

Guidline for Conservation and Development of Liyuan Opera in China

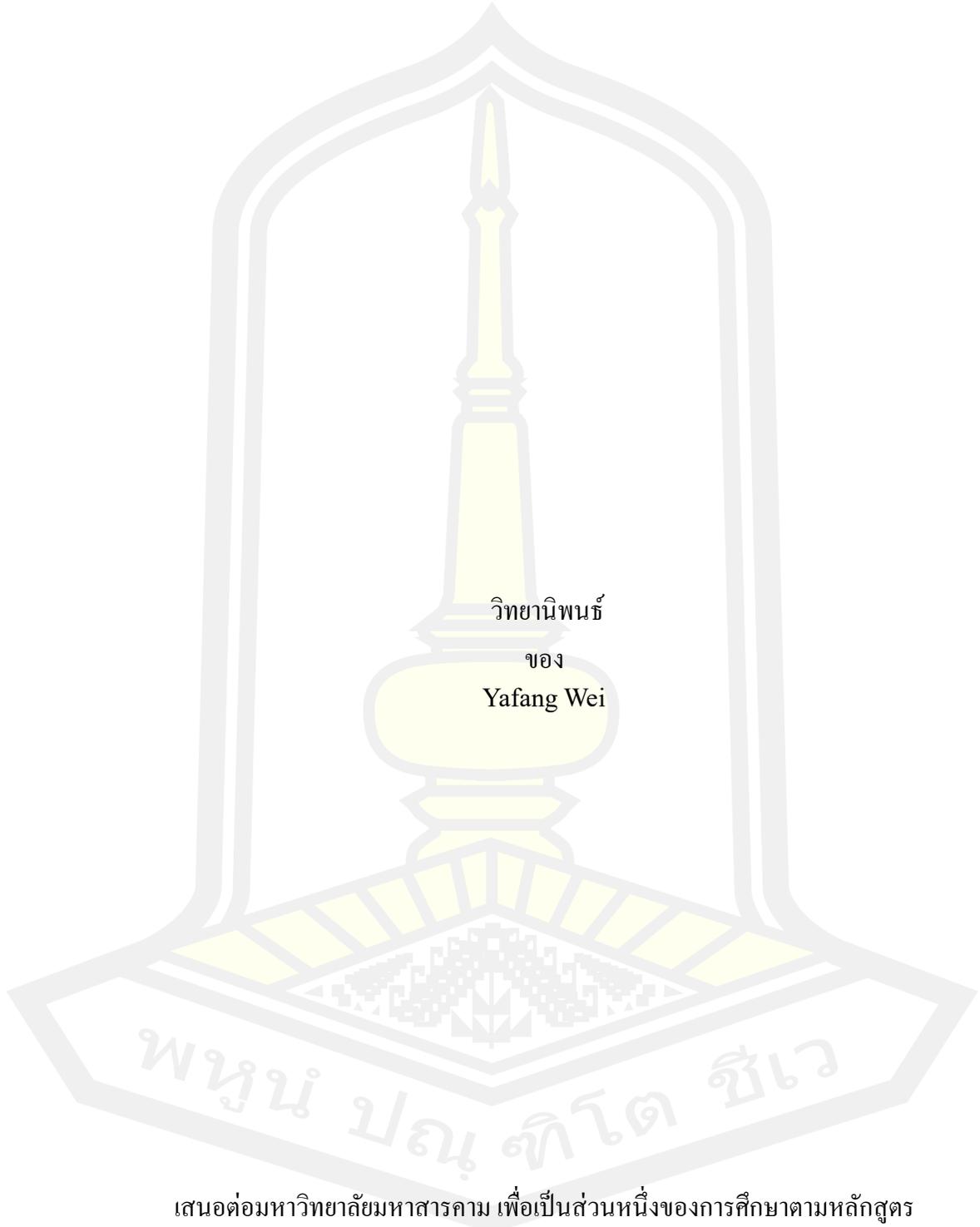
Yafang Wei

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine Arts in Performing Arts

May 2022

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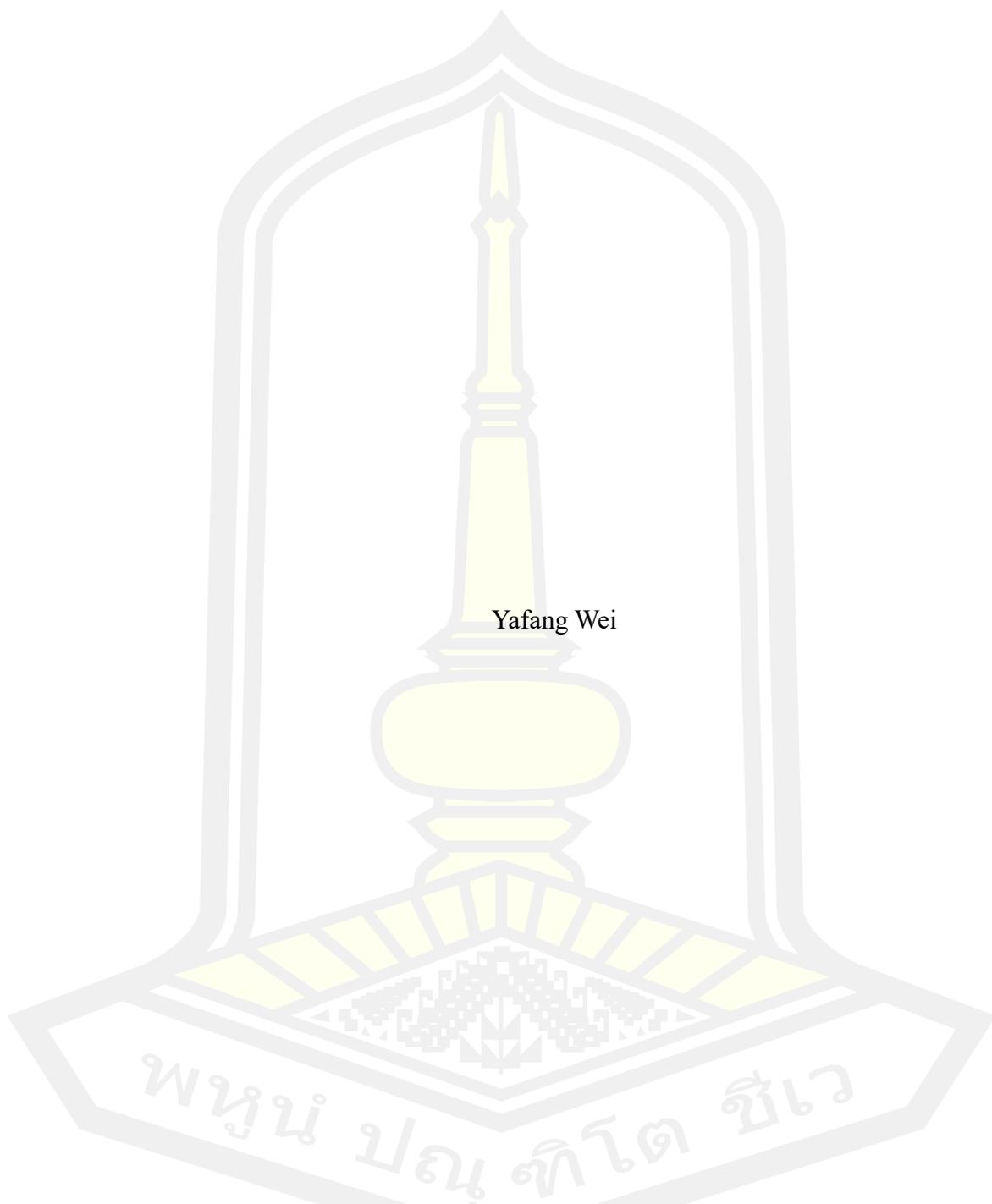
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาศิลปกรรมศาสตรมหาบัณฑิต สาขาวิชาศิลปะการแสดง

พฤษภาคม 2565

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Guildline for Conservation and Development of Liyuan Opera in China



Yafang Wei

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Fine Arts (Performing Arts)

May 2022

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UNIVERSITY	Maharakham University	YEAR	2022

ABSTRACT

This qualitative research aims to Analysis of the current situations and problems of Liyuan Opera in Quanzhou, China and find ways to conserve and develop the Liyuan Opera performance of Quan Zhou City. Research methods that is the information study of documents, field works. In this study, The population including ; Liyuan Opera national artists, Quanzhou people, professors., etc and Sampling area was Fujian Liyuan Experimental Theatre. Research conclusion by descriptived analysis.

The research reveal that The current and problem of Liyuan Opera in Quanzhou was devided into 3 points ; Liyuan Opera was not popular in nowaday , Liyuan Opera was not taken seriously by the government ,and Liyuan Opera talent drain was scared. For conserved and developed Liyuan Opera at Quanzhou should be following in 3 ways ; 1)The government carries out support work and proposes new policies such as art evaluation 2) Liyuan Opera Theater should develope new innovative production and 3) The one whom it may concern to conserved and developed the Liyuan Opera at Quanzhou should be improved the economic income and social status of actors.

In conclusion, if there is no innovation and reformation of Liyuan Opera, it will facing the phenomenon of disappearance. It has changed the phenomenon that was not liked by the public before, and has been passed down very well in Quanzhou.

Keyword : Liyuan Opera, Quanzhou Liyuan, Experimental Theater

ACKNOWLEDGEMENTS

Now is the time to write for thanks. I would like to say a thousand words, but the person I want to thank most is Associate Professor Dr. Sirimongkol Natayakul. During the two-year postgraduate study, he taught me a lot, and Associate Professor Dr. Sirimongkol Natayakul used his professionalism to attract me. Let me follow him step by step to start and complete my postgraduate studies in a foreign country. Associate Professor Dr. Sirimongkol Natayakul patiently helped me with my studies, helped me revise my thesis, and guided me on how to do my studies rigorously, which benefited me a lot. I would also like to thank the leadership of the School of Art and the teachers who have taught our courses for allowing me to learn professional knowledge.

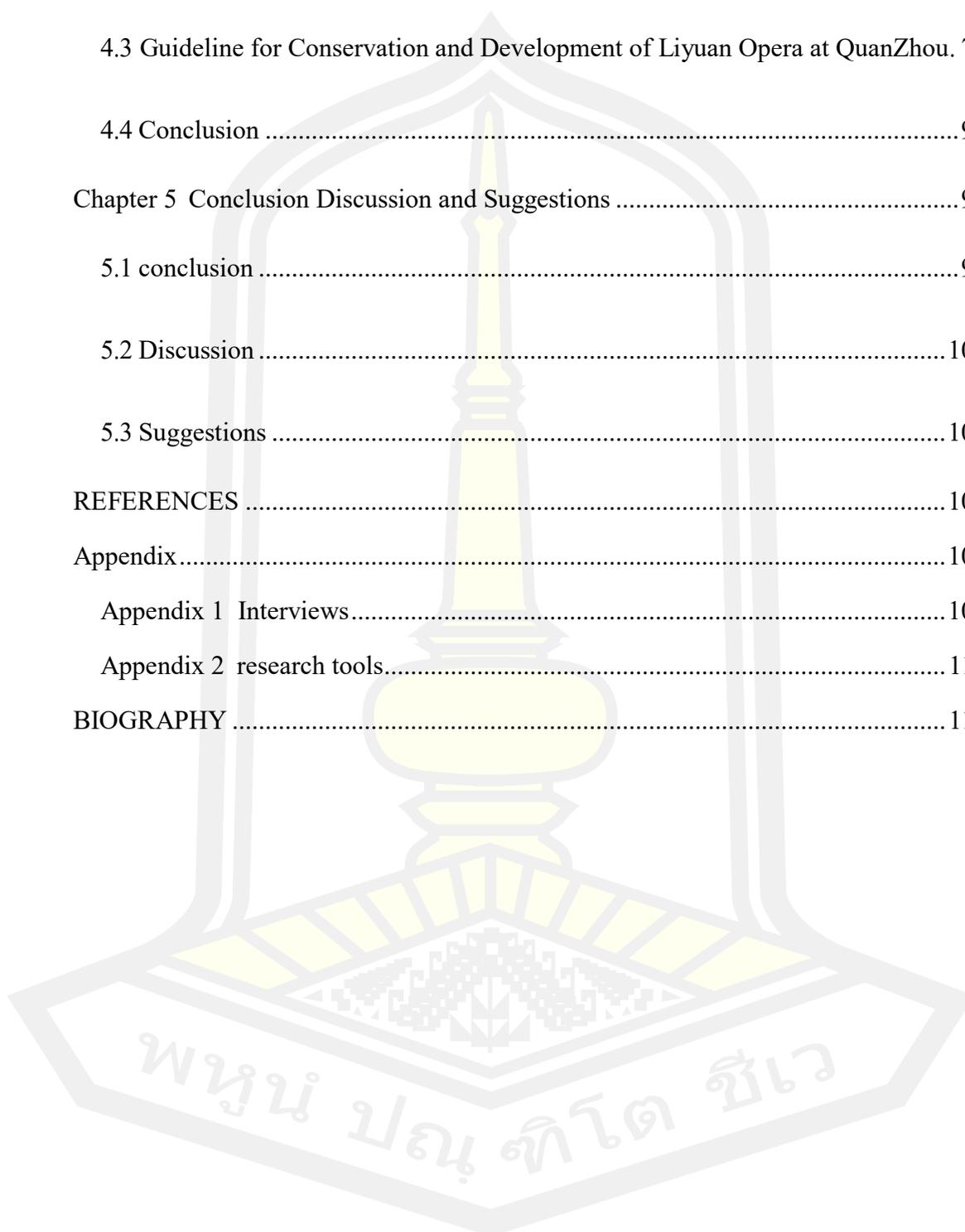
I want to say thank you to many people: my parents, who advised me to go to Thailand for graduate school, they have always supported and understood my choice. I would also like to thank Yanya Nong, the translator during the postgraduate period. Although she is still a student, she tried her best to help us and be the most professional translator for us. Lastly, and most importantly, I would like to thank my mentor Associate Professor Dr. Sirimongkol Natayakul. For 2 years, he has helped me a lot in both study and life, he approved all my decisions and always encouraged me. If there is anything good about this paper, they must give him credit and thank him!

Yafang Wei

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Chapter 1

Introduction

Research Background

In China, traditional art is mainly based on opera and drama. After a long period of development, traditional Chinese drama has formed a hundred flowers of Chinese opera with the five major opera types of "Peking Opera, Yue Opera, Huangmei Opera, Ping Opera, and Henan Opera" as the core. Drama is formed by the introduction of Western drama in the 20th century. Chinese classical opera is an important part of the Chinese national culture. It is called the Chinese national quintessence. The main form of performance is rich artistic expression. It is liked by the public and also occupies an important position in the world theater. Three ancient dramas in the world.

Liyuan Opera originated in Quanzhou, China during the Song and Yuan Dynasties. It has a history of more than 800 years. Quanzhou Liyuan Opera is a relic of the Southern Opera of the Song and Yuan Dynasties. (Ye Xiaomei, 2015 : 1)

Liyuan Opera is one of the Han operas in Fujian Province, China. It is one of the traditional local dramas of the Minnan language family. Quanzhou is the birthplace of the Minnan culture and the rich area for the inheritance of the Minnan culture. Liyuan Opera uses Quanzhou's Minnan dialect as its mother tongue, with orchestral music as its main form of musical expression.

Liyuan Opera, a type of opera, was bred in Quanzhou, Fujian Province, and is popular in Jinjiang, Longxi areas and Xiamen, the southern Fujian dialect area of

Taiwan Province, and overseas Chinese settlements in Southeast Asia. There are also performances. Liyuan Opera has a relatively long history, and the music of Liyuan Opera is still preserved. In the forty-five years of Jiajing in the Ming Dynasty (1566), there was already a publication of "Lijing Ji" of "Thaoquan Two", which shows that Liyuan Opera was already popular at that time.

Liyuan Opera and the history of Quanzhou immigration after the Southern Crossing were born and developed simultaneously. It experienced Quanzhou's heyday in the Tang and Song Dynasties, and became popular in the Ming and Qing Dynasties. Liyuan Opera is closely connected with Quanzhou culture, and it has also experienced the depression of the Republic of China. Later, after experiencing the rescue and restoration work of a group of old artists in Liyuan, a new spring came. In this era, Liyuan Opera has been valued and protected by the state, local governments, and academic groups. Joint efforts to develop and innovate. In addition, the Liyuan Opera Troupe boldly went abroad and visited Italy, the United Kingdom, the Netherlands and other countries to pass on our Liyuan Opera culture and spread it overseas, which played an important role in the cultural heritage of Quanzhou Liyuan Opera.

Liyuan Opera has a long history. Some classic plays still performed in the theater today are the essence left by the predecessors, and some modern plays are created by later generations based on local life. Music is the embodiment of the cultural spirit of a country, a nation, and even the entire human race. It has enormous power, just like Liyuan opera can travel through time and space. After hundreds of

years, it is still "alive" today and can still be shared with the audience. I think this may be the power of today's theme "inheritance and classics".

The researcher found that the innovation of Liyuan Opera is not enough, and we should insist on the innovative adaptation of the opera to win the inheritance and vitality of the opera. What has changed is the spiritual core, but most of the lyrics, fixed formulas, and steps are still strictly adhered to by tradition; society Not enough attention; not enough government investment.

When the younger generation learns Liyuan Opera, they do not focus on learning Liyuan Opera. With the popularization of information technology and the increase of outside entertainment methods, young people's ideas have changed, and traditional art may not be so noble for young actors. The artistic precision and the purity of artistic concepts have been reduced. The impact of modern civilization has left a great imprint on the younger generation of actors. Young actors are more immersed in the online world, and some are unable to get up in the morning due to staying up late online. The problems of practicing Qigong and the relatively low salary of the orchestra are more worrying than worrying about their artistic expression.

The loss of actors and talents in Liyuan Opera is very serious. If no active rescue measures are taken, the ancient drama of Liyuan Opera may disappear forever. Today, Liyuan Opera has been carried forward very well in Quanzhou and played a very good role in inheritance. Its classic genres and innovative repertoires have penetrated into the local people in southern Fujian, are closely related to the cultural life of the people in Quanzhou, and enrich the people's art students. There are Huimin

performances every week, and the seats are often packed. Classics are more nervous about buying tickets. Tickets must be booked well in advance. The crowd who came to watch included people in their 80s and kindergarten children. It can be seen that Liyuan Opera is very popular among the locals.

The Liyuan Opera Troupe will also cooperate with some domestic colleges and universities to build an off-campus practice education base, so that students can experience the unique artistic charm of Liyuan Opera in the theater. Music is the embodiment of a country, a nation and even the entire human cultural spirit. Its power is great, just like the pear orchard can travel through time and space. Hundreds of years later, it is still "live" today and can still be shared with audiences. I think this may be the power of today's theme "Inheritance and Classics".

How to carry forward the inheritance of Liyuan Opera and how to save the status quo, this is the reason why researchers want to study Liyuan Opera. After Liyuan Opera has received strong support from the government, it will train some young people to study Liyuan Opera in professional colleges, write some scripts that are close to people's lives on the repertoire, and boldly go out to let more people know about Liyuan Opera, and the audience will also increase to At all ages, a better inheritance will be carried forward.

Research Purpose

1. Analysis the current situation and problems of Liyuan Opera at Quanzhou, China.
2. To find ways to conserve and develop the Li Yuan opera performance of Quan Zhou City.

Research questions

1. what is the obstacles and existence of Liyuan Opera at Quanzhou?
2. How can we finding way to conserved and developed the Liyuan opera at Quanzhou?

Research Significant

1. Improve people's cultural awareness of Liyuan Opera
2. Provide suggestions for the protection and development of Liyuan Opera culture
3. The article puts forward the development strategy of Liyuan Opera in the future from the history, current situation and problems of Liyuan Opera.

Definitions

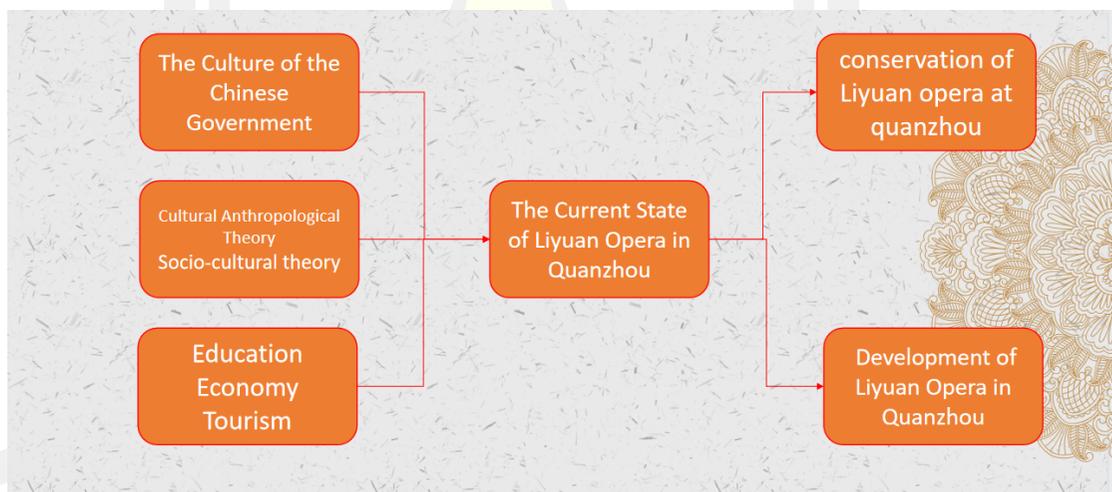
Chinese opera: Chinese opera originated from primitive song and dance, and is a stage art form with a long history.

Liyuan Opera: Liyuan Opera began in the Song and Yuan Dynasties and reached its peak in Ming and Qing Dynasties. In the historical and cultural city, have been inherited and developed continuously.

Quanzhou: Quanzhou is one of the main birthplaces of China's southern opera. It has such reputations as "the hometown of opera," "the city of puppets," the capital of Nanyin, and "the half-state of Fujian".

Liyuan Experimental Theater in Fujian Province: The establishment of the "Liyuan Classical Theater" by the troupe completely changed the site of the Liyuan Opera Experimental Theater. The Liyuan Experimental Theater of Fujian Province was identified by the Ministry of Culture as one of the 39 "Key Theater Troupes for National Local Opera Creation and Performance".

Conceptual Framework



Figures 1 Conceptual framework by researcher

Chapter 2

Literature Reviews

This chapter expands on the following three aspects, the researchers reviewed the literature relevant to this paper, divided into three main themes:

1. knowledge involving with Liyuan Opera at China
2. Cultural area of study
3. Research related.

Through this chapter, we can get what kind of status quo of Liyuan Opera is at present, how it will develop in the future, and how to be protected.

1. knowledge are involving with Liyuan Opera at China

The researcher concluded that although Chinese drama originated early, it developed very slowly, and the first climax did not form until the Song and Yuan Dynasties. Chinese drama sprouted in the pre-Qin period and formed in the middle and late Tang Dynasty. After the middle Tang Dynasty, Chinese drama developed by leaps and bounds, and the art of drama was gradually formed. The form of "Zhu Gong Diao", from the music, structure to content, laid the foundation for the Yuan Dynasty Zaju. In the Yuan Dynasty, when it matured and developed, the "zaju" developed greatly on the original basis and became a new type of drama.

By the Ming and Qing Dynasties, legends flourished. Before and after the Revolution of 1911, a group of accomplished opera artists engaged in the improvement of the art of opera. This period is called the innovation period of drama.

In modern times, there have been many new and excellent dramas in drama. In line with the development of the times, drama has been updated all the time. In development, it has been liked by the public and protected by the national government.



Figures 2 Chinese Opera in Song Dynasty period

(Online)Available from <https://baike.baidu.com/pic/> (2022.3.1)

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Figures 3 Peking opera

(Online)Available from <https://image.baidu.com/search/detail?> (2022.3.1)



Figures 4 five major Chinese operas

(Online)Available from <https://image.baidu.com/search/detail?> (2022.3.1)

From ancient times to the present, the influence of opera on Chinese social life

may surpass all other artistic styles. For a long period of time, it has been closely linked with politics, guiding and regulating the thoughts and aesthetics of hundreds of millions of Chinese people. Chinese opera may be the only artistic style in the world that has not been interrupted and destroyed, so research is of great value. (Ding Mingyong, 2016 :3)

Since the beginning of the 20th century, the history of Chinese drama has gradually formed a special subject field. There have been three landmark stages in the study of the history of opera. Most of the dozen or so influential drama histories are also products of these three periods. (Ding Mingyong, 2016 : 3 -4)

The name Liyuan comes from the story of the children of Liyuan, the religious Xiliyuan of the Tang Xuan Dynasty. In the Song Dynasty, the dramas of southern Fujian mostly used the legacy of the Tang Dynasty, so they were called "Liyuan Opera". (Liu Ling, 2013 : 7)

According to the "New Tang Book: Li Yue Zhi": "Xuanzong not only knows the rhythm of music, but also loves Dharma music. He selected three hundred students from the sitting team and taught them in Liyuan. If the voice is wrong, the emperor will feel it and correct it, and he will be called the emperor Liyuan disciple."

Among the rulers of our country, Emperor Xuanzong of Tang Dynasty was an emperor who liked singing and dancing music. In the later period of his ruling, he neglected state affairs and indulged in singing and dancing music. He had fun with Concubine Yang all day and the singing and dancing became peaceful, which finally led to the Anshi chaos. Putting aside his political merits and demerits, he has made a

lot of contributions in terms of the formation and development of our country's music and drama.

In the Tang Dynasty, Yanyue (also known as banquet music) emerged, and it was divided into two parts: the standing performer and the sitting performer. The performance standing under the hall was called "the standing performer".

At that time, due to the quiet and elegant music played by the zabu performers, and the high level of skill, they were most loved by the rulers. Tang Xuanzong was not satisfied with collecting popular music only through the Jiaofang, and at the same time newly established Liyuan, selected three hundred outstanding male musicians from the sitting performers, and selected hundreds of people proficient in music, singing and dancing from the court ladies. Formed a huge orchestra, conducted daily rehearsal training, guided by Tang Xuanzong himself.

The origin of the name of Liyuan Opera is based on the name of the story. It can be seen that Liyuan Opera had a great status at the time. It was valued by the royal family and loved most by the rulers. At that time, it was the first in the history of its establishment to integrate music, dance, and opera. After that, the comprehensive "art academy" formed a large orchestra, which rehearsed the orchestra daily, and was guided by the then ruler Tang Xuanzong himself. At the same time, Liyuan was newly established. Three hundred of the best male musicians were selected from the sitting performers, and hundreds of people proficient in music, singing and dancing were selected from the court ladies to form a huge orchestra, which carried out daily rehearsal training. Tang Xuanzong personally guided, and even the male and female musicians in Liyuan are known as "disciples of the emperor's Liyuan."

Emperor Xuanzong used "the company of Taichang rituals and music, should not advocate good miscellaneous tricks" as an excuse, "set the left and right teaching workshops and teach popular music" as an excuse to carry out musical reforms. As a result, the teaching workshops became the creation of popular music and collection of local music. Concentration of folk music. (Available, 2021 : online)

Protector: Fujian Liyuan Opera Inheritance Center (Fujian Liyuan Opera Experimental Troupe) Liyuan Opera originated in Quanzhou during the Song and Yuan dynasties. Its historical origin can be traced back to Quanzhou's singing, dancing, and hundreds of operas in the Tang and Five Dynasties. It is also called the "Fujian and Zhejiang Voice", which is the "sound of singing and singing in Southern Song opera" together with Zhejiang Southern Opera. It sings opera in qanyin, quanqiang, and quan tune, and is an independent vocal drama genre. It has a history of more than 800 years and is known as the "Living Fossil of Ancient Nanxi Opera".

It has been widely circulated in Quanzhou, Zhangzhou, Xiamen, Guangdong Chaoshan area and the residences of overseas Chinese of the Minnan language family in Hong Kong, Macao, Taiwan and Southeast Asian countries. It has preserved many scripts of Southern Opera in Song and Yuan Literary, music singing and performance regulation.

Liyuan Opera relatively completely preserves many literary and performance forms of classical opera. In the long-term historical development, Liyuan Opera is divided into three schools, Xiaoliyuan (Seven Classes) and Daliyuan's "Shanglu" and "Xianan".

There are more than 70 traditional repertoires, most of which have preserved Song and Yuan operas, such as "Zhu Wen", "Liu Wenlong", "Cai Bo Xie", "Wang Kui", and "Jing, Liu, Bai, and Kill", among which "Zhu Wen Taiping Qian" "Liu Wenlong" and so on are Nanxi Opera Anecdotes, and the domestic arc version. The script is similar to the stage prompts such as "Melon", "Sanhe", and "Jing Po" in "Zhang Xie Zhuangyuan".

The Liyuan Opera still exists on stage performances and retains the original ecological stage art. The performance of Liyuan Opera has a complete set of strict and standardized performance forms. Its basic movements are called "Eighteen Steps of Kemu".

Each line is strictly regulated, especially the performance of hand posture, which is colorful, delicate and unique, and is similar to the characters in Dunhuang murals. The postures of the hands have the same succession of similarities. The music retains the main form of accompaniment of drum, flute and string in Nanxi Opera; singing is derived from ancient music in the Jin and Tang dynasties.

It has multiple tunes in one character and sings in spring music. Such as [Mohe Doule], [Neon Chang Yuyi Qu], etc.; the pipa is a Nanpa, played horizontally, which is similar to the Tang system; the upper string is the relic of the Xiqin of the Jin Dynasty; the Dongxiao is the shakuhachi of the Tang; the south drum of percussion (press Foot drum) is the main, unique style of play.

"Peng" is the traditional performance venue of Liyuan Opera. Before the performance, a ceremony of "presenting the shed" is held to honor Marshal Tiandu, the

ancestor of the opera. After that, he began to play horns and add officials.

There are only long chairs at the back of the shed, which are very different from the one table and two chairs on the stage of ordinary opera. The "bamboo cup" used in the Southern Song opera "Eye Medicine" is still used in the performances of Liyuan Opera and Ugly. The literature and live data preserved by Liyuan Opera can reveal the essence of Nanxi Opera culture, Southern Fujian regional culture, and local folk art. In the sense of history and culture, Liyuan Opera is an invisible comprehensive artistic information database.

Quanzhou Liyuan Opera is a rare Chinese opera that retains the characteristics of Tang and Song Southern Opera. It is rooted in Quanzhou and spread to Taiwan, Southeast Asia and other places following the footsteps of Quanzhou people.

The performance procedures of Liyuan Opera are extremely rigorous and delicate, and the psychological activities of portraying ancient characters are particularly delicate. Liyuan Opera still retains many repertoires of Song and Yuan Southern Operas. The actors' basic body language on stage and the shape and performance of musical instruments are surprisingly similar to those of ancient murals and stone carvings, thus confirming its uniqueness. Long history and strong vitality.

Fujian Liyuan Opera Experimental Troupe, located in Quanzhou, is the only performing group of this type of play today, and it has the mission of spreading the lights on. The Liyuan Opera Experimental Troupe of Fujian Province was invited to France to participate in the "Sino-French Cultural Year" event on October 19, 2003, and performed at the Paris City Theater on the evening of the second day.

In recent years, Quanzhou has worked hard to create high-quality repertoires. Liyuan

Opera "Dong Sheng and Li" won the 2003-2004 National Top Ten Excellent Project Repertoire. A few days ago, the 2005-2006 National Stage Art Project Preliminary Repertoire was announced, and the newly edited Liyuan Opera "Jie Fu Yin" was selected as the primary repertoire.

Regarding the origin of Liyuan, modern scholars have made many textual researches. Sun Xingyan, a scholar in the Qianlong period of the Qing Dynasty, wrote in the "Records of Laolang Temple in Wujun" written in the 9th year of Jiaqing (1804): "...I went to the capital to see the god of Laolang Temple (referring to Xuanzong). According to legend, Tang At the time of Emperor Xuanzong, the son of Geng Ling was named Guang, Yashan (Neon Wing Dance), gave the surname Li, and taught his children in the Enyang Palace. The light nature is addicted to pears, so he is always worth the pear tree, because the name is pear garden.

The future generations are considered to be The ancestor of music." Li Youbai, a modern man, wrote "A Research on the Liyuan Garden", which verifies the origin of Liyuan. In the reign of Emperor Zhongzong of the Tang Dynasty, the pear orchard was nothing more than an orchard in the imperial forbidden garden.

Later, through the vigorous advocacy of Li Longji of Emperor Xuanzong of the Tang Dynasty, the nature of the pear orchard changed from a simple fruit garden to a pear orchard where the "children of the pear orchard" in the Tang Dynasty practiced song, dance and opera. (Liu Ling, 2013 : 10)

Many future generations have conducted research on Liyuan, hoping to find out its exact location, but due to the long history, it is difficult to verify the argument.

However, because Emperor Xuanzong of the Tang Dynasty was proficient in pear garden music, musical instruments, etc., he was familiar with the music of pear garden, and he was able to give artistic direction to the music of pear garden. Coupled with the influence of the environment at that time, the music of pear garden developed very well at that time. It spreads well.

Appreciate drama, know ancient people, see ancient things, gifted scholars and beautiful ladies in Xiaoliyuan, loyal and filial piety and righteousness in Daliyuan. There are more than 70 traditional repertoires of Liyuan Opera. According to Wu Jieqiu's "Art History of Liyuan Opera", there are many repertoires belonging to Song and Yuan opera. During the Song and Yuan Dynasties, Yuan Zaju flourished but Southern Opera declined. More than 300 years later, the so-called "The Origin of Nanxi Opera" has no traces of Yongjia Zaju, so in the "Old Songs and Yuan Pian" of "Nanci Narrative", Xu Wei can only record the repertoire based on rumors.(Ye Xiaomei, 2015 : 57)

This term is also not seen in other Song and Yuan ancient operas in Liyuan Opera. As for the shop opened by Wang Xing's first wife, it is the tea shop in "Menglianglu Tea Shop" that "there are three or five tea shops on the main street, and the women upstairs." "Golden" this kind of woman. Wu Jieqiu's "Art History of Liyuan Opera" stated that "the famous objects reflected in the fragmented version of "Zhu Wen Walking Ghost" fully express the specific words and words of the historical life of the Song Dynasty. They are also unique to the local customs of Quanzhou. In terms of characteristics and other aspects, it also reflects that it is the book of Quanzhou

Nanxi, not the legend of the Yuan Dynasty."

There are many existing repertoires of Liyuan Opera. As an oral cultural heritage, Liyuan Opera is passed on from generation to generation through oral teaching and learning from generation to generation.

Once there is a fault in the inheritance, it is likely to be lost and it will be irretrievable. Therefore, as a heritage of culture, we must keep the essence of the ancients, and we must pass on and carry forward the unique tunes of spring accent from generation to generation.

Liyuan Opera retains the original ecological stage art of Ming Nanxi opera, such as the 18 plays in "Li Jing Ji Xi Wen" (1566) and "Man Tian Chun" (1604) published in Quanzhou dialect during the Jiajing and Wanli reigns of the Ming Dynasty. Except for some missing parts, others can be performed on stage. The Xianan Liyuan Opera "Gu Pengtou Fourteen Whole Jataka" and "Dan Bo", which were copied in the Qing Dynasty and have the Ming Dynasty version, record the life of Sheng Dan. (Ye Xiaomei, 2015 : 59)

For the appearance and chanting, we also recorded the steps, formulas and scheduling symbols in it in detail; the same script of Shanglu Liyuan Opera also recorded the symbols of the Gong and Drum Scriptures. Drama scripts of this type reflect the original ecological stage art. The precious literature is relatively rare in China and has important value for the study of original ecological stage art.

The three schools of "Shanglu" and "Xianan" in Liyuan Opera of Xiaoliyuan (Seven Classes) and Daliyuan's "Shanglu" and "Xianan" each have their own repertoire

"Eighteen Dengtou", while also retaining some of the famous dramas of the Tang Dynasty, such as "Tujiu Nong", "Miao Ze Nong" and so on. The three factions each have their own house-level dramas in their repertoire, which are called "shedtou", and they cannot perform each other. Even the repertoires of the same story are different in terms of plot and drama.

The existing repertoire of Liyuan Opera has preserved many unique local operas in Fujian. The performance style is simple, the language is simple and crude, it is close to the local life, and has a strong local flavor. It is a typical life script from the folk. Drama scripts of this type reflect the original ecological stage art. The precious literature is relatively rare in China and has important value for the study of original ecological stage art.

Tradition is a river. Liyuan Opera has formed a unique and charming style in the course of hundreds of years of flowing. People will be impressed by her expressive power of ancient social life and will be impressed by her rich expressive power of ancient social life when they are immersed in ancient times. Intoxicated by Tang Feng and Song Yun: watching performances, appreciating discipline, eighteen-step family mothers, infinite changes, one line of music, one step, shallow singing of man dance, fascinating. (Ye Xiaomei, 2015 : 19)

Opera has been developing, and the history of social development is also the history of the development of opera. From its birth, it has been closely related to society and people's livelihood, and it has been innovating, adjusting, and developing along with the progress of society. From the script to the interpretation style, each type of drama reflects the regional and humanistic characteristics of the society at that

time, and has its own unique style.

Liyuan Opera entered the Qing Dynasty, and Chengming's great development tended to its peak. Since Xiaoliyuan Seven Class, whose singing of child actors is so popular with literati, they are happy to make new programs for it. In addition to "Chen San Wu Niang" and "Korea Hua", there is also "Jiang Zhongli" which reflects the folk tales of Hui'an, and "Chen San Wu Niang" is the most popular. From Jiajing Bingyin's publication of "The Story of Li Jing" to Tongzhi in the Qing Dynasty (1863-1872), it has been unflinching for three hundred years. (Wu Jieqiu, 1996 :38)

However, the artistic improvement of Liyuan Opera is still very small, and the impact is not too great. The main blow is the formation of "Songjiang Opera" as "Nine Jia" (Yiyun: Jiujiào, Ge Jia, now called Gao A) It is a new drama genre born and bred in spring accent. It has both civil and military skills. The seven professions add two martial arts and one Wuhongbei. It adopts the gongs and drums of Peking Opera (that is, "Zhengyin"), and uses the grass music of Nanyin, which does not need to be fixed. With no fixed lines, a set of "barrel play" is established. As long as there are stories and characters, they can be played by divisions and "xingdang".

As long as the drum master talks about the play in the morning, The performance can be performed that night, and the joys and sorrows are all in the best way. Singing and singing are also played and played in the middle. It has the advantages of "right tone" and a local tone, which is beyond the reach of the "step-by-step" of Liyuan Opera. So the Jiu Jia class sprung up like bamboo shoots after the rain to establish a new class, born in Lingdou Township, Shijing Town, Nan'an County, and quickly

developed throughout Quannan's urban and rural areas at the beginning of the Republic of China. Zhang, Quan, and Xiamen still have nearly one hundred theater troupes.

Cai Youben, the famous master of the "seven class", was hired from Jinjiang to Xiamen to teach opera in the new women's class. Jinjiang He Songyan was also hired to Xiamen to serve as the "roader" forever. The master of the hair class. The performers of the Qizi class from the scattered tents in Hui'an County also went to Xiamen to worship He Songyan as their teacher, and entered the Yongfa class to learn the old drama of "going on the road".

Although the leaves are not prosperous, they have deep roots. Until the 1930s, Taiwan Taiwanese operas were introduced to Xiamen, with new sounds and sudden emergence, which swept Xiamen and Zhangzhou. Tong'an County in Quanzhou has also become the area occupied by Taiwanese operas. Haicheng's Liyuan children's classes have also changed their banners to teach Taiwanese operas. Liyuan operas suddenly lost a large area of activity and retreated. Quannan was gradually declining. And the anti-Japanese army flourished, Xiamen fell, the remittances of overseas Chinese were cut off, and people's livelihood was shattered.

After the victory of the Anti-Japanese War in 1945, although Liyuan Opera wanted to make a comeback, it was already at the end of its power. It was unable to compete with the Jiuji Opera and Taiwanese Opera.

The day was declining. Some "Xianan" classes also imitated the Fuzhou class, setting up a picture frame and even set a scene. Liyuan's gongs and drums both

perform on-screen performances, but they can't help their decline; some "Seven Classes" simply change their singing tunes and perform Taiwanese opera shows; but the "On the Road" squad stays safe and is hired to perform, they are still "excellent". People gather together to protect the villages" and perform ancient repertoires, of course, it is impossible to "conference viewers". By the end of the 1940s, Liyuan Opera was on the verge of extinction, but its seeds were still hidden deep in the soil of the historical and cultural city of Quanzhou.

After the victory of the Anti-Japanese War in 1945, although Liyuan Opera was about to make a comeback, it was already at the end of the battle. It was unable to compete with Jiuji Opera and Taiwanese Opera. As the day saw its decline, some "Xianan" classes also imitated the Fuzhou class and set up a scene, even with Liyuan. The gongs and drums are both acting on the screen, but they can't save their decline; some "Seven Classes" simply change their singing tunes and perform Taiwanese opera shows; but the "On the Road" class is safe and secure, and someone hires to act, they are still "excellent".

Of course, it is not possible to "convene viewers in a wide-ranging audience" if you put together ancient repertoires to protect each other. By the end of the 1940s, Liyuan Opera was on the verge of extinction, but its seeds were still hidden deep in the soil of the historical and cultural city of Quanzhou.

In the early 1950s, under the guidance of the opera reform policy of "letting a hundred flowers bloom, bringing forth the new from the old", Mr. Xu Shuji, the director of the Jinjiang County Cultural Center, first collected Liyuan opera artists

from scattered places, whether they were "Xia Nan", "Shang Lu" or "Seven Classes". "Masters, actors, musicians, or the original backstage staff, all those who are willing to return to Liyuan Opera, gathered together to establish the "Daliyuan Experimental Opera Troupe of Jinjiang County"

In 1952 and settled in an old temple in Dongyan, Qingyang. Began to dictate, record, and rehearse from the well-known and well-known "Chen San Wu Niang" with the deepest artistic foundation. This play is the housekeeper of Xiaoliyuan.

The master Cai You instinctively dictates and teaches everything, except that "Appreciation of Flowers" is discounted, and "Xia Nan" has always been a single-fold performance. Master Xu Zhiren (also "Xia Nan" is a famous ugly) Dictate. There are more than 20 actors and backstage people who have mixed the three schools.

There is no way of thinking about them. Moreover, the three schools are fragmented and it is difficult to organize groups alone, and talents with unorganized leaders can rise and fall. Therefore, this great integration of Liyuan Opera is unprecedented in the 800 years of Quanzhou Southern Opera. The troupe is named "Daliyuan" because it is not a contractual contract of Liyuan's "Seven Children Class", but a republic where everyone is voluntarily combined. Everyone is an adult, not a child actress. Moreover, it is composed of acting members.

There are many Dali Gardens in the South and Shanglu, so the group name was decided like this. The initial rehearsal consisted of restoring the original appearance and organizing the script. For the first time, the Liyuan Opera entered the theater from the grass stage group "built in a place where the residents gather, and the suburbs

extending in all directions". And simple scene furnishings and lighting. With the appeal of "Chen San Wu Niang", with a large number of urban and rural old audiences, they can only perform the first half of the ten scenes in one night, and they are warmly welcomed.

This kind of start-up results that were started from scratch without a formal organization are hard-won. With this group, there is a foundation for consolidation, development, and improvement. In October of that year, the second phase of the Fujian Opera Class was opened in Quanzhou for the types of operas in southern Fujian. Daliyuan participated in the rehearsal of traditional dramas with Xiamen Fujinchun Opera Troupe, Jinlian Shengjia Opera Troupe, and Quanzhou Popular Opera Troupe (Gaojia Opera). Because "Chen San Wu Niang" contains too many famous songs, and the traditional scenes and plots are loved by the audience, it is difficult to cut love, so it is first organized into three episodes and performed in three nights.

Later, it was compressed into two nights, and the trick was performed until "Out of the Run". Through the rescue at this stage, the excellent traditional repertoire of Liyuan Opera and the beautiful science, white, and singing have been revived and revived. Of course, they have attracted the attention of all walks of life and are generally regarded as the treasure of drama art. Therefore, in the year of Yue (April 1953), the Fujian Provincial Minnan Opera Experimental Troupe was established.

The Provincial Administration of Culture and Art appointed Xiaoliyuan master Cai Youben as the leader, and Xu Bingji, the captain of the cultural work team of Jinjiang Prefecture, as the deputy leader. Combining a large number of new literary

and art workers, implementing the policy of combining the old and the new, set up an art committee with Xu Shuji as the director and Lin Rensheng, Wang Aiqun, and Wu Jieqiu as the deputy directors to do a comprehensive rescue, recovery, arrangement, rehearsal, and performance work.

In the meantime, a repertoire organization was formed, a director system was established, stage art design was carried out, and the "Chen San Wu Niang" was fully processed as a "comprehensive art". Now the first performance manual at that time is photocopied and reproduced below as a historical document from 40 years ago.

Liyuan Opera has been at its peak since the Qing Dynasty. It has been performing unflinchingly for three hundred years. During the Kangxi period, the Guangxu period, the post-Guangxu period, the late Qing Dynasty, after the victory of the Anti-Japanese War, the modern period... Become a gem of contemporary art. From the grass stage class of "built sheds in a place where residents gather together, and suburbs extending in all directions" into the theater performances, large curtains, wing curtains and simple scene decorations and lights were used. Completed a qualitative leap. From court performances to now all art-loving audiences can watch it, and the audience tends to be broad and civilian, and the audience is getting wider and wider.

Under the opera reform of "letting a hundred flowers bloom, bringing forth the new from the old", the inheritance of Liyuan Opera has attracted more and more attention and love from the public. Before the building of the shed and the monument, Quanzhou had already had a foreign "Zhengyin" opera troupe, and it was very popular with the audience, often performing concurrently with the Liyuan opera. In Quanzhou

in the middle of the Qing Dynasty, Liyuan Opera had foreign genres to fight against it. From the perspective of Quanzhou audiences, Liyuan Opera has many traditional famous songs and dialects. They can understand, rely on the voice and sing.

The plots and characters of ancient dramas have long been familiar and understood. The foreign "right tone", although the language and voice can not be heard. I understand, but the repertoire has never been seen before; the performance is both civil and martial arts, and the martial arts start, the skills are extremely exquisite and enthusiastic; the costumes and swords are so bright and eye-catching; the cast is spectacular, and Yuanmiaoguan wants a special large "Zhengyin Theater" ,

"Pear Garden Small Shed" is a little insignificant. Therefore, the audience's enthusiasm turned to novelty, and the Liyuan Opera was eclipsed and it was difficult to contend with and parry. Under the competition of foreign voices, Liyuan Opera can only hold on to its mantle.

In the early 1950s, under the guidance of the opera reform policy of "letting a hundred flowers bloom, bringing forth the new through the old", Xu Bingji, the captain of the cultural work team of Jinjiang Prefecture, served as the deputy head, combined with a large number of new artists, implemented the policy of combining old and new, established an art committee, Xu Shuji is the director, and Lin Rensheng, Wang Aiqun, and Wu Jieqiu are the deputy directors.

They are responsible for the overall rescue, recovery, arrangement, rehearsal and performance work. In the meantime, a repertoire organization was formed, a director system was established, stage art design was carried out, and the traditional Liyuan opera "comprehensive art" was fully processed. Finally, the development of Liyuan

Opera was flourishing.

According to statistics, the population of the Minnan language family is about 30 million. There are more than 140 troupes in the South Fujian region. The professional Liyuan troupe has only the Liyuan Opera Experimental troupe of Fujian Province.

Since its establishment in the 1950s, it has had a total of The 13 courses can be roughly divided into three stages: before the "Cultural Revolution", after the "Cultural Revolution", to the end of the 1980s and after the 1990s. Among them, there were seven courses before the "Cultural Revolution", including 1956, 1957, 1959 (A and B), 1960, 1960, and 1961; after the "Cultural Revolution" until the end of the 1980s, with the In the reconstruction and national opera revitalization plan, there were successively four classes of 1977, 1978, 1985 and 1989. The earliest class of 1977 was separated from the last class of the previous stage by 16 years, and the history is obvious. (Ye Xiaomei, 2015 : 163)

Since the 1990s, the number of courses has been the least, and so far there are only two classes in 1997 and 2007. Not only that, but after experiencing the impact of the commodity tide, too much superficial impetuosity, too much eagerness for quick success, the traditional opera and the modern audience began to alienate.

This generation originally belongs to the pillars of today's inheritance, but now there are only a handful of talents staying in the group. There were more than 30 people who studied Liyuan Opera with Zeng Jingping, and now only 4 people are remaining; the performing talents who maintain the artistic lifeline of Liyuan Opera (Including directors, screenwriters, backfield musicians, etc.), only about 150 people.

Zeng Jingping, the director of the Liyuan Theatre Troupe, has won the attention of relevant departments and greater living space for traditional art and traditional artists with unremitting efforts. She wants to do her part and do something to protect the ancient species and the cultural heritage.

For talent training, while actively cooperating with the teaching work of art schools, the troupe selects and sends artistic personnel to colleges and universities for editing, director, music, dance and other majors, forming a comprehensive echelon of artistic talents; at the same time, it strives to provide practical opportunities throughout the country.

During the performances and competitions in Fujian Province, the troupe had a total of more than 40 people who won high awards. In 2002, Liyuan Opera, as a typical representative of my country's "oral and intangible cultural heritage", was listed in the traditional folk performing arts database by the Asia-Pacific Cultural Center.

In the winter of 2004, the troupe won the Seven Commercial Land and tens of millions of dollars in funds. The construction of the "Liyuan Classical Theater" completely changed the site of the Liyuan Opera Experimental Troupe's inconvenient traffic and the shabby and outdated facilities for 55 years. The construction of hardware facilities has made a substantial contribution.

In 2005, Liyuan Opera was listed in the first batch of National Intangible Cultural Heritage List by the Ministry of Culture.

In 2008, a concert of "Slow Singing and Man Dance, Condensing Silk and Bamboo-Ancient Rhyme of Liyuan" was held in the concert hall of Beijing National University of Science and Technology, to introduce the traditional music of Liyuan Opera, the formula of science and technology, famous songs and three genres to

audiences in the capital in an all-round way. Of classic excerpts. In 2013, the Liyuan Opera Experimental Troupe was identified by the Ministry of Culture as one of the 39 “National Key Theater Troupes for Local Opera Creation and Performance”.

Liyuan Opera has undergone more than a century of development, from the founding of a school to the development of scientific classes, the impact of the commodity boom and the dynasty, to the attention and vigorous development of relevant departments, and it has been more and more affirmed by the audience.

During the development process, the Pear Garden Opera was also listed as the first batch of national intangible cultural heritage lists by the Ministry of Culture.

The appreciation and love of the audience and the attention of the cultural department have allowed many artistic talents to enter the sea, forming a comprehensive echelon of artistic talents.

Liyuan Opera has become more and more common people under the influence of the media on various contemporary interpretation platforms, and it has been loved by a broad audience. Even the Ministry of Education conducted a pilot program to let Liyuan Opera enter the elementary school children's palace as a characteristic inheritance of the school. The new teaching model and experiential children's palace classrooms have cultivated many future talent reserves and potential audiences.

When Liyuan Opera becomes a familiar rhythm to every elementary school student, in the future, there will be more audiences with musical foundation in the interpretation of Liyuan Opera. The inheritance of Liyuan opera will be achieved through the efforts of generations of artists, taking the essence and discarding the dross to complete innovation and development, and the future can be expected.

2. Cultural area of study

Liyuan Opera originated in Quanzhou during the Song and Yuan Dynasties. It is also called the "Sound of Fujian and Zhejiang" with the Southern Opera in Zhejiang Province. It has a history of 800 years and is known as the "Ancient Southern Opera". "Living fossils" are widely circulated in Quanzhou, Zhangzhou, Xiamen, Guangdong Chaoshan areas, as well as the residences of overseas Chinese of the Minnan language family in Hong Kong, Macao, Taiwan and Southeast Asian countries. It preserves many scripts, music, singing and performance regulations of Southern Opera in the Song and Yuan Dynasties.

Liyuan Opera has a long history. It was a place where many artists and artists were trained. It can even be said that it is actually the first national art school that integrates music, dance, and opera in my country. It is widely spread in Fujian Province and spread overseas, allowing more people at home and abroad to know the ancient opera genre of Liyuan Opera. (Chinese Opera Net, 2021 : online)

Liyuan Opera is not only famous for its long history, but also has earned the reputation of "living fossil" for its large number of southern operas. According to statistics, among the 47 plays mentioned above, there are 26 types of Song and Yuan Southern Opera. According to statistics, among the 47 plays mentioned above, there are 26 types of Song and Yuan Southern Opera. Among them are "Wang Kui", "Zhao Zhennu", (ie "Cai Bozui"), and "Zhu Wen", "Liu Wenlong", "Guo Hua", "Liu Zhiyuan", etc., which were called "the head of drama" by the ancients. In addition, there are

"Korea Hua", "Zhu Shouchang", "Jiang Zhongli", "Tian Shupe", "Song Qi", "Jiang Mingdao", "Liu Yong", "Yin Hongyi", "Liu Ruan" Liyuan Opera, "Du Mu ", "Liang Yi Niang", "Su Pannu", "Yan Chenfu" and more than 20 are the unique biography or catalog of Liyuan Opera.

During the Ming Dynasty, Liyuan Opera developed rapidly, and the birth of "The Story of Lychee" marked the beginning of a golden age for Liyuan Opera. "Litchi Tale" was created before Jiajing in the Ming Dynasty. Due to the repeated performances and mutual copying, the result was "too many characters are corrupted, and the verses are reduced".

So in the forty-five year of Jiajing (1566), the "Litchi Tale" of the "Second Chaoquan" was added "Yan Chen Goulan Poems and Lyrics Beiqu", and the name was changed to "The Tale of Lychee". (Chinese Opera Net, 2021 : online)

Liyuan Opera has a long history and has a history of more than 800 years. Many of its classic repertoires have been passed down by future generations. The birth of "The Story of Lychee" gave Liyuan Opera a new development.

However, due to the cultural and revolutionary turmoil at that time, the troupe was tossed around. Performing performances in various places and copying each other resulted in "a lot of errors in characters and a decrease in verses". There are many original repertoires, and the repertoire versions are inconsistent and lost. For a time, the inheritance of Liyuan Opera came to a standstill.

3. Research related

Since the Ming and Qing Dynasties, due to wars and environmental reasons, people from Quanzhou have immigrated to Taiwan, Southeast Asia and other places in large numbers. In this long and multi-dimensional immigration history, Liyuan Opera has also spread to the immigration areas. While continuing the local accents and feelings, it also spreads and inherits the Minnan culture. (Song Yan, 2014 : 124)

Opera has been developing, and the history of social development is also the history of the development of opera. From its birth, it has been closely related to society and people's livelihood, and it has been innovating, adjusting, and developing along with the progress of society. From the script to the interpretation style, each type of drama reflects the regional and humanistic characteristics of the society at that time, and has its own unique style.

It has inspired the understanding of Chinese drama. As an important part of Chinese Empire literature, as a representative of Ming and Qing literature, opera has always been a hot topic in the literary world. In recent years, there have been changes in the study of Chinese literature: more and more scholars have been paying attention to the national drama, and in all the studies, it is the fastest growing vernacular drama research. What are the changes? Why did these changes occur? There is enlightenment in this article. (Wang Yibo, 2019 : 4)

This article carefully interprets the history, development, traditional repertoire, repertoire innovation, current situation, and problems of Liyuan Opera. It has helped

me a lot in writing Liyuan Opera. (Zheng Hongyan and Ma Huaxiang, 2016)

In November 2019, the "List of National Representative Project Protection Units of Intangible Cultural Heritage" was announced, and the Fujian Liyuan Opera Inheritance Center (Fujian Liyuan Opera Experimental Troupe) obtained the qualification of the "Liyuan Opera" project protection unit. (General Office of the Ministry of Culture and Tourism, 2019)

Liyuan Opera is protected by the local government and the state, and it is necessary for posterity to pass on the long history of Liyuan Opera from generation to generation. Nowadays, when many people comment on opera actors, they often say: "One generation is not as good as one generation." Is our current hardware facilities too poor and living conditions not as good as those of the predecessors, or are the actors of the same color and two voices inferior to their predecessors? of course not. Many of us have beautiful looks, unique voices, rehearsal halls, and theaters.

What we lack is a heart that loves play, a heart that perseveres, and a heart that is pure. I heard the phrase "play is bigger than the sky" from the predecessors more than once, and felt its meaning from the practice of the older generation.

The art of the predecessors was moving and timeless, because in their hearts there was nothing more important than a good trick, and nothing could shake their love and respect for drama. We are willing because of love, and dedication because of willingness.

From their eyes and artistic works, we can feel sincere and simple, and feel the heat of life surging because of the drama. No matter how difficult and difficult life is, on stage, they always hope to give you the most beautiful and best side. I saw the

master whose relatives had just passed away, and the audience wiped away the tears.

The stage immediately became the joyous sister Li, so we can always feel their love and defense of Liyuan Opera from the words of the predecessors. , That may be faith. In the current materialistic rush, we are faced with too many temptations and fail to concentrate on learning and researching opera. Therefore, we on the stage have lost the authenticity of opera and become frivolous and impetuous.

As people in the new era, how to pass on the spirit of opera is a topic that we must think about if we lack faith.

Through this article, we can understand the historical origin, formation and changes of Liyuan Opera, as well as its influence in Quanzhou, as well as the introduction of some traditional dramas. When I wrote this article, I got a lot of enlightenment and can have a deeper understanding of the ancient opera genre of Liyuan Opera. Li Yuanxuan, Wang Renjie, Zeng Jingping* (Wang Renjie and Zeng Jingping, 2018)

Chapter 3

Research Methodology

This chapter includes an introduction to research methods and how to conduct this research in order to find results, answer questions and identify research goals. The researcher will explain the research method in detail through the following thematic divisions:

1. Scope of the research
2. Research Methods

The content of this chapter is as follows:

1. Scope of the research

1.1 Research content:

This chapter determines the the study on the situation of Liyuan Opera in Quanzhou; the performance of Liyuan Opera Troupe; the function and significance of Liyuan Opera to Quanzhou.

1.2 Research period: 2020-2021

1.3 Research area:

1.3.1 Liyuan Experimental Theatre of Fujian

1.3.2 Quanzhou ,China

1.4 Population and sample:

Sampling According

1.Fujian Liyuan Experimental theater in Fujian Province, the

total number of actors in the troupe is about 150. Therefore, the sample is equivalent to 88 actors.

2. Quanzhou people 30 people.

3. The audience who have watched Quanzhou Liyuan Opera, the number is 50 people.

4. Liyuan Opera national artists for 3 people.

5. professors on the prospects of the development of Quanzhou Liyuan Opera is 3 people.

6. Quanzhou Intangible Cultural Heritage Museum 2 staff.

2. Research Methods

2.1 Research tool:

1. Indept-interviews

2. Observation

3. Questionnaire

2.2 Data collecting:

Phase 1: collected documentaries such as research, books, research article etc.

The researchers conducted a pre-test on the questionnaires distributed by 100 people, using the scales, and using questionnaires and interviews to conduct questionnaire analysis.

The result is 90 valid questionnaires, indicating that the questionnaire

has high reliability and validity.

Phase 2 : field work

The researchers interviewed the performers of Liyuan Theatre for field investigation. The questionnaires are distributed in the appendix. The respondents have enough time to answer the questionnaires and participate in the feedback of the questionnaire questions. In most cases, from August 30, 2021 to September 4, 2021, the researchers visited the Liyuan Theatre Company in person and distributed questionnaires, mainly me, and about 5 people distributed questionnaires to the actors of the Liyuan Theatre Company. Questionnaires were distributed on the spot, and the people who participated in the questionnaire survey were 35 samples from Quanzhou people, 50 samples from audiences, 3 samples of Liyuan Opera national artists, 3 samples of Quanzhou Liyuan Opera development prospect professors, and 2 staff of Quanzhou Intangible Cultural Heritage Museum. A total of 88 samplings, such as sub-sampling, survey sampling, etc.

2.3 Organizing and analyzing data:

1. According to the effective questionnaire analysis, the actors of Liyuan Opera Troupe are very optimistic about the development history of Liyuan Opera and predict the future development prospects.
2. Use questionnaires and field surveys for inferential statistical analysis to test the relationship between each questionnaire and the actual questionnaire. (Assumption 1-2)

2.4 Presentation of information: The details of each topic are explained as

follows

1.Oral presentation

This Dissertation mainly studies the " Guildline for Conservation and Development of Liyuan Opera in China". The purpose of the research is analysis the current situation and problems of Liyuan Opera at Quanzhou, China and to find ways to conserve and develop the Li Yuan opera performance of Quan Zhou City.

2. Full paper presentation

3. Research article presentation

Chapter 4

Research Results

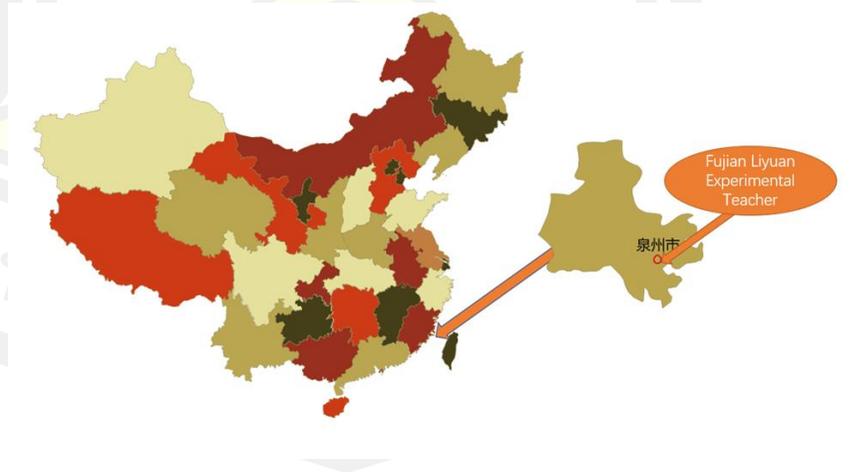
This Dissertation mainly studies the "Guideline for Conservation and Development of Liyuan Opera in China". The purpose of the research is analysis the current situation and problems of Liyuan Opera at Quanzhou, China and to find ways to conserve and develop the Li Yuan opera performance of Quan Zhou City. The researcher will conduct research from the following points, The topics are as follows:

4.1 The history of Quanzhou Liyuan Opera.

4.2 Obstacles and existence of Liyuan Opera at QuanZhou 2020-2021.

4.3 Guideline for Conservation and Development of Liyuan Opera at
QuanZhou.

4.4 Conclusion



Figures 5 Map of China, the location of Quanzhou and Quanzhou Liyuan Opera in Fujian by Researcher

4.1 The history of Quanzhou Liyuan Opera

Liyuan Opera was formed in Quanzhou, matured and developed, and its experience is long. In nearly a thousand years of cultural accumulation, the introduction of Nanyin has established the tone of the regional acoustics. Growing in the soil of Quanzhou, under the nurturing of the people, they mixed a language and voice, absorbed each other and retained their own house-watching opera "Eighteen Pendants". " rather than naming the region (Wu Jieqiu, 1996 : 1)



Figures 6 Quanzhou scenery

by "Chinese Cultural Knowledge Reader- Liyuan Opera") 2018, P2



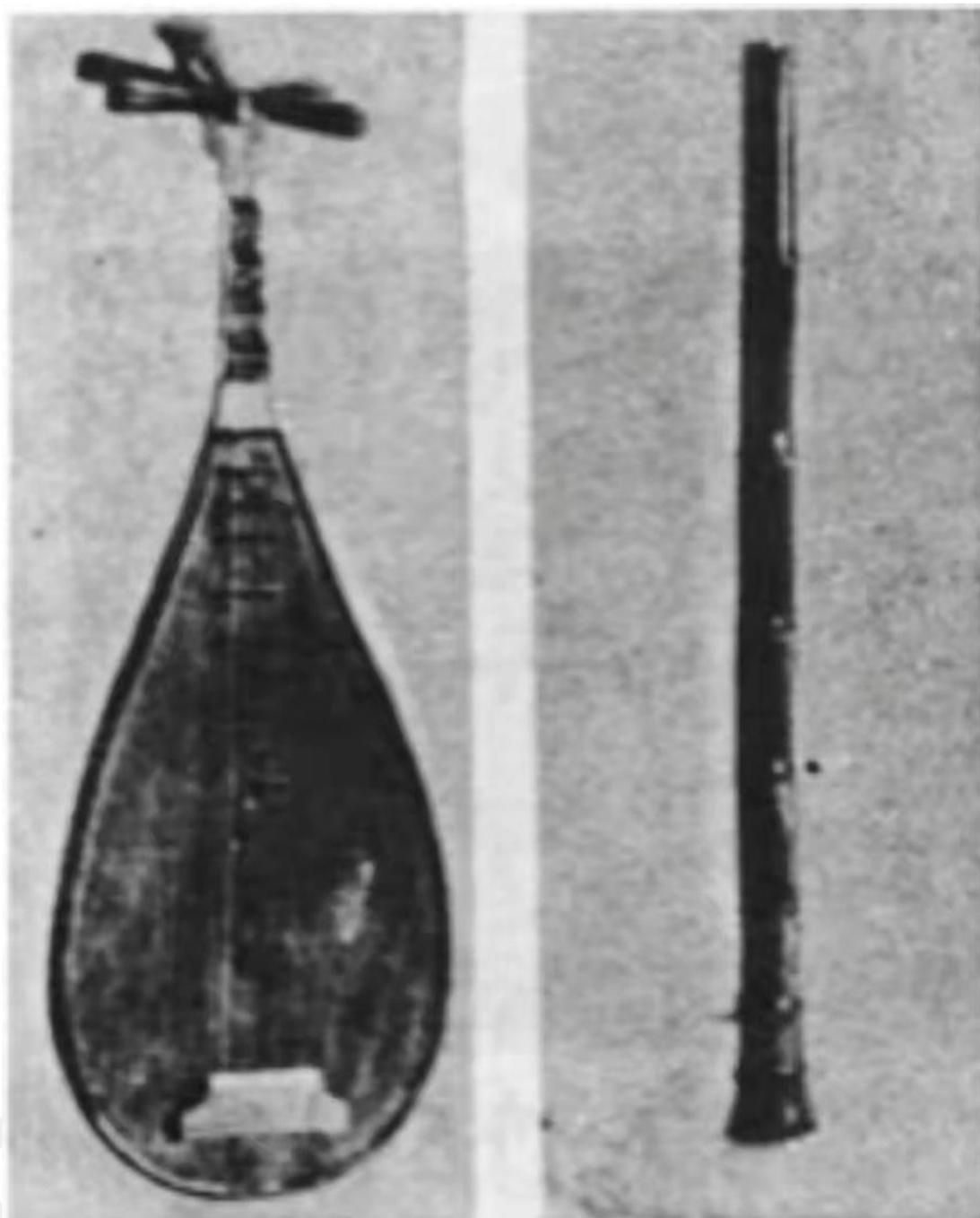
Figures 7 Liyuan Opera is a traditional opera, and Shanglu Opera originated in Zhejiang, Jiangxi and other places.

by "Chinese Cultural Knowledge Reader- Liyuan Opera", 2018, P3)



Figures 8 Wu Jieqiu in the editorial office of "Siyuan" magazine in Taipei

by On the Art History of Liyuan Opera, 1996, P.1)

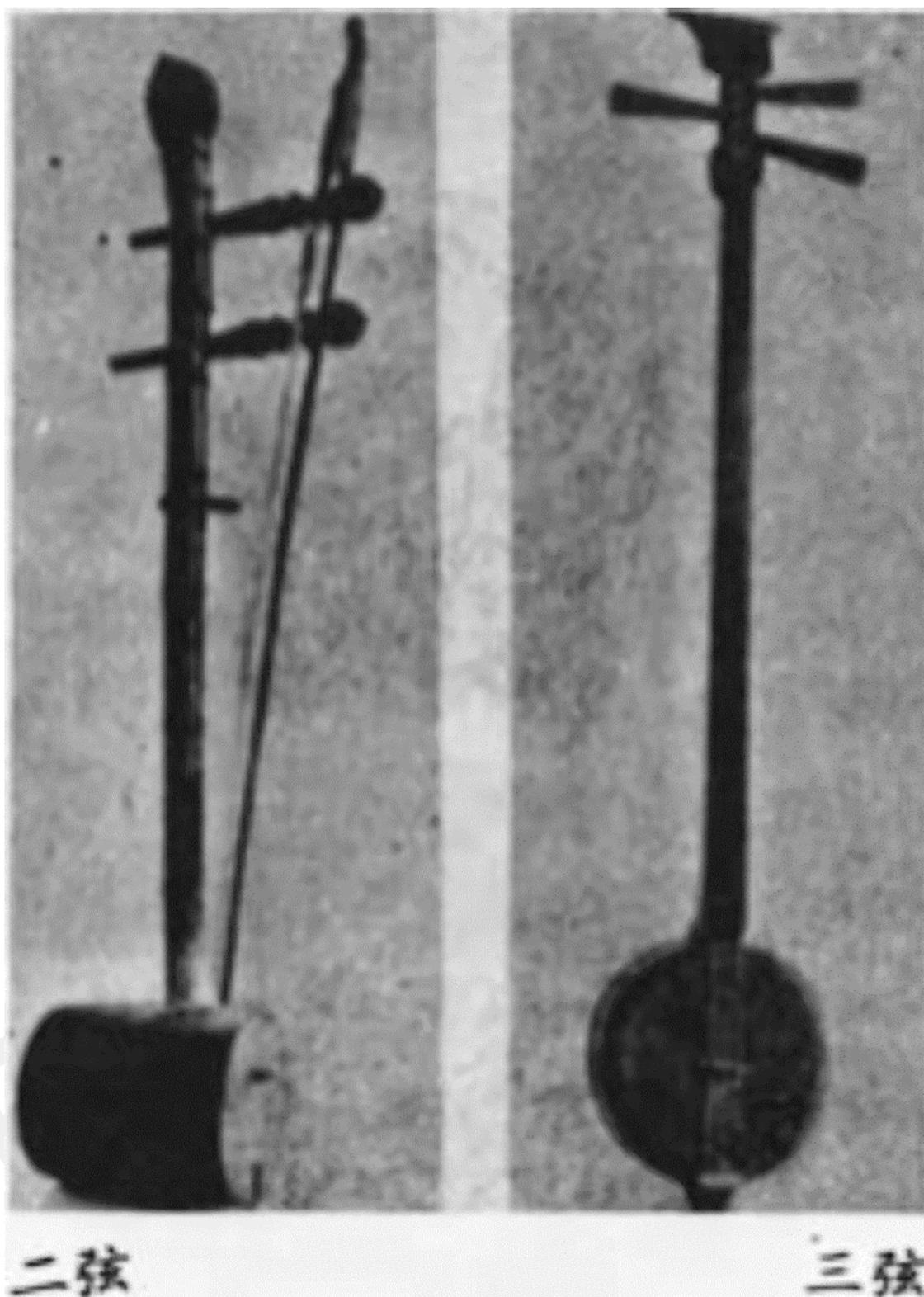


琵琶

洞箫

Figures 9 Ancient Pipa and Dongxiao

by On the Art History of Liyuan Opera by Wu Jieqiu ,1996 , P.3)

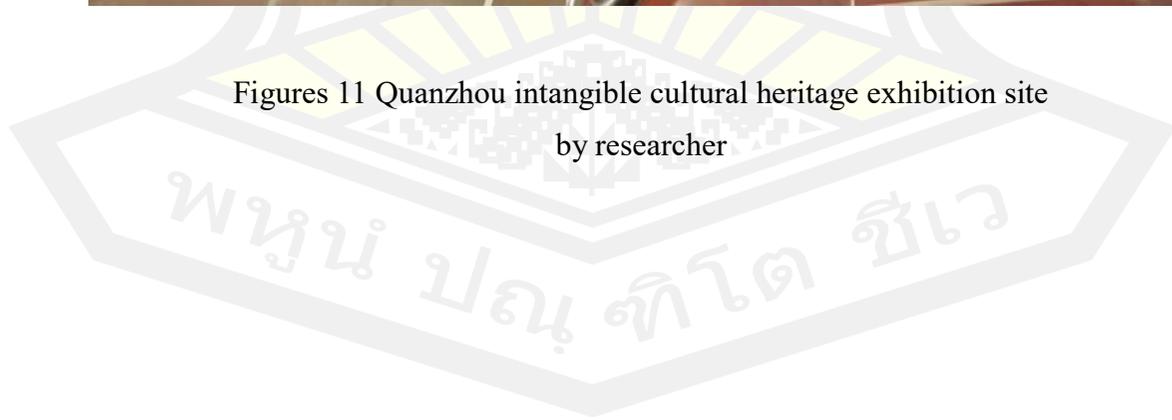


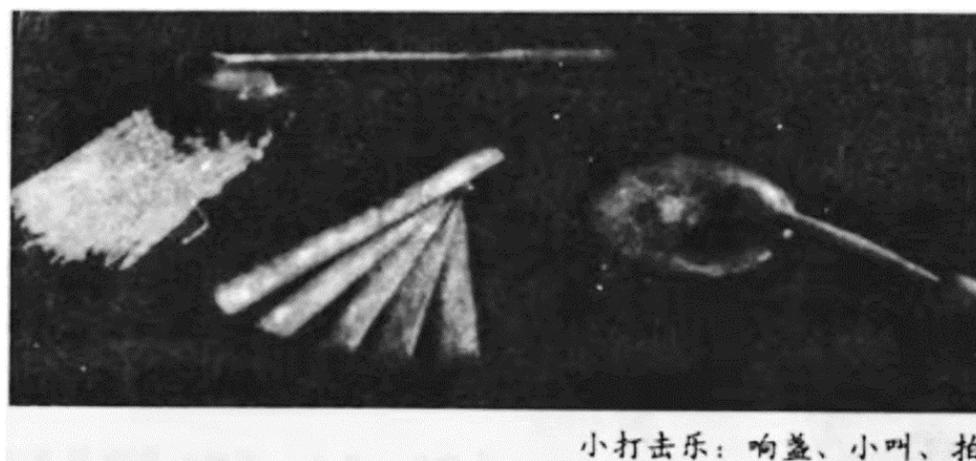
Figures 10 Ancient two-string, three-string

by On the Art History of Liyuan Opera by Wu Jieqiu (1996, P3)



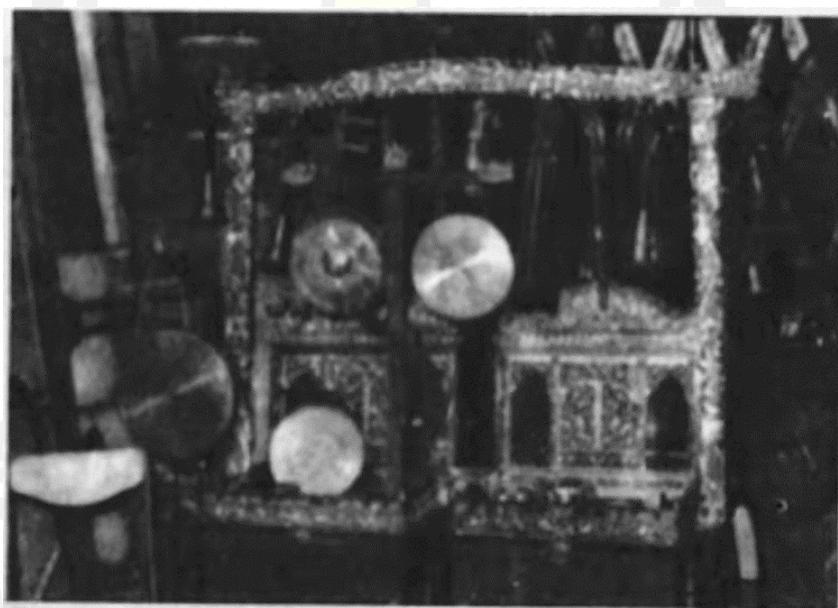
Figures 11 Quanzhou intangible cultural heritage exhibition site
by researcher





Figures 12 ancient percussion

by On the Art History of Liyuan Opera by Wu Jieqiu (1996, P4)



Figures 13 ancient percussion

by On the Art History of Liyuan Opera by Wu Jieqiu (1996, P4)



Figures 14 Quanzhou intangible cultural heritage
by researcher

The historical origin of Liyuan Opera can be traced back to the song and dance performances in Quanzhou during the Tang and Five Dynasties. It is an independent voice opera. Liyuan Opera is an ancient type of opera, and there are still many South Opera repertoires and music. In the forty-fifth year of Jiajing in Ming Dynasty (1566), there was a publication of "The Book of Lijing", the second volume of Chaoquan.

From the Jin Dynasty to the Tang Dynasty, music, singing and dancing in Quanzhou were very prosperous. (Ye Xiaomei, 2015,P4)The music of Liyuan Opera originated from the Nanyin of ancient music in Jin and Tang Dynasties, with the accompaniment of Xiaoxian as the main accompaniment. The tune retains many ancient tune brand names. Among the musical instruments, the pipa is the "Nanpa", which is played horizontally, similar to the Tang Dynasty; the second string is the

legacy of the "Xiqin" in the Jin Dynasty; the dongxiao is the "Zhiba" of the Tang Dynasty. The percussion music is mainly based on the unique style of the southern drum, which is even more quaint. (Wu Jieqiu, 1996 : 3)

The traditional repertoire of Liyuan Opera is inherited from generation to generation by masters and taught by oral and deed. Each play has fixed roles and subjects (performance), white (lines, dialogue), and singing (song cards and lyrics), which cannot be increased or decreased at will. Otherwise, the audience will be familiar with these repertoires that have been performed for hundreds of years, and if there are mistakes, they will be blamed. (Wu Jieqiu, 1996 : 10)

The term "Liyuan", the commentator said: "Looking up all the documents, it only appeared in the Yuan Dynasty." "Liyuanxing" refers to Zaju, Sanqu, and later Southern Opera singing (referring to its book), so at that time, the These things are called "Liyuan Yuefu". (Wu Jieqiu, 1996 : 22)

The name Liyuan comes from the story of Tang Xuanzong's disciples studying Liyuan. In the Song Dynasty, most of the opera texts in the Southern Opera followed the Tang Dynasty system, so it was called "Liyuan Opera". (Liu Ling, 2013 : 7)



Figures 15 "On the Road" ancient drama "Wang Kui · Walking" Xie Guiying and Wu Yihua, performance picture
by On the Art History of Liyuan Opera by Wu Jieqiu)1996, P4)

"New Book of Tang, Book of Rites and Music" contains: "Xuanzong not only knew the rhythm, but also loved the dharma and music, and he selected 300 children of the seated priests to teach in the Liyuan. If the sound is wrong, the emperor will realize it and correct it, and he will be called the emperor's Liyuan disciple." (Liu

Ling, 2013)



Figures 16 Statue of Li Longji, Emperor Xuanzong of Tang Dynasty
by "Chinese Cultural Knowledge Reader - Liyuan Opera" by Liuling (2018, p.14)

In the Tang Dynasty, Yan music (also known as banquet music) rose. Tang Xuanzong was not satisfied with collecting popular music only through the Jiaofang. The rehearsal training was guided by Tang Xuanzong himself. (Liu Ling, 2013 : 9)

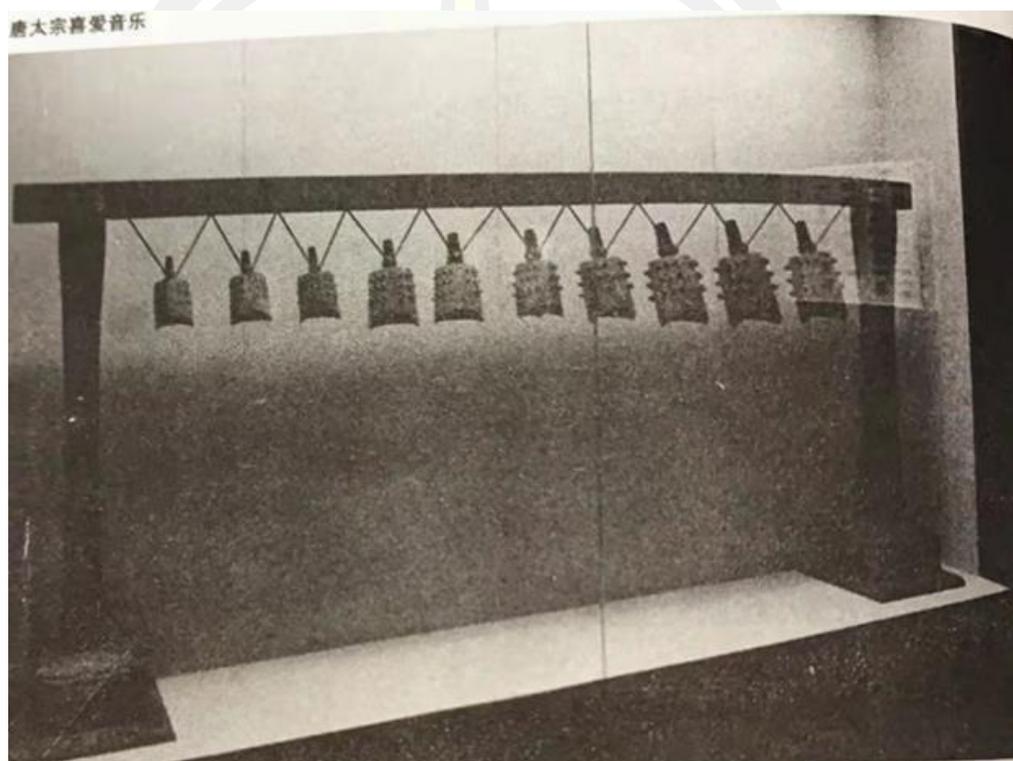


Figures 17 The site of Tang Taizong's rehearsal orchestra by "Chinese Cultural Knowledge Reader - Liyuan Opera" by Liuling) 2018, p.9)

4.1.1 The history and early development of Quanzhou Liyuan Opera

Among the rulers of all dynasties in our country, Tang Xuanzong was an emperor who loved singing and dancing music. In the second year of his ascension to the throne, Tang Xuanzong began to carry out music reforms, with the principle of "the department of ritual and music should not be promoted." As an excuse, "the left and right teaching workshops were changed to teach popular music" ("Zizhi Tongjian" Vol. 211).

As a result, Jiaofang has become a center for creating popular songs and collecting folk music from all over the world, and it has become the first comprehensive "art academy" in the history of our country that integrates music, dance and opera. (Liu Ling, 2013)



Figures 18 Tang Dynasty bells by "Chinese Cultural Knowledge Reader - Liyuan

Opera"

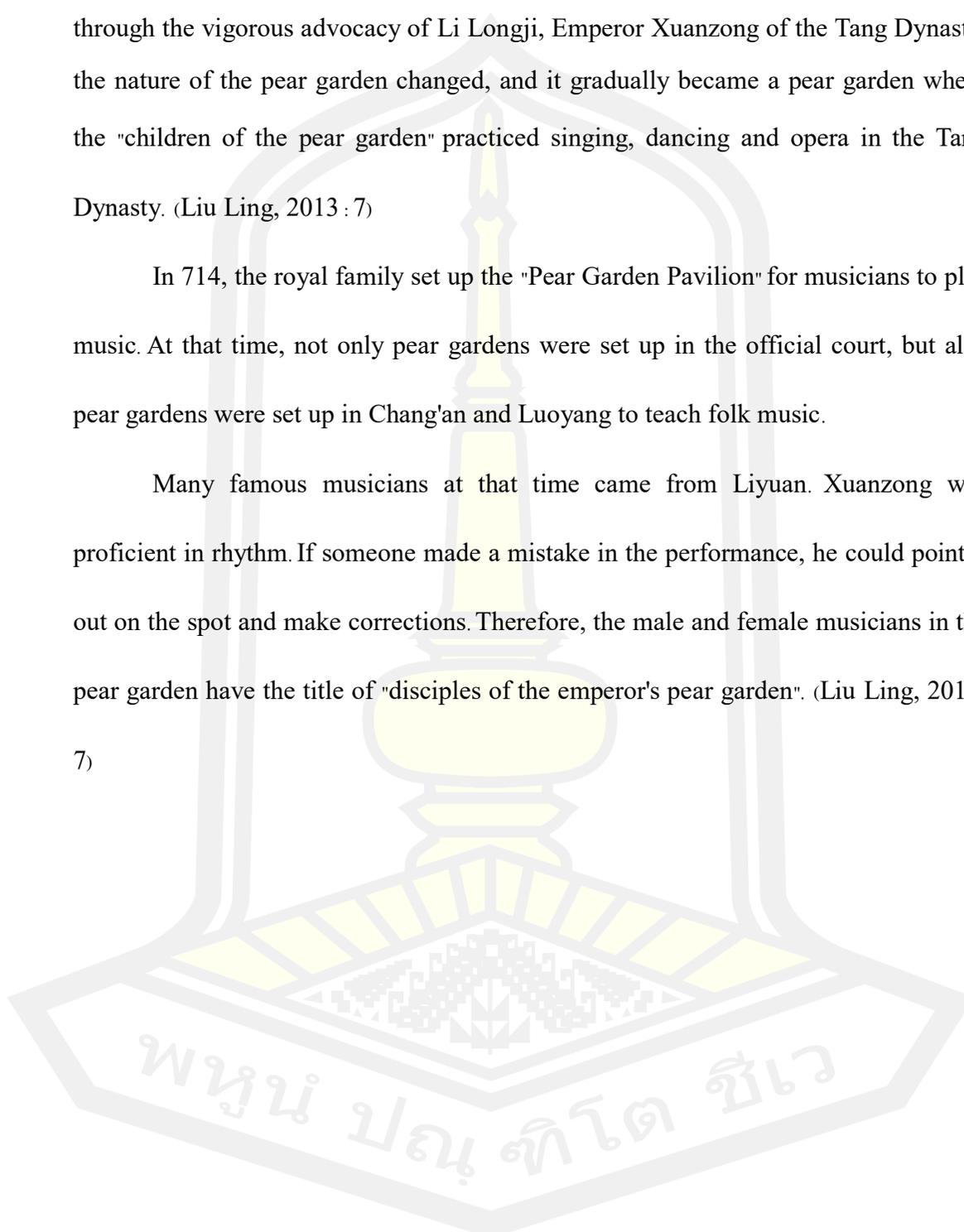
by Liuling)2018, p.8)

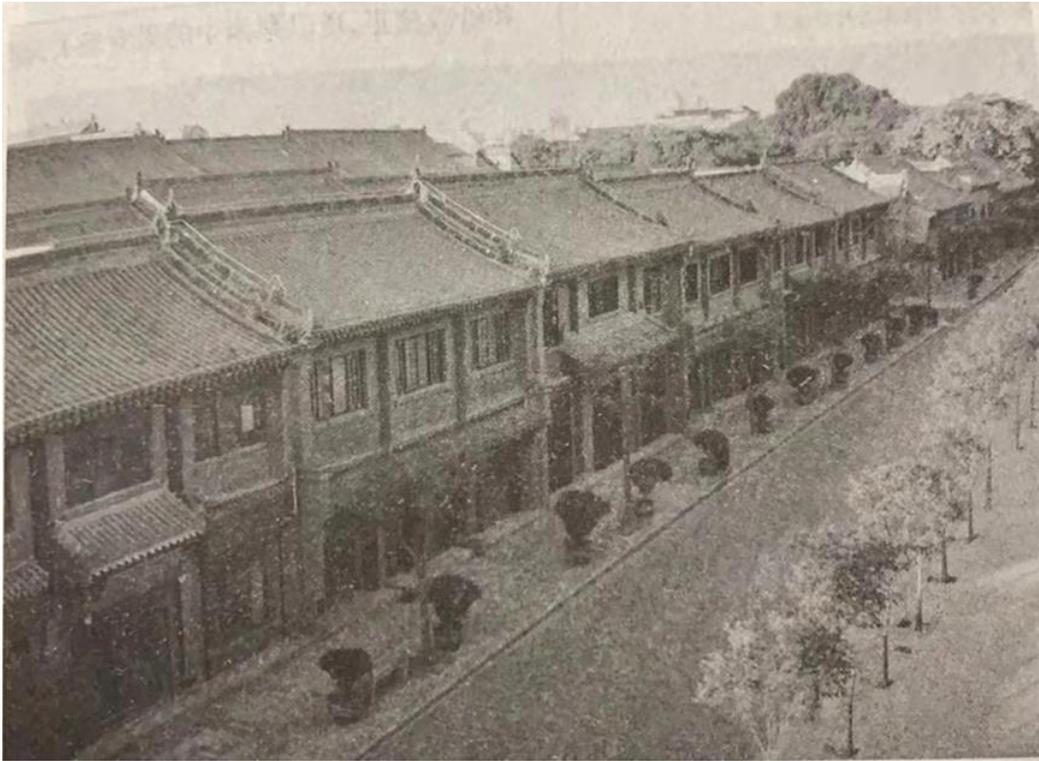
Regarding the origin of Liyuan, modern scholars have made a lot of textual research. Sun Xingxing, who entered the soil during the Qianlong period of the Qing Dynasty, was written in the "Wujun Laolangzhi" written in the ninth year of Jiaqing (1804): "...I travel to and from the capital..." In the "Pear Garden Research" written by

modern Li Youbai, Textual research has verified the origin of the pear orchard. Later, through the vigorous advocacy of Li Longji, Emperor Xuanzong of the Tang Dynasty, the nature of the pear garden changed, and it gradually became a pear garden where the "children of the pear garden" practiced singing, dancing and opera in the Tang Dynasty. (Liu Ling, 2013 : 7)

In 714, the royal family set up the "Pear Garden Pavilion" for musicians to play music. At that time, not only pear gardens were set up in the official court, but also pear gardens were set up in Chang'an and Luoyang to teach folk music.

Many famous musicians at that time came from Liyuan. Xuanzong was proficient in rhythm. If someone made a mistake in the performance, he could point it out on the spot and make corrections. Therefore, the male and female musicians in the pear garden have the title of "disciples of the emperor's pear garden". (Liu Ling, 2013 : 7)





Figures 19 In Chang'an and Luoyang, there are pear orchards established by Emperor Taizong of the Tang Dynasty. by "Chinese Cultural Knowledge Reader - Liyuan

Opera",

by Liuling (2018,p.11)

It can be seen that Liyuan was originally a place name in Chang'an, the capital of the Tang Dynasty. Because Tang Xuanzong Li Longji taught performers to rehearse singing and dancing here, it gradually became an organization for training musicians in the Tang Dynasty in China. Its main responsibility is to train musical instrument players ,so later generations will call the opera circles Liyuanjie or Liyuanxing, and opera actors are called Liyuan disciples. (Liu Ling, 2013 : 7)



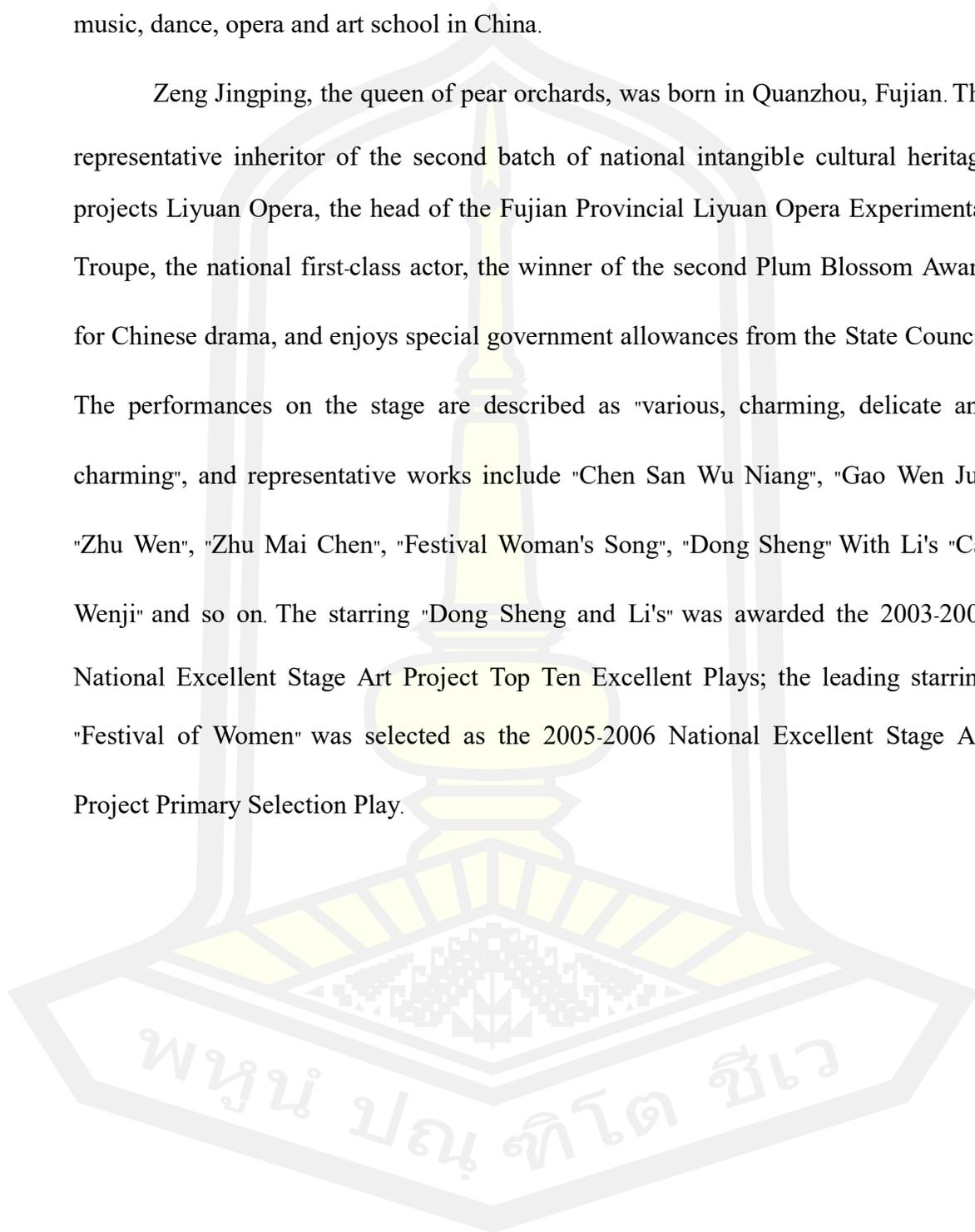
戏曲界被称为“梨园行”

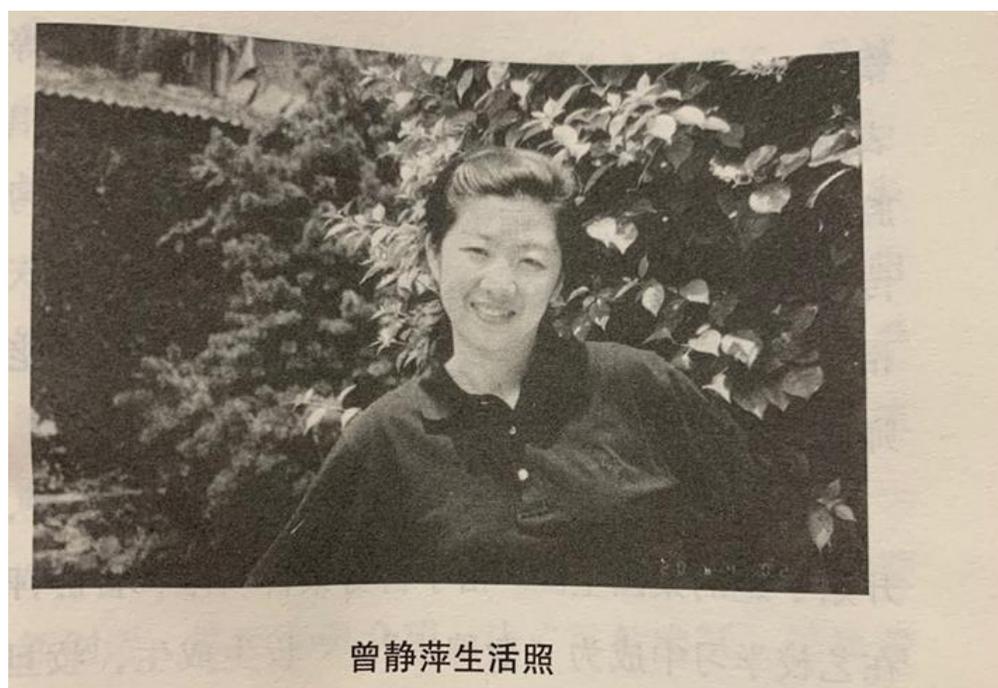
Figures 20 Liyuan Opera performance scene in ancient times
by "Chinese Cultural Knowledge Reader -Liyuan Opera",Liuling2018,p.18)

In modern times, many people have researched the pear orchard, hoping to find out its exact location. However, due to the long time, it is difficult to check, and there are many theories. No matter where the Liyuan is, it was indeed a place for

cultivating and training artists. It can even be said that it is actually the first national music, dance, opera and art school in China.

Zeng Jingping, the queen of pear orchards, was born in Quanzhou, Fujian. The representative inheritor of the second batch of national intangible cultural heritage projects Liyuan Opera, the head of the Fujian Provincial Liyuan Opera Experimental Troupe, the national first-class actor, the winner of the second Plum Blossom Award for Chinese drama, and enjoys special government allowances from the State Council. The performances on the stage are described as "various, charming, delicate and charming", and representative works include "Chen San Wu Niang", "Gao Wen Ju", "Zhu Wen", "Zhu Mai Chen", "Festival Woman's Song", "Dong Sheng" With Li's "Cai Wenji" and so on. The starring "Dong Sheng and Li's" was awarded the 2003-2004 National Excellent Stage Art Project Top Ten Excellent Plays; the leading starring "Festival of Women" was selected as the 2005-2006 National Excellent Stage Art Project Primary Selection Play.





Figures 21 Zeng Jingping, head of Liyuan Opera
by Liyuan Opera History, (Liuling) 2015, p.149)

Zeng Jingping, head of the Fujian Liyuan Experimental Theatre Troupe, said that she began to study Liyuan Opera at the age of 14. In 1999, she became the head of the Fujian Liyuan Opera Experimental Theatre Troupe. At the same time, she is also the protagonist of the troupe's repertoire. She felt that Liyuan Opera still had to seek a survival path suitable for self-development despite difficulties. It should not only inherit and extend traditional art and style, but also find a market path suitable for popularization. People understand, like and accept Liyuan Opera. (Zeng Jingping, 2021 : interview)

2021年中国小剧场戏曲展演

演艺大世界 SHOW LIFE

上海戏曲艺术中心

小梨园流派传统剧目

陈三五娘

陈三 陈珞 饰

黄五娘 林秋韩 饰

梨园戏

2021/12/10 19:15

上海宛平剧院（小剧场）上海市中山南二路859号

主办单位 中国戏剧家协会
上海戏曲艺术中心
中共上海市黄浦区宣传部
文汇报社

演出单位 福建省梨园戏传承中心

梨园戏
Liyuan Opera

Figures 22 Chen Sanwuniang performance poster

(Online) Available from <https://mp.weixin.qq.com/s/c6qyYDfXfVRX5DVUKtDprg>

(2022.3.1)

4.1.2 Development of Quanzhou Liyuan Opera from 2006 - 2021

The researcher found that in 2006, when Liyuan Opera entered the theater, the stage set was created from scratch, using large screens, side curtains and simple scene decoration and lighting, and gradually formed the decorative sets represented by "Chen San Wu Niang". Characteristic, in harmony with the performance style, the beautiful design inherits the ethereal characteristics of traditional stage installations and pays attention to modern aesthetics.

However, because the theater is too small and can accommodate only a small number of people, only the first half of ten plays can be performed in one night. It was popular, but could not meet the needs of the audience. On the other hand, the performance of the play followed the trend of the times. The newly edited Liyuan Opera "Festival of Women" won the Outstanding Performance Award at the First China Drama Festival, the Fourth National Excellent Playwriting Award and was selected in 2005. Until 2006, it was selected as the primary repertoire of the National Excellent Stage Art Project, breaking the traditional repertoire.

The troupe has won tens of millions of funds for the seven acres of land to build the "Liyuan Classical Theater", which has completely changed the inconvenient transportation and shabby and outdated appearance of the Liyuan Opera Experimental Theater troupe's site for 55 years. Construction has made a substantial contribution. Against the background of the declining opera, the Liyuan Opera Troupe is extremely difficult to survive, but there are only a handful of talents who stay in the troupe.

There were more than 30 people who studied Liyuan Opera with Zeng Jingping in those days, but now only 4 people are persisting; maintaining the artistic lifeline of Liyuan Opera There are only about 150 performing talents (including

directors, screenwriters, backstage musicians, etc.). If certain rescue measures are not taken, Liyuan Opera may disappear forever and be forgotten by the world.

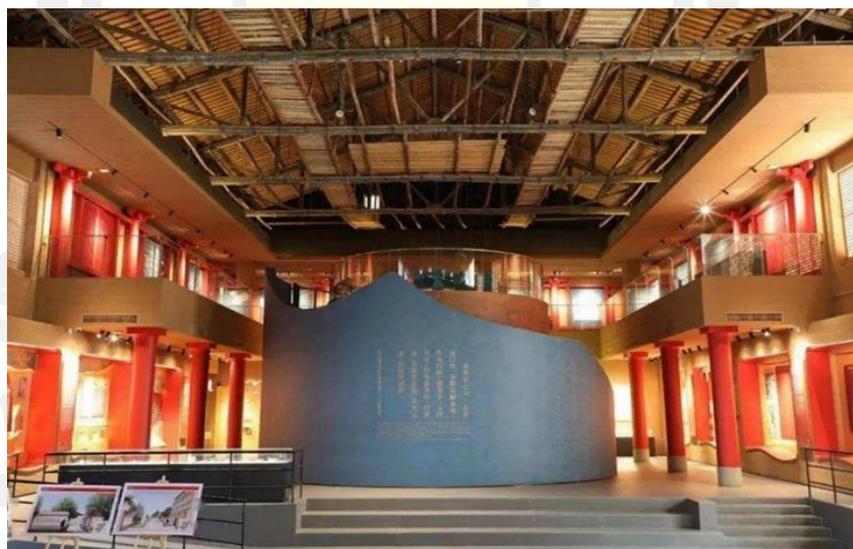


Figures 23 The former site of Liyuan Opera Troupe
(Online) Available from <https://image.baidu.com/search/detail?> (2022.3.1)

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Figures 24 The former site of Liyuan Opera Troupe
(Online) Available from <https://image.baidu.com/search/detail?> (2022.3.1)



Figures 25 Existing Liyuan Opera Troupe Site Protection Pavilion
(Online) Available from <https://image.baidu.com/search/detail?> (2022.3.1)

The researcher found that after the completion of the Liyuan Classical Theatre at the end of 2008, the former site of the Liyuan Opera Experimental Troupe was completely changed. In 2013, the Fujian Liyuan Experimental Troupe was identified by the Ministry of Culture as one of the 39 "National Key Theatre Troupes for Local Opera Creation and Performance".

The new Liyuan Classical Theater is located in the prosperous section of Xinmen Street in Quanzhou City, with convenient transportation. It is adjacent to Fangcaoyuan Park to the south, Xinmen Street West Road to the north, Xinmen Street North Road to the west, and the east gate of the theatre to the east. At the entrance, there is a large square in front of the theater, which can accommodate more than 60 cars, and a small square on the north side can accommodate more than 30 cars.

There are audience lounges and VIP rooms inside the theater. There are 523 seats in the theater auditorium. The audience seats are stepped stands with comfortable seats and good sightlines. All are CNC programming), light control room, sound control room, chasing light room. Actor costume room, large dressing room, personal dressing room. It can be used for dramas, songs and dances, evening parties and other types of performances. Its supporting facilities and equipment are currently relatively advanced and perfect medium-sized professional performance theaters.

Actively innovate, trace the tradition in the process of innovation, integrate modern concepts and characteristics of the times for the revitalized Fossil Liyuan Opera of Gunan Opera, integrate tradition and fashion, and create and perform a series of small theater works with both artistic standards and box-office appeal. Liyuan Opera burst out with new vitality at the moment.



Figures 26 Liyuan Classical Experimental Theater newly built in 2008
by researcher



Figures 27 Liyuan Classical Experimental Theater
newly built in 2008 by researcher

4.2 Obstacles and existence of Liyuan Opera at QuanZhou 2020-2021

Due to the problems of Liyuan Opera in the form of contemporary art appreciation, its popularity is not enough, the genres of operas are boring, and there is a gap between traditional opera and modern audiences, and they are gradually alienated. However, the lack of talent training has put the inheritance of this ancient drama on the agenda. Since 2020, due to the epidemic, the troupe has not been able to perform normally, and the income of the troupe actors has been reduced, and only basic wages can be paid. To perform outdoor performances in towns and villages to increase everyone's income and also allow the audience to enjoy the Liyuan Opera.

4.2.1 Survey of Obstacles and Existence of Liyuan Opera at QuanZhou 2020-2021.

The researcher found that since 2020, in view of the severe situation of epidemic prevention and control, in order to ensure the health and safety of the general public and reduce the risks caused by personnel movement and gathering, Liyuan Classical Theatre has suspended all related performances. The specific performance time will be based on the epidemic prevention and control situation. Upon further notice, the latest status of the troupe will be released on the troupe's official WeChat account. For example, in order to warmly celebrate the 72nd anniversary of the founding of the People's Republic of China, welcome the 13th Party Congress in Quanzhou City and the 20th National Congress of the Party, and create a festive and peaceful atmosphere, Fujian Liyuan Opera Inheritance Center specially launched the "Dongfeng Intoxicated Night for the Country" It is a very good move to allow audiences and friends to watch Liyuan Opera through an online

Internet platform during the epidemic.

4.2.2 Analysis of Obstacles and Existence of Liyuan Opera at QuanZhou 2020-2021.

The researcher found that in 2020, Fujian Liyuan Opera Inheritance Center adheres to the concept of "returning to the original and opening up new ones", actively innovates on the basis of inheritance, traces the tradition in the process of innovation, and integrates modern concepts and characteristics of the ancient southern opera into the living fossil Liyuan Opera. Combining tradition and fashion, he created and performed a series of small theater works with both artistic standards and box office appeal, making Liyuan Opera burst out with new vitality at the moment.

In the development process of Liyuan Opera, the creation and performance of modern operas are indispensable. The troupe has more than 70 modern plays. The creation of modern operas not only continues the creative tradition of modern operas of Liyuan Opera, but also cherishes the traditional charm and value of operas. On the basis of deeply agreeing with and following the rules of drama creation, it actively seeks new styles to express modern life, and makes new breakthroughs in line with modern aesthetics.

In 2020, the Liyuan Opera Troupe put forward the concept of "streamlining and saving performances", advocating that manpower, material resources and financial resources should be used on the cutting edge of artistic creation to create high-quality and high-level Liyuan Opera works with low-cost and low-energy stage production. . The main creator of the troupe believes that such a creative concept will not only

maintain and highlight the characteristics of Liyuan Opera, but also benefit the long-term development of Liyuan Opera in the future.

For a long time, Liyuan Opera Troupe has been actively creating an environment and conditions to build a platform for the troupe's main creators, helping the troupe's main creators grow in a variety of ways, and focusing on cultivating the Liyuan Opera Troupe's main creative team. The main creative team of Modern Opera also comes from the Liyuan Opera Troupe and consists of four generations of Liyuan Opera inheritors. During the rehearsal process, the senior creators took the initiative to break through, dare to try, lead by example, and be meticulous. They played an active leading role and set a good example for the young creators. The young creators not only got the opportunity to put their works on the stage and test their creative achievements, but also were infected by the artistic spirit of their predecessors and benefited a lot.

In 2021, at the Quanzhou branch of the 8th Fujian Arts Festival and the 34th Quanzhou Drama Festival, the prelude has recently kicked off. The newly compiled Liyuan Operas "Ni's Godson" and "Heroes Tiger Gallop" produced by the Fujian Liyuan Opera Heritage Center They will participate in the show on November 28th and December 6th respectively. "Ni's Godson" and "Heroes and Tigers" adhere to the creative concept of "returning to the original and creating a new", and have made a meaningful development on the basis of inheriting the 800-year history of Liyuan Opera. The styles are very different and very watchable..

"Ni's Godson" is the "Key Repertoire of Fujian Provincial Stage Art Project in 2021", which is based on the folk story of "Heaven versus Chicken Shit" in Quanzhou.

Although it is an ancient event, it reflects the ups and downs of parent-child education in thousands of contemporary families. Since its premiere, the play has been sold out again and again, and every venue is full, attracting a large number of audiences for Liyuan Opera. Adapted from the movie of the same name, "Heroes and Tigers" integrates various elements such as spy warfare, suspense, thrills, action, etc. The plot is ups and downs, and the atmosphere is thrilling. In the development process of Liyuan Opera, the creation and performance of modern operas are indispensable. The troupe has more than 70 modern plays. "Heroes and Tigers" not only continues the creative tradition of modern operas of Liyuan Opera, but also makes the stage presentation. A new breakthrough in line with contemporary aesthetics.



Figures 28 New screenwriter hero tiger courage poster

(Online)Available from

[https://mp.weixin.qq.com/s/90mIrN6WakLGXJJOrux3eQ\(2022.3.1\)](https://mp.weixin.qq.com/s/90mIrN6WakLGXJJOrux3eQ(2022.3.1))

The main creative teams of "Ni's Godson" and "Heroes and Tigers" are all from the Liyuan Opera Troupe. "Ni's Godson" is rehearsed by Qi Xin, the young master of the troupe, and "Heroes" is co-operated by four generations of Liyuan opera inheritors. The two works not only With low-cost and low-energy stage production, high-quality and high-level Liyuan Opera works have been created, and the main creative force of the troupe has been cultivated in practice.



Figures 29 New screenwriter Ni's godson poster

(Online)Available from

https://mp.weixin.qq.com/s/9vPtmmUZj8PwHGSD_g71A (2022.3.1)



Figures 30 Zeng Jingping, inheritor of Liyuan Opera and head of Liyuan Opera troupe (Online) Available from <https://image.ba> (2022.3.1)



Figures 31 Cai Yazhi and Zeng Jingping, the fourth-generation inheritors of Liyuan Opera

(Online) Available from <https://baijiahao.baidu.com/s?> (2022.3.1)



Figures 32 Cai Yazhi and Zeng Jingping, the fourth-generation inheritors of Liyuan Opera

(Online) Available from <https://baijiahao.baidu.com/> (2022.3.1)



Figures 33 Wang Shengli, the fourth-generation inheritor of Liyuan Opera

(Online) Available from

<https://image.baidu.com/search/detail?> (2022.3.1)



Figures 34 Chen Jimin, the fourth-generation inheritor of Liyuan Opera

(Online) Available from <https://image.baidu.com/search/detail?> (2022.3.1)



Figures 35 Xu Tianxiang, the fourth-generation inheritor of Liyuan Opera
by researcher

Nowadays, Liyuan Opera has been carried forward very well in Quanzhou and has played a very good role in inheritance. Its classic operas and innovative plays have penetrated into the local people in southern Fujian, closely related to the cultural life of Quanzhou people, and enriched the people's artistic students. There are Huimin performances every week, which are often sold out, and the classic drama is even more nervous to buy tickets. It is necessary to make reservations for tickets long in advance. It can be seen that Liyuan Opera is very popular among the local people. The Liyuan Opera Troupe will also cooperate with some domestic universities to build off-

campus practical education bases, so that students can experience the unique artistic charm of Liyuan Opera in the theater.

Opera should be inherited, but also the role of the market in inheritance must not be forgotten. Allowing the audience to appreciate high-level opera performances is not only a market requirement, but also the core connotation of inheritance.

The Liyuan Opera Teaching Practice Base of China Academy of Opera was established in Liyuan Classical Theatre, Quanzhou, Fujian. The highest institution of Chinese opera education—the China Academy of Opera and the “No. 1 Troupe in the World”—Fujian Liyuan Opera Experimental Troupe began to cooperate and build together to cultivate more outstanding talents for Liyuan Opera and promote the inheritance and development of Liyuan Opera. The establishment of a teaching practice base will break the current situation that the Liyuan Opera Troupe has no undergraduate students, and strengthen the learning and exchange of Liyuan Opera, one of the oldest existing opera genres in China, with many domestic opera genres and international fashion drama trends.

4.3 Guideline for Conservation and Development of Liyuan Opera at QuanZhou.

In recent years, Liyuan Opera has not only attracted the attention of officials, academic circles, and non-governmental organizations, but also won the favor of young literature and art lovers from all over the world.

Since Quanzhou's international influence has gradually increased, Liyuan Opera has conquered fans in France, Italy, Russia and other European countries with its quaint and delicate aesthetic style. The researcher concluded through investigation that due to the impact of the new crown epidemic in 2020, the audience could not

come to the theater to watch the performance, and the Liyuan Opera Troupe could not perform normal performances. There are cultural heritage protections and online live broadcasts to attract the public's attention. On the other hand, during the stable stage of the epidemic, local policy support is promoted, so that troupes can perform performances in the countryside, set up a stage outdoors, perform performances, and attract audiences. Moving chairs and wearing masks to watch, this move has a good response and is liked by the public.



Figures 36 Liyuan Opera goes to the countryside
by researcher

4.3.1 Guideline for Conservation

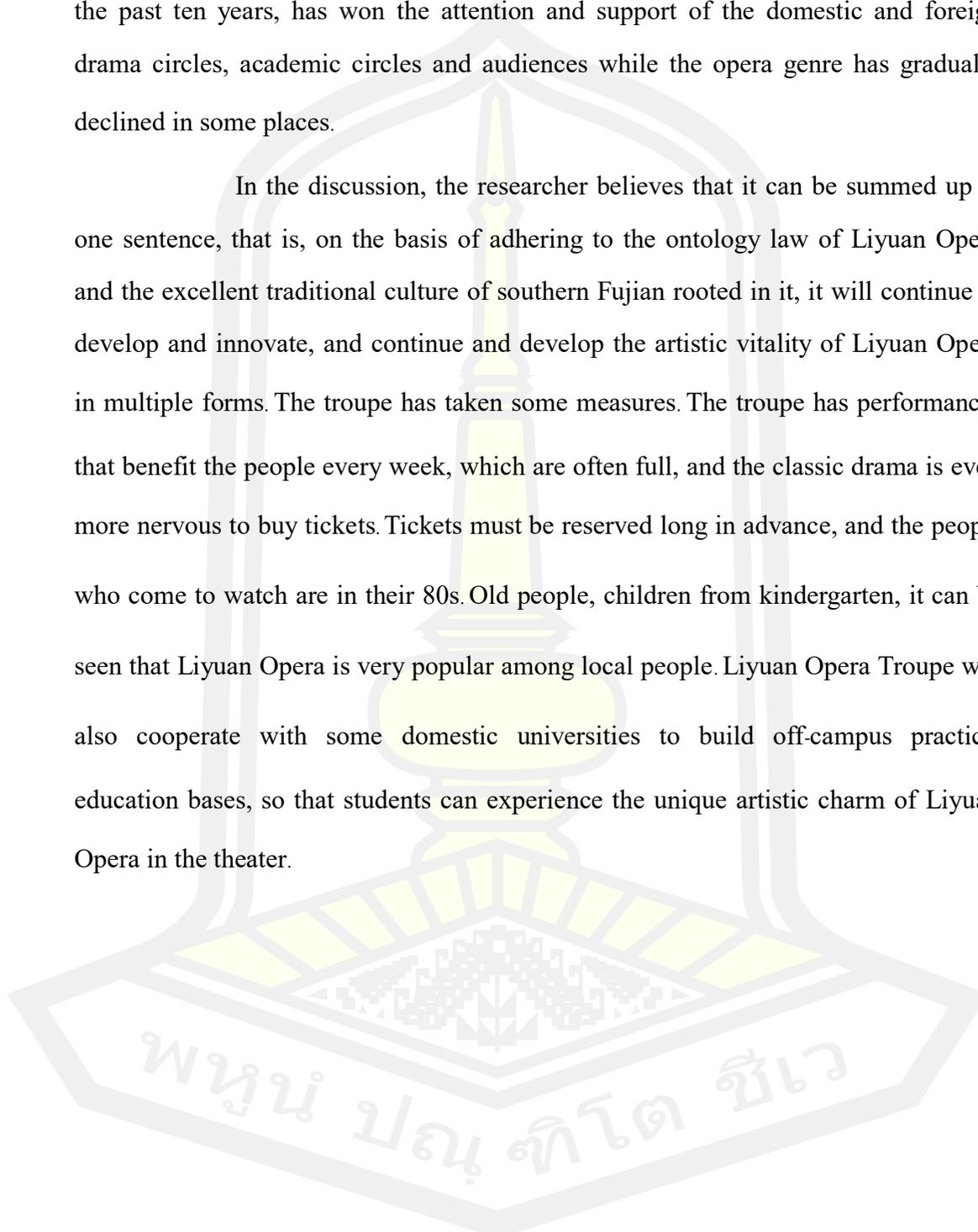
1. Mass protection:

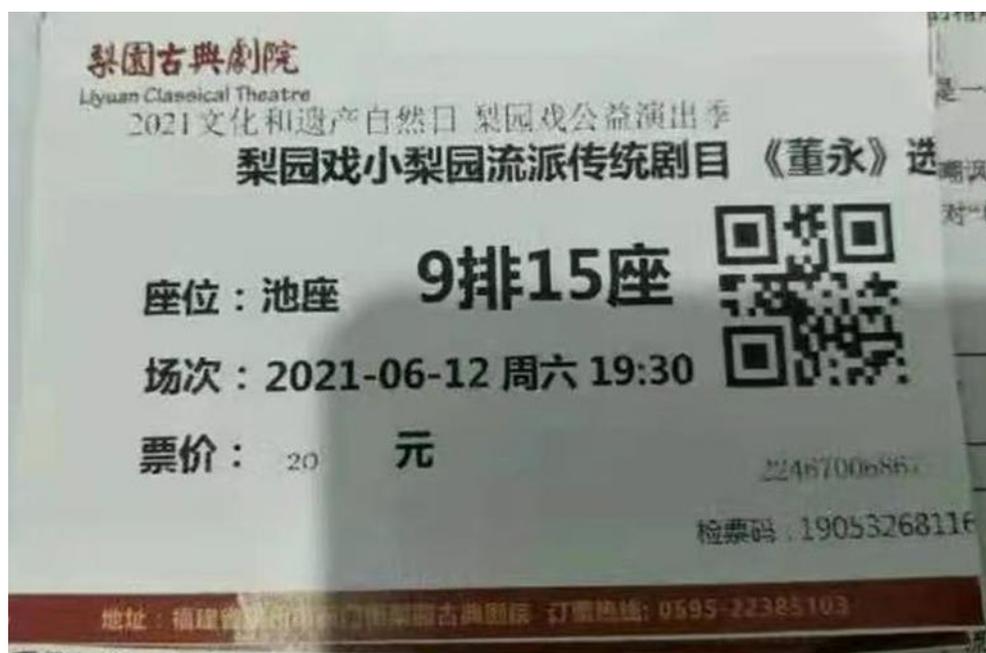
Under the double impact of mass consumption culture and new media art, there are various crises in the inheritance and development of local operas.

Mr. Liu Housheng, a well-known drama theorist, listed 9 status quo of local operas in his article "The Worries and Thoughts of Local Operas". concerns. It can be seen that the status quo of local opera is not optimistic and needs to be changed

urgently. On the other hand, Liyuan Opera, although it has survived in the cracks in the past ten years, has won the attention and support of the domestic and foreign drama circles, academic circles and audiences while the opera genre has gradually declined in some places.

In the discussion, the researcher believes that it can be summed up in one sentence, that is, on the basis of adhering to the ontology law of Liyuan Opera and the excellent traditional culture of southern Fujian rooted in it, it will continue to develop and innovate, and continue and develop the artistic vitality of Liyuan Opera in multiple forms. The troupe has taken some measures. The troupe has performances that benefit the people every week, which are often full, and the classic drama is even more nervous to buy tickets. Tickets must be reserved long in advance, and the people who come to watch are in their 80s. Old people, children from kindergarten, it can be seen that Liyuan Opera is very popular among local people. Liyuan Opera Troupe will also cooperate with some domestic universities to build off-campus practical education bases, so that students can experience the unique artistic charm of Liyuan Opera in the theater.





Figures 37 The researcher watched the ticket of the Liyuan Opera performance by researcher



Figures 38 The researcher watched the ticket of the Liyuan Opera performance , Photo by researcher

2. National level of protection:

Policy support and the enhancement of Quanzhou's cultural influence are the realistic conditions for the emergence of the "Liyuan Opera Phenomenon": Quanzhou's international influence has increased significantly in recent years, and Liyuan Opera has also been more and more popular with the improvement of Quanzhou's cultural influence. People approach and love, mainly reflected in the following two iconic events.

Firstly, on August 26, 2013, Quanzhou was jointly elected as the first "East Asian Cultural Capital" with Yokohama, Japan and Gwangju, South Korea with its profound cultural heritage, rich and colorful cultural heritage and long-term and extensive foreign exchanges. So far, Quanzhou's popularity has gradually opened up, and Liyuan Opera has not only attracted the attention of outsiders, but has also begun to take steps to promote and communicate with other countries. In fact, Liyuan Opera Troupe has been invited to perform in more than 30 countries and regions, including Italy, the UK, the Netherlands, France, Greece, Germany, Switzerland, Japan, Singapore, and Indonesia. From 2014 to 2018, the Troupe reached an agreement with the MC93 Theatre in Paris, France. The five-year cooperation plan has played a huge role in promoting Sino-French cultural exchanges. In addition, the troupe has also continued to participate in activities such as the Shanghai Small Theater Opera Festival and the Hong Kong Chinese Opera Festival in recent years (detailed below)

Second, in September and October 2013, General Secretary Xi Jinping proposed the cooperation initiative of building the "Silk Road Economic Belt" and the "21st Century Maritime Silk Road", referred to as "The Belt and Road (The Belt and

Road," for short). Abbreviation B&R).

On March 28, 2015, the National Development and Reform Commission, the Ministry of Foreign Affairs and the Ministry of Commerce jointly issued the Vision and Actions to Promote the Joint Construction of the Silk Road Economic Belt and the 21st Century Maritime Silk Road. On November 17 of the same year On July 1, Fujian Province issued the "Fujian Province 21st Century Maritime Silk Road Core Area Construction Plan".

In this document, "support Quanzhou in the construction of the 21st Century Maritime Silk Road Pioneer Zone" and "support Quanzhou to take the lead in cooperating with relevant countries" appeared. Jointly declare the 'Maritime Silk Road' world cultural heritage with cities in the region, promote the construction of the 'Maritime Silk Road Digital Cultural Corridor', "support Quanzhou to hold the Maritime Silk Road International Art Festival", "support Fuzhou, Quanzhou and other cities to hold" International Symposium (or Academic Symposium) on the 21st Century Maritime Silk Road".

With the support of the above-mentioned policies, Liyuan Opera has upgraded from the "going out" strategy of the previous stage to the "bringing in" stage. It is mainly manifested in the following two iconic events: firstly, the Liyuan Troupe went to France and Greece for the first time since 2014 to tour "Dong Sheng and Li's"; After 5 newly edited Liyuan operas "The Festival of Women" and 3 traditional excerpts "The Great Stupidity", in 2016 "Haisi Spring Drama Season" ushered in a group of famous French director Patrick Sommer (Patrick Sommer.) friends from the French theater

industry who led the team, they adapted and rehearsed intensively "Dong Sheng and Li Shi" and "Festival Woman's Song" that they had seen in France before, and presented the French version to the audience on the stage of the Liyuan Classical Theater. the play of the same name. Second, in the 2016 "Hays Spring Drama Season", the French violinist Mr. Ami Flammer and the French composer Mr. Benjamin Attair in a short period of time In the past 10 days, after continuous exploration and communication, they used their unique musical perspective to re-arrange the traditional Liyuan Opera Band. Together, and with the singing of three Dan Xings, they performed "Little Stupidity" of "French Pear Garden Music".

Two years later, in February 2018, a performance team composed of several young actors and musicians from the Liyuan Theatre Company returned the invitation from the French side and organized several young actors and musicians to go to Paris to meet French artists at the Paris Philharmonic Hall. Co-performed a concert titled *La petite melancolie* (little boredom), which was re-arranged by Mr. Benjamin Atahil according to the classic play "Mandarin Duck Embroidered Curtain" in the traditional excerpt of Liyuan Opera "Little boredom" in 2016. Acclaimed by the French art world.

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Figures 39 Dong Sheng and Li's performance poster
(Online) Available from <https://baike.baidu.com/pic/> (2022.3.1)

4.3.2 Guideline for Development :

Through some protective measures of the people and the government, Liyuan Opera will be presented to everyone in a form of combination of innovation and traditional repertoire. The repertoire will attract more people of all ages to watch, and will also try to reach the masses to let people know and understand Liyuan Opera more closely.

It will also organize more public welfare activities to let people come Experience and learn Liyuan Opera, an ancient drama. In terms of singing in Liyuan Opera, the Hokkien Opera is currently used. In order to allow people from all over the

country, and even people from all over the world, to know Liyuan Opera, the troupe will consider trying to sing Liyuan Opera in Mandarin. The repertoire sung by the performers will be translated into multiple languages. It is believed that in the near future, Liyuan Opera will follow the trend of the times and develop more diversified.

1. The researcher's study found that at the troupe level:

From the performance of the Liyuan Opera Troupe to Ryukyu in the Wanli period of the Ming Dynasty, to the top art palace in Europe and the United States in 2014, to the adaptation of the Liyuan Opera by a French writer in 2016 and presented to the fans, from a single Liyuan Opera program in Europe The tour was a great success, and then to the ancient Liyuan Opera, where different musical elements of China and the West were integrated, sparks of multi-integration, the influence of Liyuan Opera, with the implementation of the national "Belt and Road" initiative and Quanzhou's entry into the "pioneering area of the 21st Century Maritime Silk Road" "It has steadily improved.

These factors, combined with the unique natural and humanistic ecological structure of Quanzhou mentioned above, are the conditions under which Liyuan Opera can still make a breakthrough in the face of the difficult survival dilemma of local operas across the country over the years. Of course, a drama has experienced various storms and is still active on the stage of history. It is inseparable from the persistence of several generations of Liyuan people and the coordinated development of various elements within the troupe.



Figures 40 Liyuan Opera moved to the performance site of Qingyuan Mountain, an intangible cultural heritage spot in Quanzhou

(Online) Available from <https://image.baidu.com/search/detail?> (2022.3.1)

The Liyuan Drama Troupe not only has a common core concept, a strong sense of mission and responsibility, but also has a sense of modern management. This is also a fine tradition that has been maintained since the establishment of the Liyuan Theatre Troupe. From July 14, 2019 to August 10, 2019, at the 2019 Advanced Seminar on the Cultivation of Chinese Opera Artists, sponsored by the Ministry of Culture and Tourism, Director Zeng mentioned that the Liyuan Opera has been replaced by six troupes since its establishment in 1953. Chang, fortunately, the six heads of the group all know a very real truth - if this drama is to survive, it must inherit the drama well.

It is not only necessary to rescue the inheritance, but also to "return to the original". The most important homework for all actors after joining the troupe is to

learn traditional opera well. This is a long-term and persistent process, and it is a career that requires several generations to improve together. The whole group has such a kind of artistic consciousness, so everyone thinks in one place and works hard in one place, showing a high sense of responsibility and mission.

The author believes that this cultural ethos of the Liyuan Opera troupe not only comes from the deep understanding and awe of the whole troupe, and the awareness of keeping the fundamentals and laws of Liyuan Opera, but also closely related to the personal charm of the managers, the advanced management model and the colorful activities of the troupe.

1. From the perspective of the government and the masses:

Firstly, the troupe adheres to the route of not only taking root in Quanzhou's local public welfare performances, but also performing exchanges in other regions at home and abroad.

Lu Mengzheng, Liu Zhiyuan) and newly edited Liyuan dramas (such as Dong Sheng and Li Shi, Festival Woman's Song, Zaoli and the Female Thief, Li Shishi, Chen Zhongzi, etc.) It is staged in turn on the stage at home and abroad. It is worth mentioning that the local public welfare performances of the Liyuan Opera Troupe in Quanzhou have become normalized. Basically, there are performances every month. The Lantern Festival, May 1st Labor Day, and National Day are even more continuous, attracting batches of people. Fans come from afar, and indirectly promote the development of cultural tourism in Quanzhou, and the public welfare fare has been kept at 20 yuan (VIP 100 yuan) for several years, which is rare in the whole country.

Secondly, in addition to maintaining the normality of local regular public

welfare performances and foreign exhibitions and exchange activities, the troupe has also paid special attention to the popularization and promotion of Liyuan Opera in the private sector and schools in recent years. Since 2014, the Liyuan Opera Troupe has successively entered Quanzhou No. 7 Middle School, the Primary School Affiliated to Quanzhou Normal University, the Third Experimental Primary School, and Quanzhou Xinhua Primary School.

Members give lectures at these schools and conduct academic exchanges with teachers and students. For example, in 2017, President Zeng participated in the "Pearl Garden Opera Phenomenon" seminar at the Centennial Lecture Hall of Peking University, and gave a lecture titled "Liyuan Opera Performing Arts Features" at the Chinese Cultural Center of the City University of Hong Kong. At the beginning of July 2019, Mr. Wang Renjie, head of Zeng Jingping, Mr. Gong Wanli and Mr. Lin Cangxiao offered the course "Liyuan Opera Creation and Performance" in the short term (third term) of Xiamen University. The author also participated in the teaching of the above-mentioned teachers to Xiamen University. Lectures given by students. In addition, some members of the troupe often perform public welfare performances in the community or famous scenic spots in Quanzhou (such as Fu Confucian Temple and Guandi Temple), which are deeply appreciated by the people. In a word, schools and the people are the backup positions for the inheritance and dissemination of opera, and the students and the general public are the backup army and potential audience of opera art. The management personnel of Liyuan Theater are commendable for their awareness and practice.



Figures 41 Liyuan Theatre welcomes children to learn Liyuan Opera on site
by researcher



Figures 42 The scene of the primary school performing the Liyuan Opera
by researcher



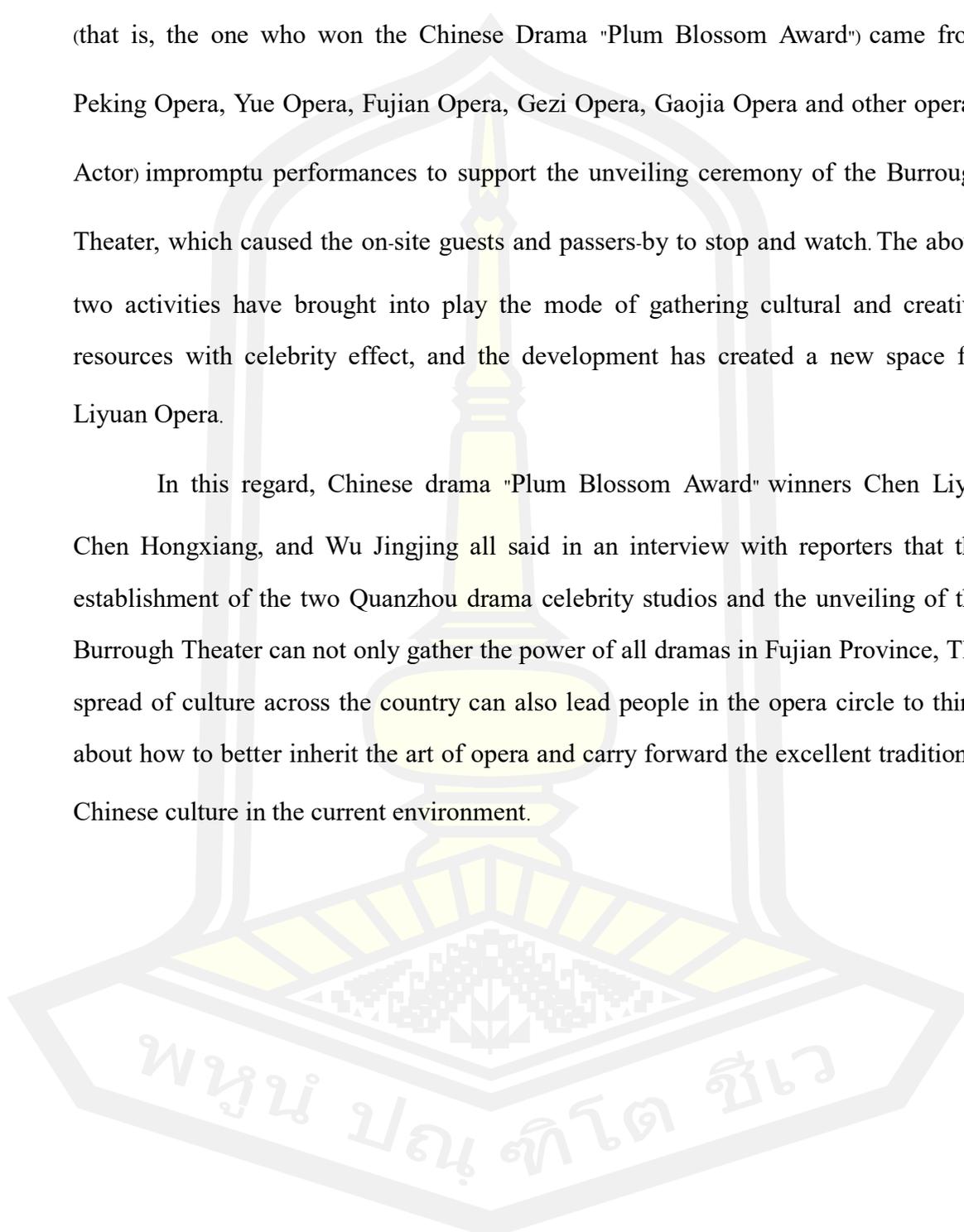
Figures 43 Primary school students go to Liyuan Theater for research and study
(Online)Available from <https://image.baidu.com/search/detail?> (2022.3.1)

Thirdly, in addition to regular stage performances and academic exchanges, the troupe has also used various platforms to spread and promote Liyuan Opera. First, in June 2018, the innovation and entrepreneurship incubation platform - Quanzhou Borough Town was officially released.

The premiere was the creative environment Liyuan Opera "Lv Mengzheng: Crossing the Bridge and Entering the Kiln" performed by Zeng Jingping and Teacher Lin Cangxiao. During the process, the audience sat at a distance of 1 meter to watch the play at a close distance. This immersive performance mode was later staged in the Tianhu Lake and Laojunyan Scenic Spots of Qingyuan Mountain in Quanzhou, creating a wider media effect for Liyuan Opera. Second, on May 1, 2019, the Wang Renjie and Zeng Jingping drama studios were established in the Liyuan Classical Theater. Later, in the creative space of Burrough Theater (the century-old foreign

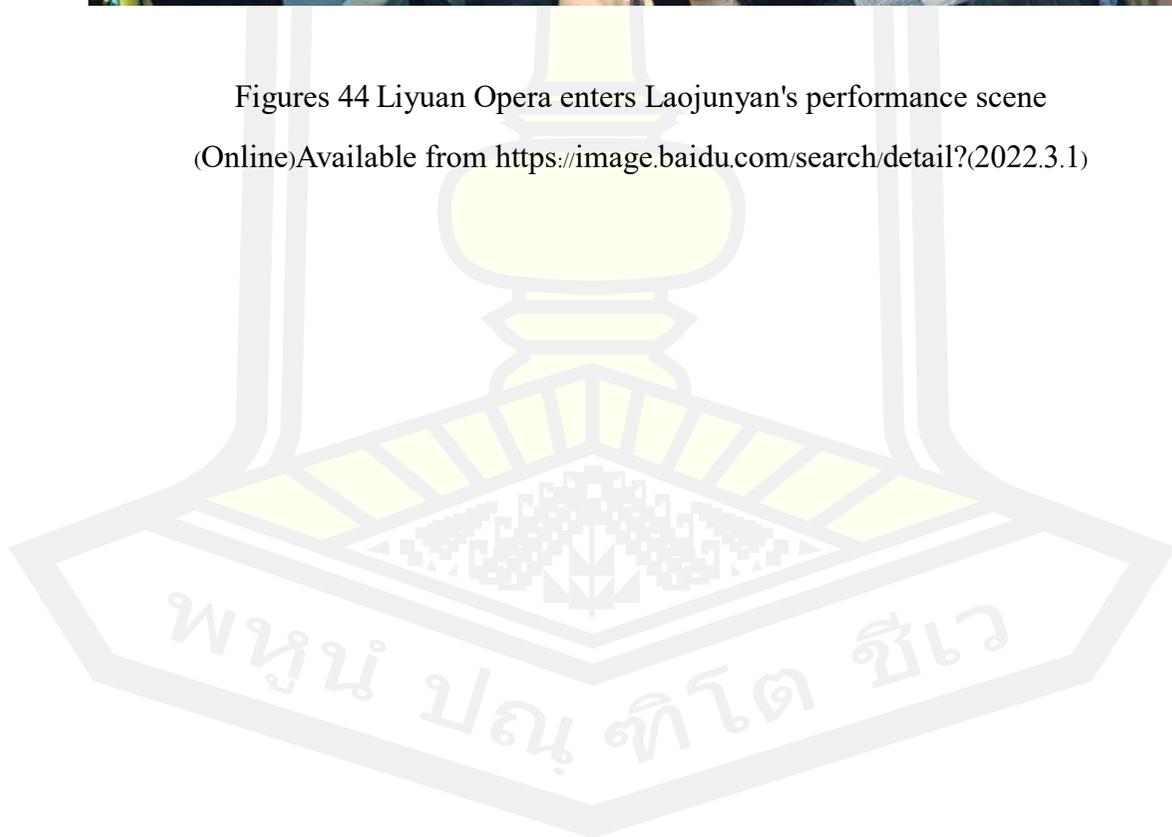
building next to Quanzhou No. 6 Middle School), more than ten plays "Plum Blossom" (that is, the one who won the Chinese Drama "Plum Blossom Award") came from Peking Opera, Yue Opera, Fujian Opera, Gezi Opera, Gaojia Opera and other operas. Actor) impromptu performances to support the unveiling ceremony of the Burrough Theater, which caused the on-site guests and passers-by to stop and watch. The above two activities have brought into play the mode of gathering cultural and creative resources with celebrity effect, and the development has created a new space for Liyuan Opera.

In this regard, Chinese drama "Plum Blossom Award" winners Chen Liyu, Chen Hongxiang, and Wu Jingjing all said in an interview with reporters that the establishment of the two Quanzhou drama celebrity studios and the unveiling of the Burrough Theater can not only gather the power of all dramas in Fujian Province, The spread of culture across the country can also lead people in the opera circle to think about how to better inherit the art of opera and carry forward the excellent traditional Chinese culture in the current environment.





Figures 44 Liyuan Opera enters Laojunyan's performance scene
(Online) Available from [https://image.baidu.com/search/detail?\(2022.3.1\)](https://image.baidu.com/search/detail?(2022.3.1))





Figures 45 The Liyuan Opera was displayed at the Borough Town Pavilion
(Online) Available from <https://image.baidu.com/search/detail?> (2022.3.1)

The establishment of the Burrough Theater and Drama Celebrity Studio can make more young people feel the charm of opera up close and fall in love with the art of opera. Third, the troupe fully affirmed the important contributions made by the old artists in the inheritance of Liyuan Opera, allowing them to continue the artistic life of Liyuan Opera on the second stage.

In addition to the above-mentioned special performance of Liyuan Opera veteran artists and heritage repertoire planned by the troupe in May 2019, entitled "Liyuan Children Are Old, White-haired and Cang Yanyi", June 2, 2019 and July 2019 On the 21st, Zeng Long, the young director of Liyuan Theatre Troupe and the creative director of Burrough Theatre, planned two intangible cultural heritage public welfare sharing sessions titled "Master" at Liyuan Theatre Troupe and Burrough Theatre respectively, inviting Cai Yazhi (Born in 1938, Class of 1956, Workers and Students) and Wu Youqing (born in 1939, 1956, Workers) gave a talk about art for the guests on the spot. The two young actors Chen Luo and Liao Shuyun, who were taught by them, were the hosts. The young actors and two old masters performed their best excerpts for the guests at close range. For example, at the sharing meeting of Mr. Cai Yazhi, head Zeng Jingping, deputy head Zhang Chunji and young actors performed the essence of the excerpt from "Chen San" together.



Figures 46 The Liyuan Opera was displayed at the Borough Town Pavilion (Online) Available from <https://image.baidu.com/search/detail?> (2022.3.1)



Figures 47 Liyuan Opera enters Laojunyan's performance scene
(Online) Available from <https://image.baidu.com/search/detail?> (2022.3.1)

Finally, director Zeng Long has devoted himself to the development of young audiences of Liyuan Opera in the past two years. He has spent a lot of effort in creating the public account of the Burrough Theater and the "Shang Hao Ting" account with Liyuan Opera music as the element, and has also led the post-90s generation of the Liyuan Opera Troupe. The new forces upload their rehearsal scenes and flash clips of going to the street on the popular Douyin to expand the online influence of the Liyuan Theatre Company. At present, the number of followers of Liyuan Theatre Troupe's Douyin official account "Shang Hao listen" has exceeded 10,000.



Figures 48 Zeng Long took his team to the gate of the thousand-year-old temple - Kaiyuan Temple, and performed a flash mob.

(Online) Available from https://www.sohu.com/a/358815378_683837 (2022.3.1)



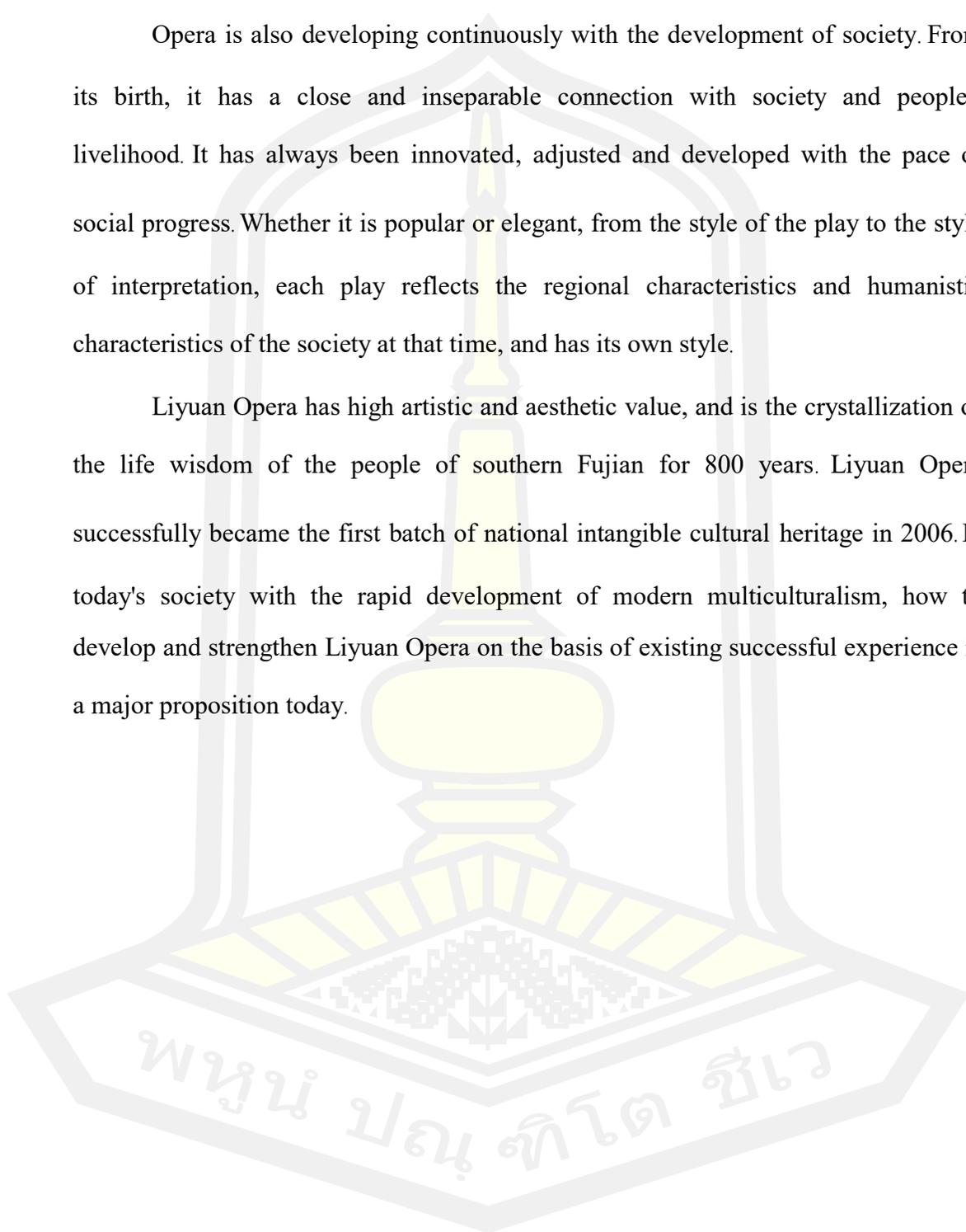
Figures 49 Liyuan Opera pop-up scene in Quanzhou West Street

(Online) Available from <https://v.douyin.com/N8rc1F5> (2022.3.1)

4.4 Conclusion

Opera is also developing continuously with the development of society. From its birth, it has a close and inseparable connection with society and people's livelihood. It has always been innovated, adjusted and developed with the pace of social progress. Whether it is popular or elegant, from the style of the play to the style of interpretation, each play reflects the regional characteristics and humanistic characteristics of the society at that time, and has its own style.

Liyuan Opera has high artistic and aesthetic value, and is the crystallization of the life wisdom of the people of southern Fujian for 800 years. Liyuan Opera successfully became the first batch of national intangible cultural heritage in 2006. In today's society with the rapid development of modern multiculturalism, how to develop and strengthen Liyuan Opera on the basis of existing successful experience is a major proposition today.





Figures 50 Liyuan Opera performance
by researcher

How to treat Liyuan Opera is a question we must pay attention to when discussing the future development of Liyuan Opera. First, Liyuan Opera, as a mature opera with a history of 800 years, has mature and sufficient traditional repertoires. Compared with young operas, the traditional "shackles" limit the scope of reform of Liyuan Opera; second, as a regional Local operas with strong characteristics, Quanqiang and Hokkien dialects have created their unique singing voices, and at the same time increased the difficulty of spreading and developing the operas outside the Hokkien language area; Liyuan Opera Experimental Theatre (located in downtown Quanzhou) performs, so that the current audience composition tends to be people with certain cultural knowledge and artistic aesthetics, which is conducive to the

development of Liyuan Opera in a more refined aspect, and can maintain the individuality and harmony of the operas. Actors must be literate, but everything has two sides, which brings benefits to Liyuan Opera, but also means that Liyuan Opera may lose a large part of its rural stronghold; Finally, the actual situation of "the first troupe in the world" allows literary and art workers to concentrate. The strength and energy have to do a good job in the inheritance and development of the opera culture, but the lack of folk opera troupes also makes it impossible for Liyuan Opera to spread on a wider scale.

Therefore, judging from the current situation of Liyuan Opera and its troupe, the future development of Liyuan Opera is a "small but refined" model. "Small" is due to the limitation of the number of troupes and practitioners and the dialect area. It is difficult for Liyuan Opera to gain a nationwide audience through a large number of touring performances, and it cannot expand the audience base through a large number of self-operated folk troupes like Gaojia Opera. Its main development scope in a short period of time may be relatively small, so in the future development of Liyuan Opera, we cannot blindly pursue the number of artists, troupes and audiences. form influence.

After all, the development of culture and art takes time to settle, and blindly pursuing more and faster may be counterproductive and have a negative impact on the development of the drama itself. There are more than 360 kinds of local operas in China. In the process of development, it has become a common phenomenon that big operas assimilate small ones. For example, the influence of Peking Opera and Yue Opera on the performance art of Xiang Opera lies in the deep reason of Xiang Opera. As a young drama with a history of only a hundred years, it has not yet formed a mature and stereotyped artistic crystallization.

Drawing on the performing arts of mature dramas is conducive to speeding up its own development. But this is only for young dramas. As a mature drama, although the possibility of assimilation of Liyuan Opera is much lower than that of young dramas, in the process of its own continuous development, under the rendering of contemporary cultural environment, in today's increasingly strong call for drama reform, it is difficult for Liyuan Opera to not be affected and to make changes.

Therefore, the significance of making Liyuan Opera "fine" here is that, as a mature drama, Liyuan Opera should have enough "drama confidence", strictly control the degree of reference to other dramas, and carefully choose to absorb contemporary cultural elements. Highlight the characteristics of Liyuan opera itself, strengthen the characteristics of the opera, make efforts to highlight the characteristics of Liyuan opera, and strictly inherit the symbolic characteristics of the opera, such as "Eighteen Pendants" and "Eighteen Steps".

This requires Liyuan Opera to "protect the tradition and return to the countryside" in the future development, that is, not only insist on the rescue and rehearsal of traditional plays, restore and enrich the ancient plays of Liyuan Opera, but more importantly, carry out new repertoire and rehearsal. When creating, we should pay attention to maintaining and strengthening the connection between opera genres and local culture, so as to make Liyuan opera more local.

To sum up, under the multiple impacts of the market economy system, globalization context and new media art, what measures should be taken to protect and inherit the ancient traditional opera art of Liyuan Opera, so that it is not an "intangible cultural heritage"? From the perspective of "living fossils of the Southern Opera of Song and Yuan Dynasties", it exists in historical museums for future

generations to watch, but it has become a major practical issue that needs to be solved urgently to inherit and develop in the form of dynamic performance art from generation to generation. Obviously, it is absolutely not enough to rely on the attention of the national cultural department and relevant local governments, or the full appeal and hard support of some opera cultural workers and academic workers who are keen on traditional opera art.

From the perspective of cultural ecology, the protection or inheritance of a traditional local art type and the protection and inheritance of the local culture that nurtured this traditional art type are two aspects of the same thing. After a comprehensive study and reflection on the relationship between Liyuan Opera and Southern Fujian culture, the author found that there is an inseparable connection between Liyuan Opera and the traditional art forms of southern Fujian, such as religions, folk beliefs, festivals and folk music and dances in southern Fujian.

Liyuan Opera, as a magnificent local drama on the land of southern Fujian, has revived again in the more than 60 years after the founding of New China, relying on the support of the older generation of artists, persistence, inheritance and promotion.

At the same time, Liyuan Opera has also exposed its own characteristics in the face of a new era. The dilemma of development, but an era has art of an era, and art has different characteristics in different eras. It is believed that Liyuan Opera is about to usher in a stable and long-term development after a period of exploration and development. Therefore, to protect the overall picture of Fujian's cultural ecology is to protect the inheritance and development of Liyuan Opera. The ultimate way out of Liyuan Opera may lie in the rich and vivid folk cultural life and cultural activities.



Figures 51 Liyuan Opera performance
by researcher

As long as the close ties between Liyuan Opera and the broadest audience are not cut off, the future development and inheritance of Liyuan Opera is not an empty talk, and it is bound to be realized. Of course, this article can only play the role of attracting new ideas. The future development and inheritance of Liyuan Opera still needs more observation and research, and the theory should be put into practice.

Chapter 5

Conclusion Discussion and Suggestions

This Dissertation mainly studies the " Guildline for Conservation and Development of Liyuan Opera in China". The purpose of the research is analysis the current situation and problems of Liyuan Opera at Quanzhou, China and to find ways to conserve and develop the Li Yuan opera performance of Quan Zhou City.

The population and groups studied include actors from the Liyuan Experimental Theatre in Fujian Province, ethnic artists of Liyuan Opera, people from Quanzhou, professors, and staff of the Quanzhou Intangible Cultural Heritage Museum. The research tools are 1. In-depth interviews and 2. Observations 3.questionnaires, these methods are used for research.

On the one hand, this article reviews the development of Liyuan Opera in the Song and Yuan Dynasties to the present development, The researchers found that the current situation and problems of Liyuan Opera in Quanzhou, China,and summarizes what is the obstacles and existence of Liyuan Opera at Quanzhou. Secondly, the researchers studied the research purpose of the Guildline for Conservation and Development of Liyuan Opera in Quanzhou, China, and concluded that the influence and role of the Fujian Liyuan Experimental Opera Troupe on the people of Quanzhou were studied through the survey method. After summarizing the following results :

1. The role of Liyuan Opera in Quanzhou for the people of Quanzhou.

Nowadays, Liyuan Opera has been carried forward very well in Quanzhou and has played a very good role in inheritance. Its classic operas and innovative plays have penetrated into the local people in southern Fujian, closely

related to the cultural life of Quanzhou people, and enriched the people's artistic students. There are Huimin performances every week, and they are often sold out. The classic plays are even more nervous to buy tickets. Tickets must be reserved long in advance. It can be seen that Liyuan Opera is very popular among local people. The Liyuan Opera Troupe will also cooperate with some domestic universities to build off-campus practical education bases, so that students can experience the unique artistic charm of Liyuan Opera in the theater.

2. Through this study, the researchers concluded the status of Liyuan Opera in today's society.

The researcher concluded through investigation that due to the problems of Liyuan Opera in the form of contemporary art appreciation, its popularity is not enough, its genres are boring, traditional operas are separated from modern audiences, and they are gradually alienated, and there is a lack of talent training, so the inheritance of this ancient opera has been put on the agenda. increasingly urgent.

5.1 conclusion

Therefore, it is increasingly urgent to put the inheritance of this ancient drama on the agenda.

The researcher found that in 2020, Fujian Liyuan Opera Inheritance Center adheres to the concept of "returning to the original and opening up new ones", actively innovates on the basis of inheritance, traces the tradition in the process of innovation, and integrates modern concepts and characteristics of the ancient southern opera into the living fossil Liyuan Opera. Combining tradition and fashion, he created and performed a series of small theater works with both artistic standards and box office

appeal, making Liyuan Opera burst out with new vitality at the moment.

In the development process of Liyuan Opera, the creation and performance of modern operas are indispensable. The troupe has more than 70 modern plays. The creation of modern operas not only continues the creative tradition of modern operas of Liyuan Opera, but also cherishes the traditional charm and value of operas. On the basis of deeply agreeing with and following the rules of drama creation, it actively seeks new styles to express modern life, and makes new breakthroughs in line with modern aesthetics.

The Liyuan Opera Troupe put forward the concept of "streamlining and saving performances", and advocated that human, material and financial resources should be used on the cutting edge of artistic creation to create high-quality and high-level Liyuan Opera works with low-cost and low-energy stage production. The main creator of the troupe believes that such a creative concept will not only maintain and highlight the characteristics of Liyuan Opera, but also benefit the long-term development of Liyuan Opera in the future.

For a long time, Liyuan Opera Troupe has been actively creating an environment and conditions to build a platform for the troupe's main creators, helping the troupe's main creators grow in a variety of ways, and focusing on cultivating the Liyuan Opera Troupe's main creative team. The main creative team of Modern Opera is composed of four generations of Liyuan Opera inheritors. During the rehearsal process, the senior creators took the initiative to break through, dare to try, lead by example, and be meticulous. They played an active leading role and set a good example for the young creators. The young creators not only got the opportunity to put

their works on the stage and test their creative achievements, but also were infected by the artistic spirit of their predecessors and benefited a lot.

5.2 Discussion

What are the limitations of Liyuan Opera in China? What are the problems of Chinese Liyuan Opera in the form of contemporary art appreciation? Why do contemporary people have different understandings of traditional Liyuan Opera? What do you think of the protection and development of this ancient drama, Liyuan Opera? What is the marketization of Liyuan Opera, how to innovate, and how to develop new innovative products? What is the relationship between Liyuan Opera and the people of Quanzhou? These issues are worth pondering and discussing.

Liyuan Opera has undergone a long history of washing, its audience is getting younger and younger, the repertoire is constantly innovating, keeping pace with the times, getting closer to people, and gradually entering the classroom of the Youth Palace. In the future, the audience's aesthetic foundation is also constantly improving. And get the attention of the local government and the country, and vigorously develop, will be more and more affirmed and loved by the audience in the future.

These factors, combined with the unique natural and humanistic ecological structure of Quanzhou described in this article, are one of the indispensable reasons why Liyuan Opera has been able to break out into the world despite the difficult survival dilemma of local operas across the country over the years. Of course, a drama has experienced various storms and is still active on the stage of history.

It is inseparable from the persistence of several generations of Liyuan people and the coordinated development of various elements within the troupe.

5.3 Suggestions

Opera should be inherited, but also the role of the market in inheritance must not be forgotten. Allowing the audience to appreciate high-level opera performances is not only a market requirement, but also the core connotation of inheritance.

The troupe adheres to the route of not only taking root in Quanzhou's local public welfare performances, but also performing exchanges in other regions at home and abroad. Lu Mengzheng, Liu Zhiyuan) and the newly edited Liyuan Opera (such as Dong Sheng and Li Shi, Festival Woman's Song, Zaoli and the Female Thief, Li Shishi, Chen Zhongzi, etc.) It is staged in turn on the stage at home and abroad. It is worth mentioning that the local public welfare performances of the Liyuan Opera Troupe in Quanzhou have become normalized. Basically, there are performances every month. The Lantern Festival, May 1st Labor Day, and National Day are even more continuous, attracting batches of people. Fans from far away have also indirectly promoted the development of cultural tourism in Quanzhou, and they have maintained public welfare fares in recent years, which is rare in the country.

In addition to maintaining the normality of local regular public welfare performances and foreign exhibitions and exchange activities, the troupe has also paid special attention to the popularization and promotion of Liyuan Opera in the private sector and schools in recent years.

Since 2014, the Liyuan Opera Troupe has successively entered various primary schools in Quanzhou. The main cast members of the troupe will explain to the students of these schools how to watch and appreciate Liyuan Opera. The children understood the beauty of Liyuan Opera in their gestures. In addition, the troupe has

also set up "Liyuan Opera Culture Promotion and Dissemination Center" in Huaqiao University and Yang'en University, and regularly cooperates and exchanges with these two schools. On the basis of exchanges and cooperation with local schools, the troupe has also stepped onto the stage of well-known domestic universities in recent years. After the performance, Zeng Jingping and the main members of the troupe gave lectures in these schools and conducted academic exchanges with teachers and students. For example, in 2017, President Zeng participated in the "Pearl Garden Opera Phenomenon" seminar at the Centennial Lecture Hall of Peking University, and gave a lecture titled "Liyuan Opera Performing Arts Features" at the Chinese Cultural Center of the City University of Hong Kong.

At the beginning of July 2019, Mr. Wang Renjie, head of Zeng Jingping, Mr. Gong Wanli and Mr. Lin Cangxiao offered the course "Liyuan Opera Creation and Performance" in the short semester (third semester) of Xiamen University. The researchers also participated in the teaching of the above teachers to Xiamen University. Lectures given by students. In addition, some members of the troupe often perform public welfare performances in the community or famous scenic spots in Quanzhou (such as Fu Confucian Temple and Guandi Temple), which are deeply rooted among the people. In a word, schools and the people are the backup positions for the inheritance and dissemination of opera, and the students and the general public are the backup army and potential audience of opera art. The management personnel of Liyuan Theater are commendable for their awareness and practice.

Opera is also developing continuously with the development of society. From its birth, it has a close and inseparable connection with society and people's

livelihood. It has always been innovated, adjusted and developed with the pace of social progress. Whether it is popular or elegant, from the style of the play to the style of interpretation, each play reflects the regional characteristics and humanistic characteristics of the society at that time, and has its own style.

Liyuan Opera has high artistic and aesthetic value, and is the crystallization of the life wisdom of the people of southern Fujian for 800 years. Liyuan Opera successfully became the first batch of national intangible cultural heritage in 2006. In today's society with the rapid development of modern multiculturalism, how to protect and develop Liyuan Opera on the basis of existing successful experience is an important proposition today and our future. A topic to keep an eye on.

Suggestions from a researcher's perspective:

The role of Quanzhou Liyuan Opera on Quanzhou is mainly reflected in its social influence. To enhance the social influence of Quanzhou Liyuan Opera, artistic innovation and brand building are needed.

1. The repertoire is innovative, close to the people's life, go to the people to select materials, and listen to the opinions of the people.
2. Establish the Liyuan Opera official account, video account, and Douyin account, so that people of all ages can get to know and understand Liyuan Opera through various channels.
3. Liyuan Opera needs to be reformed. In terms of singing dialects, we can consider adding Mandarin singing, so that more people can know Liyuan Opera, not only people in southern Fujian can understand it.

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Appendix





Appendix 1
Interviews

Interviews

Bai Ming, Actor of Fujian Liyuan Experimental Theatre Troupe,
National Grade 4 Actor, 20.1.2021

Chen Qichang, Actor of Fujian Liyuan Experimental Theatre
Troupe, National Second-Class Actor, 20.1.2021

Du Bingying, actor of Fujian Liyuan Experimental Theatre Troupe,
national third-level actor, 20.1.2021

Huang Yufeng, performer of Fujian Liyuan Experimental Theatre
Troupe, national third-level performer, 15.1.2021

Wu Yingying, performer of Fujian Liyuan Experimental Theatre
Troupe, national second-level performer, 15.1.2021

Zeng Jingping, head of Fujian Liyuan Experimental Theater,
national first-class actor, visiting professor of Yangen
University, 03.12.2020

Zheng Yasi, actor of Fujian Liyuan Experimental Theatre Troupe,
national third-level actor, 20.1.2021

Zeng Long, Director of Fujian Liyuan Experimental Theatre
Troupe, 20.1.2021



Appendix 2
research tools



Quanzhou Liyuan Opera Questionnaire

1. Gender
2. Occupation
3. Your preferences

serial number	main content	Comment level				
		5	4	3	2	1
1	Do you like watching Liyuan drama?					
2	Do you understand what Liyuan Opera sings?					
3	Do you like the characters in Liyuan Opera?					
4	Do you like watching the traditional Liyuan Opera or the new Liyuan Opera?					
5	How do you view the government's move to protect and develop Liyuan Opera?					
6	Want to learn to perform Liyuan Opera?					
7	Do you know the history of Liyuan Opera?					
8	Do you know what dynasty Liyuan Opera originated from?					
9	Do you want Liyuan Opera to be performed through media or offline theater?					
10	Do you like the costumes of Liyuan Opera actors?					
11	Do you like the music of Liyuan Opera?					
12	Do you like the scenes of Liyuan Opera?					

Figures 52 Research questionnaire

by researcher



BIOGRAPHY

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