

## THE DEVELOPMENT COURSE OF GUANGXI NATIONAL OPERA

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### Abstract

The developmental course of the Guangxi National Opera is delineated, emphasizing its historical origins, unique identity, milestone productions, transitional phases, rapid development, and integration. This narrative unfolds against the backdrop of the evolution of traditional Chinese opera, influenced by Western opera and cultural transitions. Guangxi national opera emerges as a distinctive form deeply rooted in the traditions of twelve fraternal ethnic groups, exemplifying a dedicated commitment to both cultural preservation and innovation. Key productions, such as "Liu Sanjie," "Zhuang Jin," and "Daqin Lingqu," stand as milestones, celebrating the diverse cultural elements of Guangxi. The transitional period witness's artistic innovation, while the rapid development phase reflects the seamless integration of national and opera themes. In conclusion, the journey of Guangxi National Opera encapsulates a dynamic blend of history, culture, and creativity, underscoring the region's resilience and unwavering commitment to cultural expression.

**Keywords:** Development; Couse; Guangxi; National; Opera

### 1. The Origin of Guangxi National Opera

Opera is a comprehensive artistic form that utilizes vocal and instrumental music to convey a narrative, incorporating elements such as music, drama, poetry, dance, and fine art. Following Wagner's music drama reform movement and under the influence of Western opera, Chinese opera gradually began to develop (Ju Qihong, 2014). In the early 20th century, Li Jinhui's creation of the song and dance drama "Sparrow and Children" was seen as the precursor to Chinese opera, and the successful staging of "White-haired Girl" in 1945 marked the onset of a new opera era in China. However, in the eyes of foreign audiences, Chinese opera is often equated with "Peking Opera" (Beijing Opera), leading to occasional ambiguity in international language translations. Even before China absorbed Western opera influences, it had its own local and unique stage performing art — opera. Chinese opera originated in the pre-Qin period, crystallizing during the late Tang Dynasty and experiencing significant development in the Song and Jin dynasties. By the late Qing Dynasty, "Peking Opera" had gradually formed, becoming the mainstream artistic school of stage performance in China (Li Zi County, 2017). In China, "Peking Opera" is just one form of traditional Chinese opera. Across China's vast and diverse landscape, each ethnic group has its own opera, rich with folk music elements. In Guangxi, twelve fraternal ethnic groups, including Zhuang, Han, Yao, Miao, Dong, Mu, Mulan, Maonan, Hui, Jing, Yi, Shui, and Gelao, contribute labor songs, opening folk songs, digging ground songs, and various traditional customs to the cultural tapestry. Expressions in music

encompass color tone, Zhuang opera, folk songs, song songs, butterfly songs, and more (Collection of Chinese Folk Songs into Guangxi Volume, 1995).

Chinese national opera, as a vital form of "Chinese opera," builds upon the existing artistic structure of traditional Chinese opera, using the opera's framework to develop the main singing paragraphs of characters and applying operatic singing to national opera. Despite its evolution from the introduction of Western opera, Chinese national opera maintains a connection to Chinese opera art in its main artistic aspects, drawing extensively from its cultural matrix. From the early days of new China, the bud of national opera, to the cultural revolution period, and the subsequent revival and development of national opera, it remains deeply rooted in popular spiritual life and the rich history of traditional opera. It stands as a national opera with distinct Chinese characteristics, meeting the fundamental aesthetic demands of the vast Chinese populace (Sun Rui, 2021).

The origin of Guangxi national opera can be traced back to the song and dance drama "Liu Sanjie," a milestone work that propelled Chinese musicals to their peak. This drama skillfully integrates local folk legends, Zhuang folk songs, and ethnic minority dances, refining and preserving the beautiful folk songs of the Zhuang nationality. It pioneers the development path for Zhuang song and dance drama and successfully explores national style refinement and the capture of local color. Its impact extends to the creation of song and dance dramas in various ethnic areas across China, allowing domestic and international audiences to appreciate the precious song and dance culture of the Zhuang people. The enduring artistic and inheritance value of "Liu Sanjie" remains unparalleled, with its scriptwriting, catchy melody rhythm, and widespread adoration making it a cultural treasure. The distinctive national costumes, the duet mode of Guangxi folk songs, and the casual melody and tone contribute to its lasting appeal and significance (Sun Rui, 2021).

In the play "Liu Sanjie," Liu Sanjie emerges as both a hero of the people and a hero of the times. Against the historical backdrop, Liu Sanjie is naturally portrayed as a female figure engaged in the struggle against class oppression, reminiscent of the theme of the contemporary national opera "White-Haired Girl": "The old society turns people into ghosts, and the new society turns ghosts into people," as sublimated under the leadership and care of the Party (Zhang Qiang, 2012). In this rendition, Liu Sanjie transcends her folkloric fairy status and transforms into a fighter, wielding song as a powerful weapon. The creative approach of "Liu Sanjie" combines revolutionary realism and revolutionary romanticism, presenting a narrative where the strength of the working people triumphs over the exploiting class, evoking pride and joy and resonating with the social background and the state of mind of the working people (Exploring the reasons for the enduring charm of Liu Sanjie, Xie Ping, 2006).

As for the developmental process and performance forms of Liu Sanjie, they are diverse and vivid, spanning song and dance dramas, films, folklore, and more. In 1936, the Anti-Japanese and National Salvation Art Troupe in Luocheng, Guangxi, pioneered the creation of the colorful drama "Liu Sanjie," narrating the story of Liu Sanjie, the "song fairy" of the Zhuang nationality, leading villagers in the fight against a wealthy bully using folk songs as a weapon. Subsequently, in July 1959, after the establishment of Guangxi Zhuang Autonomous Region, the creative team of Liuzhou City adapted "Liu Sanjie" into a song and dance drama. The drama retained the theme song "Folk songs are like the Spring River water," showcasing its enduring popularity. In 1960, the film "Liu Sanjie," created by Qiao Yu, depicted Liu as a bold and class-conscious figure, leading a struggle against the rich class using songs. The film not only emphasized love and regional ethnic color but also integrated Liu Sanjie's folk stories with the scenic beauty of Guangxi, earning the reputation of the three beauties—

beautiful song, beautiful people, and beautiful scenery. Released nationwide in 1961, the film gained global popularity, turning Liu Sanjie into a renowned figure in China, Southeast Asia, and beyond. The character's image and spirit are intimately connected with Zhuang folk songs, portraying a vivid cultural symbol of Zhuang Township.

Summary, the developmental journey and varied performances of "Liu Sanjie" unfold across song and dance dramas, films, folklore, and more. Originating in 1936 as a colorful drama in Luocheng, Guangxi, the narrative depicted Liu Sanjie, the "song fairy" of the Zhuang nationality, leading a resistance against a wealthy bully using folk songs. In 1959, the creative team of Liuzhou City adapted it into a song and dance drama, featuring the enduring theme song "Folk songs are like the Spring River water." The 1960 film "Liu Sanjie" further solidified the character's image, portraying her as a bold figure fighting class oppression through songs, blending love, regional ethnicity, and scenic beauty of Guangxi. The film gained global acclaim, turning Liu Sanjie into a renowned cultural symbol. "Liu Sanjie" stands as a milestone in Guangxi national opera, preserving Zhuang folk songs and influencing song and dance dramas nationwide. The success lies in portraying Liu Sanjie as a symbol of people's struggle, combining revolutionary realism and romanticism, contributing to her enduring charm. The diverse performance forms have propelled its popularity, making Liu Sanjie an iconic figure in Chinese performing arts, resonating nationally and internationally. The character's deep connection with Zhuang folk songs underscores the profound impact of Guangxi national opera on the broader landscape of Chinese culture.

## 2. The transitional period of Guangxi national opera

From the 1960s to the 2010s, Guangxi national opera underwent a transitional period. In the early 1960s, the film "Liu Sanjie" became a musical emblem of the era, ushering in a splendid period for ethnic music in Guangxi. Following the success of "Liu Sanjie," Guangxi's music creation primarily focused on song composition, with songwriters drawing inspiration from Guangxi folk songs. Examples include "Out of the Hongshui River," "Spring by the Hongshui River," "Zhuang Youth Growing up under the Red Flag," "Zhuang People Sing Chairman MAO," and others. Fu Qing, the then-president of the Guangxi Musicians Association, along with Pan Qi, chief planner and chief screenwriter, and directors Zhang Rencheng, Chang Jianjun, and Hu Hongyi, played pivotal roles in opening the gateway for the first original national opera, "Zhuang Guangxi."

Post-1980s, Guangxi embarked on the collection and arrangement of significant literary integration works such as "Chinese National Folk Music Integration, Guangxi Volume," "Chinese Opera Integration · Guangxi Volume," "Chinese Dance Integration · Guangxi Volume," and "Chinese Quyi Integration · Guangxi Volume" (Humphrey, et al, 2007). Composers in Guangxi, enriched by materials gathered during visits to the countryside, created outstanding works blending national characteristics with a modern flair. Examples include "Morning Fog in the Ring," "Zhuang Hydrangea," "The Beibu Gulf Fishing Song," "Sweet Nostalgia," "Sister Not Blame," "I Live in Gully," "Betel Nut Under the Tree Shaking Bed," "My Family Lives in the Gully," "No Title," "Return," "Morning Fog in the Ring," "Drink Yao Family Honey Water," "Noon Sun," "Sun, Sun," "An Ancient Water Wheel," "The Water Wheel," "Red River Sun River," "Wang," "March 3 September 9," "The Earth Flying Song," and more.

During this period, a vibrant youth creative group emerged in the Guangxi music circle, including Fu Qing, Mai Zhangui, Lin Haidong, Sun Wei, Liang Shaowu, Tang Li, and others. This group, unified by a common goal, established the Guangxi Youth Popular Music Society, bringing together successful

young songwriters and paving the way for a new era of art song creation in Guangxi. Composers, during this time, experimented with incorporating elements of Guangxi folk music with new creative ideas, introducing the concept of popular songs to Guangxi composers. Their creations aimed not only at diversifying subject matter and styles but also at advocating individuality.

Fu Qing, a prominent figure, skillfully integrated the essence of the music resources of Guangxi's ethnic minorities into his works. Representative pieces like "March 3, September 9," "Carrying the Good Day Mountain across the Mountain," "Zhuang Song," and "Thousand Mountains and Rivers Listening to the Zhuang Sound" are infused with strong Zhuang music elements. "March 3, September 9" stands out as a song celebrating the unity of various ethnic groups, incorporating musical elements from Zhuang, Miao, Yi, and other ethnic minorities. The integration of diverse ethnic music elements infuses the song with an atmosphere of joy, unity, and cultural richness, effectively echoing the theme of ethnic unity. "Carrying the Good Day Mountain" vividly portrays Zhuang life in Guangxi, utilizing a vigorous and lyrical melody rooted in the basic Zhuang musical structure. The song incorporates ancient Zhuang folklore into modern pop music elements, showcasing Fu Qing's adeptness at merging original folk song elements with contemporary musical expressions (Pang, 2016).

In summary, during the transitional period of Guangxi ethnic opera, it began to exhibit the ethnic elements, local customs, and traditions of Guangxi, marking an important historical phase.

### 3. The rapid development stage of Guangxi national opera

Since 2008, Guangxi national opera has entered a stage of rapid development, yielding fruitful results. Notably, in 2008, two original national operas, "Zhuang Jin" and "March 3rd," emerged. Subsequently, in 2010, these productions secured four awards at the third Chinese Campus Drama Festival. Over the following decade, creative endeavors and refinement led to the creation of numerous national operas, including "Blood Xiangjiang River" and "Poverty Alleviation Road." In 2021, the original national opera "Pull" earned recognition in the Ministry of Culture and Tourism and the Shandong Provincial People's Government, receiving the distinction of an excellent repertoire. Additionally, the same year witnessed the debut of the musical "So Young," directed by Zhang Jigang. This groundbreaking production, centered on industrial construction, marked a unique fusion of industry and art, expanding the thematic scope of musical creation. With its simple yet genuine emotions, poignant narrative, and a profound exploration of love and responsibility, "So Young" captivated national audiences, earning the distinction of being the first museum art piece collected in China (Li Jun, 2022, Contemporary Guangxi, Opera Music Blooming).

The developmental trajectory of national opera during this period is characterized by distinct features. Firstly, it emphasizes the integration of national and opera themes. Works such as "Daqin Lingqu" and "Great Han Sea Road" showcase the amalgamation of global and operatic elements, while "Blood Xiangjiang" and "Pull Brother" seamlessly blend historical and operatic aspects. "Poverty Alleviation" underscores the fusion of true-story adaptation and opera. Secondly, national opera has found a place within universities, particularly at Guangxi Art College, the sole art institution in Guangxi province. The college, representing the aspirations of the Zhuang people, shoulders the responsibility of preserving regional national culture. Its contributions to the history of Guangxi national opera highlight the support from the Guangxi government. From 2010 to 2021, Guangxi University of the Arts created original national operas like "Daqin Lingqu," "Big Hai Road," and "Bge," signifying the ongoing development and specialization of national opera within university curricula. "Daqin Lingqu"

received the Outstanding Drama award at the "China Drama Award · Campus Drama Award" in 2012 and the prestigious Osmanthus Award from the Guangxi Drama Award. While noteworthy for being entirely produced by teachers and students, it also reveals challenges due to the absence of a theoretical basis in the opera field and the limited opera-related curriculum within the university system.

#### 4. Introduction to a typical Guangxi national opera

##### 4.1 Zhuang Brocade

The national opera "Zhuang Jin" marked the initiation of a new era for Guangxi Opera Creation and Performance in the 21st century, representing the inaugural venture into original opera in Guangxi. Renowned for its distinction, Zhuang brocade stands as the foremost handicraft in Guangxi and holds the esteemed status of being one of the four famous brocades in China. Historically, Zhuang brocade served as an indispensable aspect of daily life for the Zhuang people. Its exquisite craftsmanship led to its recognition as a tribute court during the Ming and Qing dynasties, serving as a testament to the collective wisdom of the Zhuang community.

The opera unfolds a compelling narrative, centered around a mother and three sons navigating through hardships and challenges. Love, wisdom, and the pursuit of life are interwoven with the rich ethnic tapestry, symbolized by the enchanting Zhuang brocade. The production delves into the cultural essence, featuring elements such as the distinctive "ah," "liao song," "eight," and "zhuang," encapsulating classic Zhuang cultural motifs. From vibrant costumes to traditional dances and folk customs, the performance vividly embodies the unwavering desire of the Zhuang people across generations to forge a better life through persistent efforts.



**Figure 1** A still photo from the performance of Guangxi national opera Zhuang Jin

This grand and splendid national opera commemorated the 50th anniversary of the founding of Guangxi Zhuang Autonomous Region in 2008 and earned recognition at the 11th Chinese Drama Festival. In September 2009, the production received the prestigious "Osmanthus Gold Award" at the Guangxi Drama Performance. Furthermore, in December 2009, it took part in the 11th China Drama Festival, securing the coveted "Chinese Drama Festival Drama Award." The accolades continued in

May 2010, as the opera clinched the 13th "Wenhua Award," as documented by Zhao Shengshan in 2014.

#### 4.2 March 3rd

In the national opera "March 3rd," the folk song culture with unique national characteristics is seamlessly blended with Western opera art, incorporating Zhuang music, Guangxi opera, Guilin Yu drum, pop music, and European and American classical opera. The musical personality is articulated through orchestral performances, chorus, solos, arias, duets, and various other expressive means. In the stage presentation, inspiration is drawn from the freehand technique of Chinese landscape painting, portraying the Guangxi landscape with cultural symbols like kapok and hydrangea serving as emotional motifs throughout the performance.

The entire opera revolves around two central themes of life and love. Set against the backdrop of the ancient Valentine's Day celebration known as "March 3rd" in Zhuang culture, the opera narrates a touching story about love, dreams, and cultural inheritance. The narrative unfolds in two parallel time and space dimensions: one in the 1950s, portraying a sentimental love story between two Zhuang youths, and the other in the 1980s, depicting the aspirations of Zhuang youth to uphold and carry forward the dream of Zhuang folk songs. Through the interweaving of these two timelines, the opera illustrates the twists of fate and bears witness to the progress and development of the thoughts and lives of the Zhuang people over the past decades.



Figure 2 Stills of the performance of Guangxi national opera March 3rd

#### 4.3 The Lingqu of The Great Qin Dynasty

The opera "Daqin Lingqu" is grounded in the materials of folk music, primarily narrating the tale of the Qin Dynasty's construction project. The protagonist, Idani, serves as the daughter of the tribal leader and willingly sacrifices herself to appease the god of rain and alleviate a local drought. As the Qin Dynasty sends Yu Xuan, responsible for the construction of the Lingqu Canal in Guangxi, and General to this region, they encounter Idani in peril. General rescues the beautiful Idani, and through their love, Idani ultimately sacrifices herself to save Yu Xuan and General, ensuring the successful completion of the Lingqu Canal project.

The storyline revolves around the construction of Lingqu, an ancient water conservancy project located in Xing'an County, Guangxi Province. Lingqu, one of the world's oldest man-made canals, played a crucial role in transportation and irrigation during the Qin Dynasty. Its opening was a

pivotal event in the reunification efforts of the Qin First Emperor, connecting the Xiangjiang River and the Lijiang River. The narrative emphasizes the collision and integration between Han culture and Guangxi ethnic culture, underscoring the spirit of ethnic unity. In 2012, the drama received the Outstanding Drama Award at the China Drama Award · Campus Drama Festival and also secured the prestigious Osmanthus Award, the highest honor at the Guangxi Drama Award.



**Figure 3** Still photos from the performance of Guangxi national opera "Daqin Lingqu"

#### 4.4 Bago

The play "Brother," created by the Guangxi Art Institute creative team under the direction and screenwriting of Zeng Cheng, along with Mo Wei, Lin Qiming, Mo Junsheng, Zeng Lingrong, and other literary figures from Guangxi, pays tribute to the 100th anniversary of the founding of the People's Republic of China. This collaboration has marked a new milestone in the history of Guangxi national opera creation (Li, 2021).

The play unfolds in six acts—Aggrieved, Spark East Orchid, Reengineering Mountains, Plow for the People, Righteousness and Blue Blood, and Loyal Soul. It carefully selects the revolutionary deeds of Wei Pull Group, encompassing their organizational efforts, armed struggle, initiation of farmers' discourse, Communist Party enrollment, establishment of revolutionary base areas, integration in Hechi, resistance against "encirclement and suppression," heroic sacrifices, and crucial moments in the life of Wei Zhaodong, an outstanding son of the Zhuang people and a pioneer in the early peasant movement, as well as a leader in the Baise uprising.

The play intricately weaves together these elements, creating a vivid portrayal of Wei's magnificent and stirring revolutionary pride. It depicts the elder brother's commitment to shedding light on his life, sacrificing all wealth for the revolution, transforming the old world into an egalitarian society, demonstrating infinite loyalty to the party's cause, and ultimately shedding his blood in the epic and glorious deeds of nobility. "Brother" received accolades, winning the "Osmanthus Silver Award" at the 11th Guangxi Opera Exhibition, the Outstanding Drama Award at the 4th Chinese Opera

Festival, and was selected for inclusion in the ideological and political work of colleges and universities by the Ministry of Education in 2022 (Ma Xingzhi, 2022).



**Figure 4** A still from the performance of Guangxi national opera Bge  
5. On The Road to Poverty Alleviation"

The national opera "The Road to Poverty Alleviation" is an adaptation of true stories, employing Guangxi music elements and national customs to depict real-life narratives infused with love for the motherland and expectations for the hometown. A pivotal change in scene design occurs in the fourth act, depicting a flood triggered by the natural environment and the relentless force of natural disasters. Amidst the flood, Huang and the first secretaries courageously ventured into peril to assist Guangxi villagers, disregarding their own safety. In the face of landslides and danger, Huang chose to aid the villagers without hesitation, dispelling doubts held by others and leaving them speechless. Later, she advocated for streetlights, constructed roads, and illuminated the path ahead.

The fifth act sees a poignant reunion between Huang Wenxiu and her father, marking a special moment before Wenxiu embarks on her life's final journey. The song "Love Each Other" expresses the profound love of life, capturing the emotional essence of the father-daughter bond. As her father watches her defy the floodwaters, the concluding song "I Want to Fly" encapsulates the eternal spirit of Huang Wenxiu. Tragically, the play unfolds with a black flash flood, resulting in Wenxiu losing contact. Despite the efforts of cadres and villagers in a fruitless search, Wenxiu heroically sacrifices herself. The recurring theme music "Butterfly Fly" resounds once again (Li, 2021). Throughout the play, Huang Wenxiu's village notes make frequent appearances, representing three diaries she wrote over a year and two months. These diaries serve as crucial material on stage, with the director presenting these daily reflections directly to the hearts of the audience, emphasizing the hero's greatness in the ordinary. The integration of bel canto, ethnic, and popular singing, coupled with beautiful and catchy melodies, accentuates the ethnic music elements and cultural characteristics of Guangxi.



Figure 5 Still photo of Guangxi national opera "The Road to Poverty Alleviation"

### Conclusion

In conclusion, the introduction to a typical Guangxi national opera presents a rich tapestry of cultural expressions and artistic achievements. These operas not only showcase the vibrant history and traditions of Guangxi but also embody the creative prowess of the region's opera artists. Each opera serves as a cultural narrative, weaving together elements of folklore, ethnic traditions, and historical events into compelling and visually stunning performances. The development course of Guangxi National Opera unfolds as a captivating narrative, blending historical roots, cultural diversity, and artistic creativity. The journey from traditional Chinese opera to the emergence of Guangxi national opera reflects not only the region's rich history but also its continuous efforts to adapt and thrive in the face of cultural and social changes. With its unique identity firmly rooted in the traditions of Guangxi's diverse ethnic groups, Guangxi national opera stands as a testament to the enduring spirit of Chinese opera and the dynamic cultural landscape of Guangxi. In essence, these Guangxi national operas exemplify the region's commitment to preserving its cultural heritage while embracing modern influences. The productions not only serve as entertainment but also contribute to the cultural identity and artistic legacy of Guangxi, capturing the essence of its people, traditions, and history.

### The Body of Knowledge

The development course of Guangxi National Opera, as explored through various topics, reflects a fascinating journey marked by cultural evolution, artistic innovation, and a commitment to preserving the region's rich heritage. From the historical origins of Chinese opera to the emergence of Guangxi national opera, the trajectory of this art form has been shaped by cultural transitions, social movements, and the integration of diverse ethnic elements of "HGMTR".

#### 1. Historical Roots and Evolution

The roots of Guangxi national opera can be traced back to the pre-Qin period, with Chinese opera evolving through various dynasties. The influence of western opera and the reform movements in the early 20th century catalyzed the development of new forms, leading to the emergence of Guangxi national opera as a unique and culturally rich expression.

#### 2. Guangxi National Opera's Unique Identity

Guangxi national opera stands out as a distinctive form within the broader context of Chinese opera. Rooted in the traditional arts of Guangxi's twelve fraternal ethnic groups, it draws inspiration

from folk songs, dance, and customs. The art form has undergone significant transformations, from its early roots to the impact of Western opera, while still maintaining its essence as a cultural matrix deeply embedded in the spirit of the Chinese people.

### 3. Milestone Productions and Cultural Significance

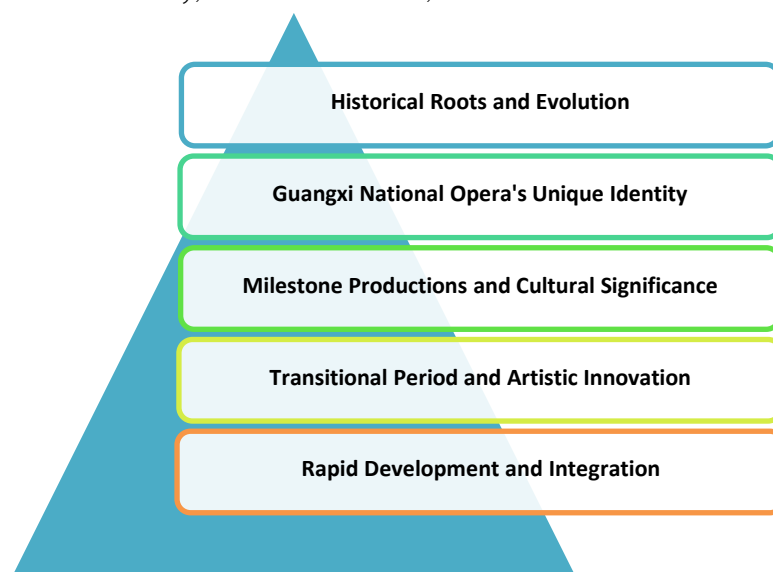
Key productions such as "Liu Sanjie," "Zhuang Jin," "March 3rd," "Daqin Lingqu," "Bge," and "On The Road to Poverty Alleviation" represent milestones in Guangxi national opera. These productions not only celebrate cultural elements such as Zhuang brocade, folk songs, and historical events but also reflect the region's commitment to addressing contemporary themes like poverty alleviation and cultural preservation.

### 4. Transitional Period and Artistic Innovation

The transitional period from the 1960s to the 2010s witnessed a dynamic phase where Guangxi national opera began to showcase distinct ethnic elements and local customs. Composers like Fu Qing played a pivotal role in integrating Guangxi folk music with modern creative ideas, paving the way for a new era of artistic innovation.

### 5. Rapid Development and Integration

Since 2008, Guangxi national opera has experienced a stage of rapid development, marked by a diverse range of productions like "Zhuang Jin," "March 3rd," and "Daqin Lingqu." Notably, this period highlights the integration of national and opera themes, showcasing the region's commitment to fostering cultural diversity, historical narratives, and true stories.



**Figure 6** The Body of Knowledge of The development course of Guangxi National Opera  
**Recommendation**

#### 1. Cultural Preservation and Promotion

1.1 Documentation and Archives: Establish a comprehensive documentation and archival system for Guangxi national operas. This can include recordings, scripts, and background information to ensure the preservation of these cultural treasures.

1.2 Educational Initiatives: Integrate Guangxi national operas into educational curricula to foster awareness and appreciation among students. Collaborate with schools and universities to organize workshops, seminars, and performances.

#### 2. Support for Contemporary Creations

2.3 Encourage Original Compositions: Provide support and incentives for contemporary composers to create original Guangxi national operas that incorporate traditional elements while exploring modern themes.

2.4 Interdisciplinary Collaborations: Promote collaborations between opera artists and artists from other disciplines (visual arts, literature, dance) to create innovative and multidimensional productions.

### 3. International Collaboration and Exposure

3.2 Cultural Exchange Programs: Facilitate cultural exchange programs to showcase Guangxi national operas on international platforms. This can enhance global awareness of Guangxi's rich cultural heritage.

3.3 Translation and Subtitling: Invest in translating and subtitling productions to make them accessible to a broader international audience.

### 4. Community Engagement

4.1 Local Community Involvement: Involve local communities in the creation and performance of national operas, ensuring that these art forms remain connected to the roots of Guangxi's diverse ethnic cultures.

4.2 Interactive Performances: Develop interactive performances or exhibitions that allow audiences to engage directly with the cultural elements depicted in the operas.

### 5. Artistic Development and Training

5.1 Artistic Workshops and Residencies: Organize workshops and residencies led by experienced artists to mentor emerging talents in the field of Guangxi national opera.

5.2 Modern Artistic Techniques: Encourage artists to experiment with modern artistic techniques and technologies to bring fresh perspectives to traditional narratives.

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