an opera work must be distinct from the typicality of its artistic image itself. A typical artistic image has a more general definition. The lyrics have more distinct and unique characteristics and fully reflect some social life's essential phenomena and development law. Such a development phenomenon can be called typical (Yu, 2005 : 7). In "Wind Depression," "The wind is desolate, the leaves are falling, why is life so confusing. A storm suddenly hits, drowns out the sweet laughter, and the glorious ideal peels off in a roar" Real life All kinds of oppression caused Zijun and Juansheng's love life to end. Zijun lost hope in life, was full of despair in love and sighed at his life in the roar of the wind. All became unacceptable. Ultimately, they can only cry alone in the face of fallen leaves. In "Repent sincerely, but do not know your fault, repent sincerely, but do not know your fault ... " typically describes the emotional story of a mature woman like Zijun, under the oppression of the dark society, from the characters who stubbornly believe in love and finally

cry to reality in despair. In a typical social environment, the typical characters and storylines are advanced layer by layer, shaping the plot connotation of the entire opera.

The creation of opera works in terms of lyrics must be separate from the integrity of its artistic image. The entire artistic image of the lyrics is the overall artistic image described by the lyricist in the lyrics of the entire play, based on which he analyzes, conceives, and recreates the processing and finally displays the processed musical image of the song. In "Unfortunate Life," "It is dead silence again, and ice cold again, my heart is torn with pain and scars. Maybe he is right. We should take part. This way of survival is full of hardships ..." The lyricist vividly described Zijun's despair in life and love, from a naive and romantic Zijun through life oppression, love betrayal, and finally into a scarred and resentful woman. The yearning has turned into despair to make the real story more complete in "Farewell, goodbye, blind sacrifice. Innocent love, blind sacrifice, my tears, dripping on the tomb I dug" Every word in the lyrics is from the overall character of the image as a starting point, and each sentence is a support point. It is continuously promoted to deepen the entire image, express the emotional connotation of the story, and progress layer by layer, reaching the depths of people's hearts.

The entire opera work of the opera "Sadness" pays more attention to the expression of the emotional content of the original work, which meets the aesthetic needs of more music lovers. You can deeply understand the work by watching the opera and appreciating music, and then get better enjoyment from it. If you grasp the image well, you will have a different spiritual perception of the work. Under the combination of rational perception and figurativeness, the opera's characterization and the plot's description become more vivid.

Having emotional features in vocal language

" Emotion " is a word that is most appropriate to the content of people's lives. It includes two aspects of moral sense and value, embodied in love, happiness, disgust, hatred, and beauty. (Wang, 1998 : 37-46). In the field of singing art, vocal music itself is a relatively comprehensive art. More than the existence of music is needed, and the combination of language is more commensurate. The core of vocal music art is the integration of emotion and emotion. The expression of emotion and emotion in each piece comes from lyrics, that is, language.

Language enriches life, enriches vocal art, and integrates emotion into vocal art. We call it "emotional." A wonderful song endows it with a kind of sustenance in its soul, which comes from the vocal language's emotionality (Wang, 2017 : 31-32). Each song has requirements for its sound part, and the intonation, word meaning, and emotional movement. of the language are connected. Of course, lyrics also have intonation, which is an important function of language. Even written language, when expressed through sound, is not only emotionally charged but emotionally expressive. Opera pays more attention to the expression of language in singing. If you ignore it, you will lose the performance's meaning and the opera's color contrast. Language intonation has two basic melody elements, pitch, and rhythm (Shi, 1991 : 54). The intonation of the lyrics is intrinsically related to the song's melody, or they are an inseparable relationship. In the process from song to creation, it is the combination of the certainty of lyrics and the vagueness of music. From the performance perspective, it is the combination of language logic and music logic. That is, the musical melody deepens the expressive role of language. Lyrics and melody are not only different but also coordinate with

each other. The two are unified, so the combination of lyrics and melody can achieve an organic harmony.

The whole character image of Zijun in "A Touch of Sunset" is very innocent and cute. Her longing for love makes her forget all her sorrows, so she always hopes that He Juansheng can be happy. When singing and expressing, the tone of her voice should be Sweet and tender, she is still in the ignorant period of love, and the entire image must be shaped concisely. "A touch of the setting sun reflects on the window lattice, and strings of rattan flowers bring fragrance, looking at the lattice, a familiar figure, my heart, my thoughts are heavy" pay attention to the expression of language when singing. Only after the language image can be extended to the performance the language and emotion of vocal music be an art. It is not only a kind of internal psychology but also the external world. In the combination of art practice and life practice, we can achieve the emotion that moves with the object in the process of touching the scene and generating emotion. For a singer, artistic practice is to constantly release the emotional information carried by the role he performs and then classify, combine and sublimate the works, which arouses the singer's passion for singing performances.

In terms of the emotional intonation of sadness and distress, the rhymes of "Huailaizhi" and "Suo Bozhi" in the "softer" rhymes are usually used to express their emotional intonation. The rhyme of "Bozhe" is performed by Zijun alone from the beginning to the end of the song, adding some crying at the same time, which rightly expresses Zijun's desperate mood and sad and painful thoughts about life and love. Of course, "Unfortunate Life" also has the same characteristics. They all use a relatively heavy tone to complete Zijun's farewell to life, his farewell to Juansheng, and his silent farewell to life. The unfortunate life and the grief-stricken state of mind are described with twists and turns in the same tone. Emotion comes from the bits and pieces in life. It can be conveyed not only through expressions but also through language. With emotions and emotions, there will be a corresponding emotional tone, so it is easy to convey feelings. Opera is a relatively wonderful art form. More actors want to do it perfectly, but only expressing and performing with heart is important. No matter which work it is, it has its shining points. Finding the sustenance of emotions on the shining points is a realm and a momentary feeling.

The emotional nature of the whole story of "Sadness" is very tortuous, and Zijun's psychological changes are more prominent. In opera singing, its emotional performance has a strong contemporary and national character (Wang, 1994 : 2-6). The epochal is reflected in the story depicting the tragedy of Zijun and Juansheng, who came together because of love and separated "because of love" in the dark old society. The feudal society and the stubbornness of people's thoughts created the twists and turns of the story. In the face of different times, opera actors should pay attention to the combination of the times and the characters' storylines when singing. They cannot perform and interpret the whole story in a modern way. To achieve successful singing, at least they must understand Zijun and Juan. The personalities and thoughts, and emotions of these two characters are born. Otherwise, it will be counterproductive and lose the artistic and emotional tone of the entire opera itself. Opera has strict requirements on the expression of emotions and also pays more attention to performance. The works of the famous composer Shi Guangnan have the most obvious national character. The biggest feature of his works is that he integrates strong national characteristics into lyrical art. In terms of Western composition methods, he is a composer obsessed with national styles. From the opera "Death of Sadness," "Wind Desolation" is the

most prominent. It uses the characteristics of national style, expands its tone, and creates recitatives and arias that are more lyrical and dramatic.

The love trilogy of the opera "Sorrowful Death" has distinct characteristics of second-degree creation

Opera singing needs to re-create its works. The most important thing is to have imagination and to understand and supplement it creatively based on imagination to achieve better results (Sun, 2000 : 17-18). In the artistic atmosphere, if there is no imagination, it is not a performance and cannot bring more aesthetic awareness to the audience. The imagination of the whole opera is mainly manifested in character and scene imagination, which play a pivotal role in our understanding of the work—the creation of a song, which mainly describes people and scenery. From the perspective of character images, the singer's imagination of the entire character image is an effective way to interpret and re-create the song on his own. When we get a song, we need to understand and imagine it, add imagination based on understanding, and make the whole character image specific, real and vivid. For the character image of the entire opera "Sadness," the requirements for portraying the characters are relatively high, so imagination is even more important. From the beginning to the end of the story, Zijun's character image is from "a setting sun, reflecting on the window lattice. ... " to "You suddenly hit the storm--- peeling off in your roar" "Why is life like this? I am wrong. What is wrong? Life asks you to tell me what is wrong. I only have to search hard for answers. In " Following "Unfortunate Life," the character's imagination plays an important role in the whole story, returning to the reality of life. For different characters, we have to return to life to imagine.

From the perspective of scene imagination, a song is like a beautiful painting. For the needs of the storyline and scene, there are often some scene descriptions or scenes to express emotions. The love trilogy in the opera "Grief" begins with the scene as the focus, depicting the beautiful scene of Zijun standing under the wisteria flowers, which makes people full of endless reverie (Wang, 2000 : 15-17). In the transitional period of the story, Zijun cries and complains about his misfortune in the face of the leaves, and finally leaves Juansheng forever and walks towards the tragedy of life. The singer's and the audience's imagination is mainly carried out through the lyrics, and some imagination is added based on the lyrics. It shows that the whole story ended in a silent depression, and Zijun ended his unfortunate life, leaving many ellipses for his life, making people deeply regret it.

The most basic imaginative activity of a qualified opera actor is a process of emotional experience, but this imaginative activity has become a key point (Zou, 2009 : 53). Vocalist Lamberti pays more attention to the use of imagination in teaching. He pointed out: "A sound must start from one's own will, just like the eruption of the spark of life, like the collision of positive and negative electrodes, feel your voice is free, add wings to it with energy." He also said, "Overtones are its colors, rhythm is its heartbeat, resonance is its body, vowels are its thoughts, consonants are its hands, feelings are its lifeblood, imagination is its eyes and ears, thoughts It is its footsteps, its wishes are its wings, and its melody is its language." (from "Music Handbook") Imagination adds some artistic and emotional color to vocal music.

Conclusion

The love trilogy "Sorrowful Death" laid the foundation for the development of Chinese opera. It is a work with outstanding artistry and individualized creation. The character image and psychological activities of the opera Zijun run through the whole plot. Whether it is the yearning for freedom or the desire for love, it is necessary to deeply understand and analyze it to achieve the real "connection of love, beauty in it," Subtle emotions are displayed. "A Touch of Sunset," "Wind Depression," and "Unfortunate Life" are all relatively representative works. The main purpose of writing them is to help more vocal music lovers, on the basis of learning singing works, understand opera's artistic characteristics. The brand-new understanding method has played the role of reference, establishing correct coordination for the development of Chinese opera.

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