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The Artistic Characteristics and Cultural Inheritance of Hunan Baling Opera Run Cavity

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ABSTRACT

This study discusses in depth the artistic characteristics of Hunan Baling Opera Run Cavity and its cultural inheritance. The research objectives of this paper are: 1) to sort out the historical origin of Balinese Opera Run Cavity; 2) to analyse the artistic characteristics of Balinese Opera Run Cavity; 3) to put forward the corresponding inheritance strategy and innovation path. This paper adopts the field survey method and literature research method to sort out the historical origin of Baling Opera and its formation process; secondly, it analyses the phonological characteristics, performance techniques and musical features of Runqiang through the music analysis method and the case study method; finally, the paper discusses the challenges faced by Baling Opera Runqiang in the modern society and proposes a strategy of innovation and development on the basis of the protection of the traditional culture to provide a theoretical basis and practical development of the long term inheritance and development of Baling Opera Runqiang. Finally, the article discusses the challenges faced by Baling Opera Runqiang in the modern society, and proposes strategies to achieve innovative development based on the protection of traditional culture, providing theoretical basis and practical guidance for the long-term inheritance and development of Baling Opera Runqiang.

Introduction

Baling Opera, a form of opera art originated from Yueyang, Hunan Province, is like a bright pearl, blossoming with unique brilliance in the garden of Chinese traditional opera. As the soul of Balinese opera, the rhum technique not only shows the charm of this local opera, but also contains deep cultural heritage and artistic wisdom. This study aims to explore the artistic characteristics, cultural value and the inheritance path of Balinese Opera's Run Cavity in modern society through multi-dimensional analysis. The significance of the study of Baling Opera Runqiang is not only limited to the art of opera itself, but also extends to many fields such as cultural preservation, artistic innovation and interdisciplinary research. First of all, as an intangible cultural heritage, Baling Opera Run Cavity carries hundreds of years of historical and cultural deposits in Yueyang, and its research is of great significance to the protection and inheritance of Chinese traditional culture. Through a deep understanding of the characteristics of Baling Opera Runqiang, we can better grasp the essence of this art form and provide theoretical support and practical guidance for its inheritance in the modern society. Secondly, the study of Balinese Opera provides new ideas for the innovation and development of opera art. In today's globalisation, it is a common challenge for all traditional art forms to achieve artistic innovation while maintaining traditional characteristics. Through in-depth analysis of the artistic characteristics of Balinese opera Runqiang, we can explore the possibility of integrating tradition and modernity, and provide a reference for the innovative development of opera art. Finally, this study adopts an interdisciplinary research method, combining the perspectives of linguistics, musicology, performing arts theory and other disciplines to provide new methodological ideas for the study of opera art. This interdisciplinary research method not only can comprehensively grasp the artistic characteristics and cultural connotation of Balinese Opera Run Cavity, but also can provide reference for the research of other traditional art forms.

Research objective

1) To sort out the historical origin of Baling Opera Run Cavity;
2) To analyse the artistic characteristics of Balinese Opera Runculate;
3) To propose corresponding inheritance strategies and innovation paths.

Literature Review

As a unique art form, Baling Opera Run Cavity has attracted the attention of many scholars for a long time. As early as in the 1950s, Zhou Yibai, a famous opera theorist, mentioned the unique charm of Baling Opera in his History of Chinese Drama, especially stressing the importance of its Runjang technique (Zhou Yibai, 1953). Since then, as the awareness of the protection of intangible cultural heritage has been raised, the study of Balinese opera has been gradually deepened. In terms of artistic characteristics, Liu Fang (2010) analysed in detail the phonetic and rhythmic characteristics of Balinese opera, pointing out that its unique acoustic-rhythmic tonal system is an important source of the artistic charm

of Balinese opera. Zhang Ming (2015), on the other hand, discusses the role of baling opera's run-on accent in emotional expression and characterisation from the perspective of performance technique, and considers run-on accent technique to be the core means for baling opera actors to portray their roles. With regard to cultural inheritance, Li Hua (2018) discussed the cultural connotation of Baling Opera Runqiang in depth, emphasising its important value as a carrier of local culture in Yueyang. Wang Jing (2020) analysed the inheritance crisis of Baling Opera Run Cavity from the perspective of intangible cultural heritage protection, and proposed corresponding protection strategies. However, there are still some shortcomings in the existing studies. Firstly, the research on the artistic characteristics of Baling Opera Run Cavity is mostly confined to a single perspective, and lacks the comprehensive analysis of multidisciplinary intersections. Secondly, the research on the cultural inheritance of Baling Opera Run Cavity often focuses on the revelation of problems, but the discussion on how to innovate and develop in the modern society is not deep enough. Finally, there is a relative lack of comparative studies between Balinese opera Runqiang and other opera art forms, which limits our understanding of its unique value. On the basis of previous studies, this study will adopt an interdisciplinary research method to comprehensively analyse the artistic characteristics and cultural connotations of Baling Opera Runqiang, and explore its inheritance and innovation path in modern society, with a view to filling in the deficiencies of existing studies.

Research Methodology

This study adopts qualitative research method, combining literature analysis, field survey and comparative study to comprehensively and deeply explore the artistic characteristics and cultural inheritance of Baling Opera Run Cavity.

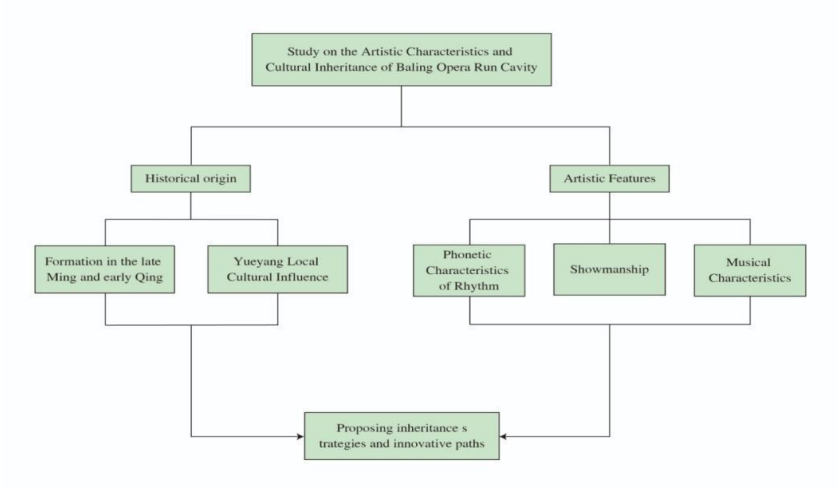
(1) Literature analysis method: Through collecting and analysing relevant literature, including historical documents, theoretical works on opera, academic papers, etc., we sort out the historical origin and research status of Baling Opera Run Cavity to lay a theoretical foundation for in-depth research.

(2) Field research method: conduct field research in Yueyang area, and collect first-hand information by observing the performance of Balinese opera and interviewing artists and audiences. The focus is on the practical use of embellishment techniques, as well as the local people's knowledge and attitude towards Balinese theatre.

(3) Music analysis method: Using the theory and method of musicology, analyse the musical characteristics of Baling Opera's Runqiang, including melodic structure, rhythmic characteristics, timbral changes and so on.

(4) Case study method: Select representative Baling Opera plays and analyse the use of their Runjang techniques to explore the role of Runjang in shaping characters and expressing emotions.

The conceptual framework



Research results

1. Historical origins of Baling Opera Runqiang

The history of Baling opera can be traced back to the late Ming and early Qing dynasties, and its development has spanned more than 400 years, deeply rooted in Yueyang, a land rich in cultural heritage. The formation of Baling Opera is not accidental, but the result of Yueyang's unique geographical location, long historical tradition and rich folk culture. The development of Baling Opera can be roughly divided into four stages: the origin period (1628-1700), the development period (1970-1949), the maturity period (mid to late 20th century) and the contemporary development period (1979-present). During this long process of development, the runic technique has gradually become the core artistic characteristic of Balinese opera.

The formation of the runic technique is deeply rooted in Yueyang's unique dialectal environment and musical tradition, and is the result of the interaction between local culture and artistic innovation. From the early artistic treatment of the dialect speech to the later incorporation of more artistic expression techniques, the Runyong technique has undergone continuous evolution and improvement. Especially in the 1950s and 1960s, the masters of Balinese Opera, represented by Li Xiaofeng, systematically organised and innovated the Runqiang technique, making it the unique artistic language of Balinese Opera.

2. The Artistic Characteristics of Baling Opera's Running Cavity

2.1 Phonetic Characteristics

The phonetic characteristics of Balinese opera are one of the most significant artistic features, which not only reflects the unique charm of Yueyang dialect, but also is an important source of artistic expression of Balinese opera. Its main features include: a) Unique phonological system: some ancient sound components are preserved, such as the difference between the sharp tones; there are special rhymes, such as the [æ] sound of the ‘Xianshan’ rhyme; the nine-tone system of the Yueyang Dialect is preserved. b) Abundant patterns of phonological change: changes in alliteration are common, such as the same as the

differentiation; changes in light and heavy tones are used to emphasise the key points and enhance the expressive power. c) Preservation of the dialectal characteristics: not only is it reflected in the pronunciation, but it is also the source of the artistic expressiveness of the Baling Opera. d) The preservation of dialectal characteristics: it is not only reflected in the pronunciation, but it is also the source of the artistic expressiveness of the Baling Opera. e) The preservation of the dialectal characteristics of the Baling Opera. c) Preservation of dialectal characteristics: not only in pronunciation, but also in vocabulary and grammatical structure, such as the use of dialectal words and grammatical structures unique to the Yueyang area. d) Unique phonetic aesthetics: through the subtle control of pitch, tone length and tone intensity, unique phonetic melodies and colourful sound effects are created. e) Unique phonetic aesthetics: through the subtle control of pitch, tone length and tone intensity, unique phonetic melodies and rich and colourful sound effects are created.

2.2 Performance Techniques

The performance technique of Balinese opera Runqiang is a comprehensive art system, covering many aspects, such as the use of voice, emotional expression, physical movements, etc. a) Breath use: through unique breathing techniques, such as ‘lifting the breath’ and ‘sinking the breath’, control the strength, length and timbre of the voice, and express different emotional states. b) Tone change: according to the different roles and situations, flexibly adjust the timbre of the voice, including the use of the ‘real’ and ‘fake’ voice, as well as more subtle timbre adjustments. c) Emotional expression: convey rich emotional levels through subtle changes in the voice, such as the use of ‘real’ and ‘fake’ voice, and more subtle timbre adjustments. c) Emotional expression: through the subtle changes in the voice to convey a rich emotional level, such as through vibrato, volume changes, etc. to express sadness, joy and other emotions. c) The body with the body: embellishment techniques and the corresponding body movements combined to form a harmonious unity of the voice and the body. d) Integration with the music: embellishment techniques and the accompaniment of the music are closely integrated to accurately grasp the rhythm, creating a unique The rhythm is grasped to create a unique sense of musical beauty.

2.3 Musical Characteristics

Balinese Opera is inextricably linked to its unique musical style, and the two complement each other to build up the unique artistic charm of Balinese Opera. As a representative form of opera in Yueyang, Hunan Province, the musical characteristics of Baling Opera not only inherits the essence of traditional Chinese opera music, but also integrates the unique musical elements of the Xiangjiang River Basin, forming an art form with both local characteristics and universal aesthetic value. In this section, we will analyse the musical characteristics of Baling Opera Runqiang in depth from the aspects of tune structure, rhythm and rhyme, use of plate pattern and orchestration art, in order to reveal its unique artistic value and cultural connotation.

2.3.1 Local characteristics of tune structure

The tune structure of Baling Opera has distinctive local characteristics, integrating the colourful folk music elements of Yueyang area, preserving the plate structure of traditional opera music, and forming a unique musical style. The formation of this musical style is closely related to the unique geographical environment and cultural background of Yueyang.

Yueyang is located in the lower reaches of the Xiangjiang River, bordering on Dongting Lake, and has been a beautiful water town since ancient times with ‘water under the sky of Dongting and buildings under the sky of Yueyang’. This unique geographical environment has given birth to a rich and colourful folk music, such as Xiangjiang River boatmen's horns, Dongting fishing songs and so on. The music of Baling Opera has cleverly absorbed the essence of these folk music, incorporating a lot of glissando and vibrato techniques under the framework of traditional opera music, making the music melody not only beautiful and melodious, but also rich in local characteristics. For example, in the representative play ‘The Empty City Plan’ of Baling Opera, the singing of Zhuge Liang fully demonstrates this unique melodic structure. When Zhuge Liang sings ‘the unfortunate old king Baidicheng driving Yan, entrusted the old man three things always in mind’, clever use of glissando and trill, this musical treatment is the programmed characteristics of the traditional opera, forming a unique charm of the Baling Opera music style.

What is more noteworthy is that the tune structure of Balinese opera also embodies the clever use of Yueyang dialect tones. Yueyang dialect belongs to a branch of Xiang language, which has a unique tonal system and phonetic characteristics. The music creators of Baling Opera have keenly captured these linguistic features and incorporated them into their musical compositions. For example, in some lyrical verses, the ebb and flow of the music melody often matches the tone of the Yueyang dialect, and this harmonious unity of music and language not only enhances the expressive power of the music, but also makes the expression of the lyrics more natural and fluent.

It is this unique tune structure that makes the music of Balinese opera unique among traditional operas. It not only retains the artistry and expressiveness of opera music, but also fully reflects the cultural characteristics of the Yueyang area, becoming an important part of the artistic charm of Baling opera.

2.3.2 Flexibility of rhythm and rhyme

The rhythm of Baling Opera music has both the regularity of traditional opera and the liveliness of Xiangjiang folk music, and this flexible and changeable rhythm provides a wide space for the play of Runqiang's skills. The rhythm of Balinese opera music is mainly reflected in the following three aspects.

First of all, the music of Baling Opera has cleverly incorporated percussion rhythms with local characteristics into the traditional plate structure. These rhythmic elements are mostly derived from the folk music of the Xiangjiang River Basin, such as the rhythm of the boatmen's horns of the Xiangjiang River. For example, in the scenes of river and lake life, the music often adopts the rhythmic pattern of imitating the rowing of oars, which not only enhances the local colour of the music, but also vividly reproduces the scenes of life in the water town of

Xiangjiang River. Secondly, the music of Balinese opera is good at using changing rhythms to express different emotions and dramatic situations. In cheerful scenes, the music is often light and jumpy. On the contrary, when expressing heavy or sad emotions, the rhythm becomes soothing and steady. In addition, the rhythm of Balinese theatre music also embodies the unique aesthetics of ‘staccato’, which is the Chinese traditional art of ‘staccato’. Staccato’ is an important concept in the aesthetics of traditional Chinese music, referring to the pauses and continuations in the progress of music, and the staccato and staccato. The music of Balinese opera cleverly uses this aesthetic principle to create rich changes in rhythm. For example, in some lyrical stanzas, the music often stops suddenly at the key words, and then advances rapidly, which not only enhances the expressive power of the music, but also provides ample space for the actors to play. Finally, the rhythm of Balinese opera music also embodies a unique ‘staggered’ beauty. This aesthetic feature is mainly manifested in the irregular changes in the rhythm of the music. In some sections, the music rhythm will suddenly become uneven from uniform, or in the regular rhythm suddenly inserted an irregular rhythm, this treatment not only increases the interest of the music, but also effectively attracts the audience's attention, highlighting the important plot of the play.

2.3.3 Innovative Use of Plates

On the basis of inheriting the traditional operatic panels, the music of Balinese opera has developed a series of unique changes in the panels, and the innovative use of these panels not only enriches the musical performance, but also provides more space for the play of Runqiang's skills. The innovativeness of Balinese Opera's music is mainly reflected in the following three aspects.

First of all, the music of Balinese theatre makes innovative use of ‘slow in fast’, ‘fast in slow’ and other changing patterns. The flexible use of these patterns enables the music to better match the development of the plot and changes in the characters' emotions. For example, when expressing the inner conflicts or emotional changes of the characters, the music often adopts the plate style of ‘slow in fast’ or ‘fast in slow’, highlighting the fluctuation of the characters' psychology through the sudden change of rhythm. The use of this pattern not only enhances the dramatic nature of the music, but also provides rich possibilities for the performance of Runqiang's skills. Secondly, the music of Balinese Opera also creatively developed the special plate style of ‘flowing water plate’. The ‘flowing water plate’ is characterised by its smooth rhythm and continuous melody like running clouds and flowing water. This style is often used to express continuous movements or psychological activities. The use of this pattern not only enhances the consistency of the music, but also provides a continuous musical background for the actors' performances, making the performances more fluent and natural. Finally, there are innovations in the use of traditional patterns in Balinese opera music. For example, on the basis of the traditional ‘two-six’ pattern, the music of Balinese opera often adds some variations or changes the rhythmic pattern to make the music more varied. This kind of innovation not only preserves

the basic characteristics of the traditional pattern, but also adds a new artistic charm and provides more possibilities for the performance of Runqiang's skills.

Generally speaking, the innovative use of musical panels in Balinese opera reflects the characteristics of this art form in the inheritance of innovation and development in innovation. The innovative use of these plates not only enriches the musical expression of Balinese opera, but also provides a broader space for the play of Runqiang's skills, which becomes an important factor in maintaining the artistic vitality of Balinese opera.

Discussion

This study explores in depth the artistic characteristics and cultural inheritance of the Balinese Opera Run Cavity in Hunan Province, and reveals the multifaceted value of this unique art form. Through a comprehensive analysis of the historical origin, artistic characteristics and cultural connotations of Baling Opera Run Cavity, we not only see the charm of a local opera art, but also the profound heritage of traditional Chinese culture.

First of all, in terms of artistic characteristics, Balinese Opera Runqiang shows unique aesthetics of sound and performance skills. Its rhythmic characteristics not only preserve the Yueyang dialect, but also form a unique vocal system through artistic refinement. This uniqueness, to some extent, echoes the idea of the formation of local musical characteristics, that is, the interaction between local language and musical tradition shapes the unique art form. The performance techniques of Balinese opera, especially the use of breath and changes in timbre, display a high degree of artistry. The degree of sophistication of this technique confirms the thesis of the complexity of traditional music performance techniques.

Secondly, in terms of cultural connotation, as an important carrier of Yueyang's local culture, Balinese Opera Runjiao deeply embodies the qualities of local culture. It not only carries the historical memories and folk traditions of Yueyang, but also reflects the character traits and values of local people. Through its unique artistic language, Baling Opera Run Cavity conveys deep cultural connotations and becomes an important window for understanding and experiencing Yueyang culture.

However, in terms of inheritance and development, Baling Opera Runqiang is facing serious challenges. The shrinking of the audience group, the inheritor of the fault, the impact of modern forms of entertainment and other issues, all pose a threat to its sustainable development. At the same time, however, we have also seen positive attempts to address these challenges. For example, through the establishment of an educational system, the application of modern technology, and cross-border cooperation, the Balinese Opera Runqiang is exploring new development paths. These efforts are similar to Nettl's (2005:336) strategy of adapting traditional music to modern society.

In general, as a unique art form and cultural carrier, the value of Baling Opera Runqiang is much more than a local opera art. It is a vivid embodiment of China's cultural diversity, an important element in the protection of intangible cultural heritage, and a cultural link between the past and the future. In today's globalised world, how to maintain the traditional

characteristics while achieving innovative development is a major issue facing the Balinese Opera Runqiang, as well as a common challenge facing the entire Chinese traditional culture.

Recommendations

1.General Recommendations

a) Strengthen policy support: Call on the local government to introduce relevant policies to support the development of the Baling Opera Runqiang in terms of funding, publicity, etc., and create a favourable environment for development.

b) Promote cross-border co-operation: Encourage the Balinese Opera Runqiang to co-operate with modern art forms, tourism, cultural and creative industries, etc., so as to expand the space for development and enhance the social influence. c) Promote the development of the Balinese Opera Runqiang.

d) Use of modern technology: Fully utilise digital technology, virtual reality, artificial intelligence and other modern technological means to provide new ways for the inheritance, promotion and innovation of the Balinese Opera Runqiang.

2. Recommendation for future research

a) Innovation and development research: Explore the innovation and development path of Baling Opera Runqiang in the modern society, and study how to realise artistic innovation while maintaining the traditional characteristics.

b) Inheritance mechanism research: In-depth study of the inheritance mechanism of Baling Opera Runqiang, exploring how to establish an effective inheritance system to ensure the sustainable development of this art form.

c) Audience research: carry out sociological research on the audience group of Baling Opera Runqiang, analyse the structure of the audience, appreciation psychology, etc., so as to provide theoretical basis for the promotion and development of Baling Opera Runqiang.

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