

Study in Hainan Traditional Opera Qiongju in China

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Abstracts

Hainan Province is China's opening up to the outside world and building a free trade pilot zone that is open to the world and represents China's cultural landscape. As a cultural symbol of traditional Chinese opera, Qiongju, the local opera of Hainan, will show the world the charm of traditional Chinese culture and art. To present this symbol on the world cultural stage, the study of it must be constantly deepened. Qiongju opera is mainly studied through drama and theatre history in China, but the combination of Qiongju opera and education has yet to be studied in depth. Therefore, in this paper, the author conducts a study on developing and implementing Qiongju in Hainan in the classroom.

Keywords: Hainan; traditional opera; Qiongju; China

Introduction

Chinese opera has a long history of cultural and artistic connotations and has a high artistic, educational, and appreciation value. It includes music, costume, art, literature, martial arts, and dance forms and is a comprehensive art form. Traditional Chinese drama has local stylistic characteristics typical of the region and is composed of folk songs and folk music in local languages. Today, Chinese students are heavily influenced by popular music and need more understanding of traditional opera. The activities of traditional opera in schools bring traditional opera culture into schools, eliminate students' unfamiliarity with opera, deepen their understanding of opera in the learning process, cultivate their emotions towards the art of opera, and guide children to protect and inherit the local traditional culture.

Traditional Chinese opera has been described in many ancient texts, reflecting its long history and the fact that it became part of the cultural life of the people in ancient times when recreational activities were scarce. Traditional Chinese opera can be traced back to ancient witchcraft and later to song and dance until it reached its golden stage of development with the formation of miscellaneous dramas in the Yuan Dynasty, the Southern Opera in the Ming Dynasty, and legends in the Qing Dynasty. The development of the Qiongju Opera took place against this background.

As far as the author can see, there are only sporadic records of Qiongju in the early days in domestic writings, such as in the preface to the "Xianfeng Qiongsan County Chronicles Volume II" compiled by Zheng Wencai in the Xianfeng year of the Qing Dynasty (1851-1861 AD), where it is said: "At the end of the first month, the villagers carried the local gods to meet those worshipped in neighboring villages, so they smashed sheep and graves, gathered for drinking and sang local operas. During this period (1840-1949), Wang Guoxian and Li Xi wrote in the prologue of the "Qiongsan County Chronicles of the Republic of China Volume II": "The 15th of July is the Zhongyuan Festival, Yanseng Taoism is built, and the flames are lit. A lonely soul... the lanterns and colorful lights are dazzling, and the Jade

Emperor Terrace, the Ten Kings Hall, and the Five Hundred Arhats are made of paper. Colorful sheds are set up high, and each district is divided into three or four performances". In 1930 A.D., Chen Mingshu wrote in his book "Hainan Island Records": "In the middle of the Ming Dynasty, the natives imitated it, and the local opera flourished so that today's local opera troupes call the wooden troupe their elders. Another example: "From 1654 to 1736, local opera troupes were the most popular. They were spread all over the island, women, children, old and young, and almost all of them knew how to sing local opera". From the above records, we can understand the general situation of the development and prosperity of Qiongju opera, but it is difficult for people to see many details.

Qiongju Opera in the literatures

There are major dictionaries: The Encyclopaedia of Chinese Opera and Music (1983), which introduces the different opera cultures in China and includes a brief account of the definition, origin, and singing style of Qiongju; The Journal of Chinese Opera - Hainan Volume (1998), which describes the entire history of the development of Qiongju in Hainan, making it the most complete; and The Chinese Opera Music Collection - Hainan Volume (2004), which describes the history, current situation and symbolic repertoire of Qiongju, especially the music, singing, and stage, as well as the artistic experiences of actors, scriptwriters, educators, activists, musicians, and choreographers. The descriptions of Qiongju are analyzed from the perspective of artistic characteristics. In 1998, Guan Wanwei wrote Chapter 7 (Section 4) of Qiongzhou Culture, 'Qiongju Opera,' in which he introduced the origins of Qiongju Opera, its acts, and traditional repertoire, but the account is brief; In the humanities chapter of the Hainan Reader, written by scholar Zhong Yi in 2016, the chapter on Qiongju Opera is briefly summarised in four small sections. In the humanities chapter of the Hainan Reader, written by scholar Zhong Yi in 2016, the chapter on Qiongju is briefly summarised in four small sections on the origins and development of Qiongju, its classical repertoire, and its dissemination overseas. Wang Yanfei's 2005 book, The Story of Lin Daoxiu, a Famous Qiongju Performer, chronicles the life of Lin Daoxiu, a famous Qiongju performer, and is a powerful testimony to his former glory days on the Qiongju stage. In 1998, he published a book entitled "A Cultural Theory of Qiongju," a rather comprehensive analysis and study of Qiongju written by scholar Zhao Kangtai, which covers the following topics: The relationship between Qiongju and Hainan culture, the origin and development of Qiongju, the connection between Qiongju and Taoism, Qiongju and Chinese opera, the dialectal characteristics, music and accompanying instruments of Qiongju, the singing style of Qiongju and its connection with the eight tones of Hainan and Hainan folk songs, the performance and stage culture of Qiongju, and the performance and stage culture of Qiongju. In 2008, Xing Jiyuan published A Brief History of Qiongju in Hainan, a detailed account of the origins and history of Qiongju and a discussion of the future development of Qiongju. A representative heir of Qiongju introduces his childhood and close relationship with Qiongju.

From the dissertation: Fu Qiaoti's (2013:1) study of Qiongju details the origins of Qiongju and its relationship with other traditional Chinese operas and religions and concludes with recommendations for the preservation and revitalization of Qiongju. The study of the motifs of Qiongju costumes briefly describes the historical connotations of Qiongju and later details the detailed features of Qiongju costumes. From the academic articles, in A Brief History of Qiongju gives a detailed account of the origins of Qiongju while arguing that the production of Qiongju was mainly influenced by the local music and art of Hainan and

recounted the history of Qiongju from its development to maturity; in *On the Relationship between Qiongju and Taoism* analyses and describes in detail the close relationship between Qiongju and Taoism; 'The Circulation and Development of Qiongju in Malaysia,' describes the introduction, development, decline, re-emergence, and subsequent crisis of Qiongju in Malaysia; Zhou Yi's (2015) 'A Study on the Artistic Characteristics of Qiongju Singing' briefly outlines the singing style and other characteristics of Qiongju.

Many scholars have offered their own insights into the protection, reform and development of Qiongju : Li Ting's (2008:1) "How to develop Qiongju to blossom again" suggests that Qiongju should be improved and innovated in its further development; Yan Wei's (2009:12) "Theoretical Roots and Practical Innovation - Exploring the Road to Revitalization of Qiongju " briefly analyses the decline of Qiongju and combines it with suggestions on how to innovate the development of Qiongju ; Yan Ling and Tian Hao et al. (2014:12) in "Post-Theatre Narrative in the Context of International Tourism Island - Also Talking about the Innovative Development of Qiongju" briefly analyse the reasons for the decline of Qiongju, and suggest how to innovate and develop Qiongju in the context of the actual situation of tourism in Hainan; Zhang Mohan ((2014:8) in "A brief discussion of the spread of Qiongju in Southeast Asia and at home" briefly recounts the introduction of Qiongju in Southeast Asia and its impact, and points out that the development of Qiongju in Hainan and abroad is precarious and in need of rescue; Xie Chengju's (2021:21) "Changes and characteristics of Qiongju's singing and music and re-recognition and reflection" and "Talking about the understanding of Qiongju's stage performance art" both analyse Qiongju's singing voice and stage performance art, and at the same time put forward specific innovative ideas on how to protect and inherit Qiongju in light of its artistic characteristics; Fang Shimin and Chen Wenyan et al.. (2015: 1-6.) took the protection and inheritance of Qiongju as the starting point in their article "Exploration on the inheritance and tourism development of intangible cultural heritage Qiongju", thus providing new insights on how to develop Qiongju in combination with tourism projects and so on. Mo Xiaoshan's (2015:12) 'The Decline of Qiongju from a cultural perspective and the way out for Reform' not only analyses the factors that led to the gradual decline of Qiongju but also proposed innovative reform measures for Qiongju in light of the current situation of the Hollywood film industry in China's cultural market. Li Fengxun's (2016:1) 'An Analysis of the Development of the Art of Qiongju' briefly outlines the development of Qiongju and proposes reform measures to face the predicament. Lin Fei's (2018:1) 'The Development Status of Qiongju in Hainan and Exploration of Strategies' briefly introduces the connotation of Qiongju, analyses the current situation, and proposes how to develop it rationally.

In collecting materials, further research is needed on the value and preservation of Qiongju and Qiongju in the context of intangible cultural heritage.

Qiongju in the international perspective

Traditional Chinese opera is important in Chinese art and culture and has become famous worldwide. In his book *Strangeness and Chinese Theatre*, the famous German playwright Bertolt Brecht (2015:1) makes it clear that traditional Chinese opera follows a fixed performance pattern, is more subtle and restrained, and creates a symbolic art of spectacle. In other words, in their stage performances, Western theatre actors try to consciously transform themselves into the characters in the scripts, whereas actors in traditional Chinese opera have a fixed traditional performance pattern based on the idea of naturalness and direct transition to the characters in the scripts.

In his 2010 book *A History of Modern Chinese Opera*, the renowned Japanese sinologist Masayoshi Aoki describes the development of traditional Chinese opera from the Ming to the Qing dynasties. The book's first part begins with an overview of various operas of the Song and Yuan dynasties, along with an account of famous operas of the Yuan period, such as the opening scene of *Biwa Jie* (The Book of the Pipa), called *Shui Tong Ge Tou*. An overview of the development of Southern Opera, Kunqu, and Northern Opera and an account of the various genres of traditional Chinese opera follows this.

In his paper 'Change and Innovation: Reflections on a New Vision for the Contemporary Opera Stage,' Professor Chua Shu Peng (1997), the founding director of the Singapore Academy of Operatic Arts, clearly describes the introduction, transformation, and development of traditional Chinese opera. This refreshes not only Chinese audiences' traditional and conservative perceptions of domestic classical opera but also provides effective publicity for foreign audiences while ensuring the development of traditional Chinese opera based on this effective reform.

The influence of Qiongju overseas is mainly in the South Seas, and few studies of Qiongju have been conducted abroad, although results appear from time to time. For example, in 2015, the article 'Voices from the Margins - Qiongju ' by Dong Ming Si, academic director of the Hainan Cultural Society of Singapore (included in the collection of essays on 'Change and Innovation in Chinese Opera'), describes the development of Qiongju in Singapore, the classification of its repertoire, the traditional plays enjoyed by the audience. It outlines the artistic characteristics of Qiongju, the state of its popularity, the current situation of Qiongju troupes in Singapore, and a review of the past and future of Qiongju there, from which it is clear that Qiongju is no less popular in Singapore than in Hainan.

Qiongju Cultural Study

Through multiple reviews, the study focuses on the development history and survival environment of Qiongju culture in Hainan. The study summarises a series of problems in the current environment of Qiongju culture, especially in terms of economic life, the analysis of Qiongju's ontology, and the analysis of competing industries, and conducts a field survey on the cultural market profile of Qiongju. The survey includes the number of performances of Qiongju Opera troupes, the audience situation of Qiongju Opera, and the current situation of Qiongju Opera management. Through the comparative analysis of the data obtained, the reasons for the poor survival environment of Qiongju are objectively analyzed, and the management characteristics of Qiongju under the state and private systems are summarised. By combining theories of arts management, its guiding role in the culture of Qiongju Opera is pointed out. From the academic perspective of arts management in China's theatre culture preservation, the management dilemmas of Qiongju culture are discussed, with the main

difficulties including weak management awareness, loose systems, plaque of arts management talents, backward management systems, and other real problems, suggesting the positive significance of arts management to the management problems of Qiongnu drama: Enhancing management awareness, improving management systems, improving the living conditions of management talents, realizing an information-based art We also propose to further promote the development and innovation of Qiongnu opera in the context of modern arts management theory. For this purpose, we also propose some strategies to promote the future development of Qiongnu, such as strengthening the cultivation of a new generation of audiences, strengthening the management system of Qiongnu troupes, running large troupes, rebuilding county troupes, developing folk troupes, inheriting and promoting traditional repertoire, Improve the quality of repertoire, improve the artistic management and performance talent cultivation mechanism, develop the Qiongnu Opera performance market, actively face the market and actively integrate into the market to solve the current survival dilemma of Qiongnu Opera.

Teaching Opera in School

In 2017, China's Minister of Education, Chen Baosheng, proposed that the work of introducing excellent traditional culture into schools should be regarded as a project to strengthen the foundation, cast the soul, and build the foundation, pointing out that the introduction of excellent traditional culture into schools is a concrete practice to implement General Secretary Xi Jinping's theory on excellent Chinese traditional culture, which should become the core content of school education. In August 2017, the Ministry of Propaganda, the Ministry of Education, the Ministry of Finance, and the Ministry of Culture jointly issued the "Opinion on the Implementation of Opera in Schools," proposing to strengthen the popularisation of opera education and achieve full coverage of opera in schools by 2020. In recent years, many scholars have researched this issue as introducing opera culture to schools has become more popular.

Opera and campus culture has a natural combination of advantages and are perfectly suited to combining artistic communication and ideological education. There is aesthetic education, history, contemporary style, and traditional virtues in opera, and its positive elements align with ideological and political education.

The local school curriculum should highlight its local characteristics and advantages and fill the gaps of the national curriculum while integrating it with the national curriculum to align with the local educational and teaching reality. In the few years since implementing the "I love my hometown opera" school-based teaching materials, we have gradually introduced local opera into music education, building on the subject curriculum and gradually expanding it to form a "traditional plus distinctive" local curriculum model for the region. A curriculum system for teaching the region's intangible cultural heritage in schools has been established and developed regarding text materials, classroom teaching, and practical activities for teachers and students.

It is a long-term project to promote the heritage and development of excellent traditional Chinese culture and that there is a need to expand the activities of "Opera in School." Sustainably and effectively. The introduction of opera into university classrooms aims to restore the comprehensive charm of the art of opera from a broader perspective. The university can offer opera courses based on music, literature, history, and other artistic

disciplines at various levels and establish various forms of opera interest groups, following the idea of developing popularization and improvement at the same time, fully reflecting the university's great potential and vitality in popularizing opera art and promoting traditional culture.

Zhong Chunmei (2017:1) analyses the significance of introducing opera into schools. She believes that introducing opera into schools is an effective way to popularise the arts for all. Holding this activity for a long period, on the one hand, can cultivate students' national cultural literacy and enhance their cultural self-awareness and confidence; on the other hand, it can nurture a reserve army of actors and audiences for the art of opera, so that the inheritance and development of Chinese opera can gain a solid foundation.

Zhao Haixia & Zhao Yulin (2018: 35-37) affirm the significance of opera in schools, saying that it is a cultural project that benefits young people and builds a bridge between opera and students, through which opera can be better passed on. Young people can come into contact with various types of opera from a distance. It is a cultural project for the benefit of young people, building a bridge between opera and students, better-transmitting opera, and allowing young people to experience different types of opera from a distance. In the process, the students' minds are purified and cultivated, and opera is promoted to a wider market through the inheritance of tradition. The thesis thoroughly examines how to normalize and popularise school opera activities and suggests further targeted and detailed work.

Qiongju symbolizes Hainan culture with complex and deep traditional connotations. Qiongju is not well known in Hainan colleges and universities because students do not understand the songs, do not know the time and place of the performance, lack brand awareness, and lack modernity. The market development of Qiongju for Hainan college students needs to be deepened in terms of publicity, campus performances, course offerings, and modern elements. The heritage and protection of Qiongju in school education should include Qiongju in the school curriculum for primary and secondary schools in Hainan in multiple ways and forms to expose students to Qiongju, and the creation of Qiongju works with modern elements.

Table1. Comparison of main idea of differences literature about Qiongju Opera

Article	Key findings/arguments
Li Xi. & Wang Guoxian., 2004 <i>Xianfeng Qiongshan County Chronicles</i> , vol. 2, <i>Public Opinion and Geography</i> .	At the end of the first month, the villagers carried the local gods to meet those worshipped in neighbouring villages, so they smashed sheep and graves, gathered for drinking and sang local operas.
Guan Wanwei, 1998 <i>The Culture of Qiongzhou</i>	The article provides an introduction to the origins of Qiongju, its acts and its traditional repertoire, but the narrative is brief.
Wang Yanfei, 2017 <i>The Story of Lin Daoxiu, the Famous</i>	The article chronicles the life story of the famous Qiongju actor Lin Daoxiu, a powerful testimony to the once glorious days of the old

<i>Performing Artist of Qiongju</i>	man on the Qiongju stage.
Wang Yanfei, 1998 <i>A Cultural Theory of Qiongju</i>	This is a rather comprehensive analysis and study of Qiongju, written by the scholar Zhao Kangtai, and covers the following topics: the relationship between Qiongju and Hainan culture, the origin and development of Qiongju, the connection between Qiongju and Taoism, Qiongju and Chinese opera, the dialectal characteristics, music and accompanying instruments of Qiongju, the singing style of Qiongju and its connection with the eight tones of Hainan and Hainan folk songs, the performance and stage culture of Qiongju, the overseas dissemination and The development of Qiongju, the future of Qiongju and many other aspects.
Xing Jiuyan, 2008 <i>A Brief History of Qiongju in Hainan</i>	This book is a detailed account of the origins of Qiongju, the history of its development and a discussion of its future development.
Chen Yuming, 2014 <i>Sixty Years of Qiongju and Me</i>	This is an account of his life in theatre from the perspective of a Qiongju actor, introducing his childhood and his close association with Qiongju as a national representative inheritor of Qiongju.
Fu Qiaoti , 2013 <i>A Study of Qiongju</i>	The article provides a detailed account of the origins of Qiongju and its relationship with other traditional Chinese operas and religions, and concludes with recommendations for the preservation and revitalization of Qiongju.
Qi Tiansi, 2016 <i>A Study of the Patterns of Qiongju Costumes</i>	It briefly recounts the historical connotations of Qiongju, followed by a detailed record of the detailed features of Qiongju costumes. From academic papers there are.
Chen Zhiya , 2016 <i>A Brief History of Qiongju</i>	It provides a detailed account of the origins of Qiongju, and also argues that Qiongju was mainly influenced by Hainan's indigenous music and art, describing its development to maturity.
Zhao Kangtai, 1996	It analyses and describes the close relationship

<i>On the relationship between Qiongju and Daoism</i>	between Qiongju and Daoism.
Masayoshi Aoki,2010 <i>A History of Modern Chinese Opera</i>	In his 2010 book <i>A History of Modern Chinese Opera</i> , the renowned Japanese sinologist Masayoshi Aoki describes the development of traditional Chinese opera in the period from the Ming to the Qing dynasties. The first part of the book begins with an overview of the miscellaneous operas of the Song and Yuan dynasties, as well as an account of famous opera works of the Yuan dynasty period, such as the opening scene of the <i>Biwa Jie</i> (The Book of the Pipa), which is called <i>Shui Tong Ge Tou</i> . This is followed by an overview of the development of Southern Opera, Kunqu and Northern Opera, as well as an account of the various genres of traditional Chinese opera.
Chua Shu Peng ,1997 <i>Change and Innovation: Reflections on a New Vision for the Contemporary Opera Stage</i>	The author, the founding director of the Singapore Academy of Chinese Opera, gives a clear account of the introduction, transformation and development of traditional Chinese opera, and describes the rational adaptation of traditional opera music to Western rock music, with the actors singing in English, which not only refreshes the Chinese audience's traditional and This will not only refresh Chinese audiences' traditional and conservative perceptions of domestic classical opera, but will also provide effective publicity to foreign audiences, while the development of traditional Chinese opera is assured on the basis of this effective reform.
Dong Ming Si,2015 <i>Voices from the Margins - Qiongju</i>	The author, who is the Academic Director of the Hainan Cultural Society of Singapore (which is included in the collection of papers on 'Change and Innovation in Chinese Opera'), describes the development of Qiongju in Singapore, the classification of its repertoire, the traditional repertoire, modern drama and newly written repertoire that audiences enjoy, outlines the artistic characteristics of Qiongju , the state of its dissemination, the recent situation of Qiongju troupes in Singapore as well as the

	fondness and outlook of local Qiongju , from which it can be seen that Qiongju is no less popular in Singapore than locally in Hainan.
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Conclusion

There needs to be more research on Hainan Qiongju Opera in Campus Activity at home and abroad. Most articles only focus on the artistic characteristics and development history of Hainan Qiongju Opera for research. Although some mention Hainan Qiongju Opera, further research with specific methods and suggestions and a systematic and feasible plan must be conducted. This research is still of great value and importance. The introduction of Qiongju Opera into schools is a unique teaching model for the collision of local opera culture and secondary school education, enriching the artistic atmosphere in schools and promoting local opera. Previous studies on Qiongju Opera have focused on the general public, and very few studies have been conducted from students' perspectives. As the bearers of Chinese culture, today's secondary school students are important in transmitting knowledge and culture in China.

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