

THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

Chinese Festivals and Traditional Opera Culture Spread

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Abstract:

Please enter text to be translated in this paper, based on Chinese traditional festivals and established principles of opera culture, the first to explore the value of the traditional Chinese festivals, and then analyze the loss of the contemporary Chinese traditional festival, in order to do research on traditional Chinese festivals and the value of the context of contemporary; Secondly, in this paper, the traditional culture of our country has carried on the effective overview, respectively from the value of the Chinese traditional culture and traditional culture in China is facing a crisis, from two aspects analyzes the situation of the development of opera culture in China, and then to our country the living conditions of Chinese opera culture in the contemporary cultural context to explore; Finally, based on Chinese traditional opera culture and the relationship between the spread of traditional folk festival, respectively form of folk culture in the opera culture carried on the thorough analysis, and then to the role of folk festival in opera culture communication, and do about the spread of the Chinese traditional opera and folk festival culture strategically.

Keywords: Chinese festivals, opera culture, transmission, strategy to explore

1. Introduction

China's traditional culture is a broad concept, including once-thriving opera culture, for our country's traditional culture left a valuable property. At the same time, the value of the traditional festival in China is also in the "Chinese hot" in recent years have been digging, and with development of The Times are endowed with new meanings. ^[i]has commonness in the cultural development of the two, this article aims to study the convergence between the two elements to find its new combination.

2. Chinese Traditional Festival Custom

2.1. The Value of the Traditional Chinese Festivals

Value firstly embodies in the spirit of Chinese traditional culture, in the deep level of culture and logic to discuss the concept of time, should be rooted in the Chinese traditional festivals and Chinese philosophy thinking of each other, because in the beginning of the formation and cultural view of human cultural viewpoint, thoughts and values mutual infiltration and blend ^[ii], some scholars pointed out that, for each culture ideas and expressions are limited, and the value of the category in our own two aspects including the spirit and matter, this needs us to build a bridge between themselves and others, the spirit of the bridge that can lead to the unknown domain. Traditional Chinese festivals reflect the peak in the field of art and culture in China, the ancient Greek methods are held by the authorities.

2.2. Contemporary Lost of Chinese Traditional Festivals

The 5th century BC, Athens held the competition, this will is a kind of drama competition, government regulations concerning the cultural system, competition will be during the winter vacation, the city that provides an opportunity to attract the masses to watch the performances, in the future state system have more government follows the law of the organizer. But the classical drama would not have such treatment in our country, because of the destruction of a feudal ruler, so the feudal rulers tend to obscure the definition of content of drama. So all acting for agriculture and customs and so on all have great influence. ^[iii] To one thousand, drama for the influence of the traditional festival is a big, from lu xun's 《the story of ah Q》 the art of the details as you can see the opera in the civil widely circulated. But due to the present political and economic development, especially under the rapid economic development of the culture, as well as a variety of recreational activities flourish, led to the demise of the drama this art form.

2.3. The Value of Chinese Traditional Festivals and the Context of Contemporary Research

Traditional values are two aspects of value orientation, on the one hand, is about the study of philosophy, such as the value for the development of human cognition, on the other hand is about the value of the economic level, from the perspective of economics, value

is refers to the object to the subject of usefulness, which can be found in the 《Das kapital》, especially value concept is the exchange value, is the essence of capital under the relationship [IV], it plays an important in traditional festivals of axiology, the influence of the first is the spiritual level, due to natural objects cannot be simply to distinguish with useful and useless, but people with traditional drama and the relationship between the holiday cannot be fixed with the value of unilateral, so in the present context should pay attention to distinguish between the value of traditional festival partition and its spiritual direction.

3. Chinese Opera Culture

3.1. The Value of Chinese Opera Culture

China's traditional culture has a long history; holidays in China play an important role in the public. In 《Tokyo menghualu-winter solstice》, have relevant records showed that November winter solstice is the most important solar term in the capital," is to the poor, between one year, under the guise of accumulated, so far, more new clothes, caterers, diet XiangSi ancestors. Officer put off, celebrate, as festival "[VI]. in addition, the Spring Festival, Lantern Festival, the tomb-sweeping day, dragon-boat festival is important holiday, the working people in China created the possibility of rich and colorful life, at the same time, it will be China's traditional culture into art form. The cultural value of Chinese traditional opera is not unilateral, on the one hand, Chinese opera culture has its unique cultural value, on the other hand, has its unique artistic value that performance in form, such as drama performances of stage performance, finally is embodied in the drama on the record function of the culture of traditional life custom, because opera flourishing in folk, become a kind of cultural form, common people happy so drama can retain the essence of folk art.

3.2. Chinese Opera Culture Faced a Crisis

But along with the continuous renewal of economy and culture, the Chinese traditional opera culture has appeared fault, especially with the rise of modern entertainment media and the invasion of western European and American countries culture, drama culture has gradually lost its existence foundation. [VI] to the phenomenon of objective reasons in addition to the development of economy and rich recreational activities as well as the invasion of foreign culture, and Chinese opera culture characteristic and the development also has a lot to do, and that reason is the main reason. Opera culture as a form of art that are rich in folk life brand, must be common people happy, but also fully reflects life, and do not have this consciousness, but China's current dramas walked to a great extent, is still a niche of the route, which makes Chinese opera art form tend to narrow, so it caused the crisis of Chinese opera culture. [VII]

3.3. Chinese Opera Culture in the Contemporary Cultural Context of Survival

The development of Chinese opera culture in contemporary should follow its internal definition, first opera culture as traditional Chinese art form, which must be rich in profound art foundation and rich artistic technique of expression, so in the development of inherited at the same time attention should be paid to retain its inherent cultural attributes; Followed by selection in the context of contemporary culture, drama culture should soberly realize its inherent cultural characteristics, cannot leave other forms of arts and culture, because each art form has its unique artistic composition and trajectory, so should follow the inherent law of its natural development. Kong Ziyun: "labor is the law of one hundred days, and for recreation is a day of the joy of" [VIII], which reflects the limitation of entertainment, in addition to the limited time, and the viewer's own limitations. So in the development of Chinese opera culture at the same time should pay attention to its inherent regularity.

4. The Spread of Chinese Opera Culture and Traditional Folk Festivals

4.1. Folk Festival of the Chinese Opera Culture

Chinese traditional opera art is an important part of drama, so want to consider in the drama of the study and inheritance of drama development characteristics. The opera culture keeps the features of dramatic forms, but also contains the aesthetic features of Chinese traditional art and technique of expression. [IX] folk festival and traditional opera culture is complementary relationship, on the one hand, some traditional festival customs to opera to the audience and come down, at the same time, the folk festival also provides guarantee for the development of drama culture. At the same time, folk culture, as a kind of regional color of culture, also with regional summit of opera culture, such as Peking Opera, PingJu, shaoxing opera, HeNan opera has been innovating is widely popular in the north China plain and the southern provinces. Tibetan opera in Tibet not only, also spread in a large number of cut are gathered in gansu province, qinghai province. Not only in hebei, hebei bangzi [X] in many parts of the north China has spread. And some national opera, for example, the guangxi zhuang autonomous region GuiJu, guizhou miao play only in the region.

4.2. Transmission of the Folk Festival of Traditional Opera Culture

The spread of opera culture has two sides, the first is the spread of in time, because the tradition in the development of opera culture played a role, which forms a connecting link between the preceding and so drama cultural heritage is one of the important forms, and inheriting traditional opera culture is the important form of education, custom has the force of education the role of the public, so in the process of the development of the folk festival zhuang star can effectively promote the spread and development of Chinese opera culture. At the same time, on the other hand, folk education is a special group of conscious activity, is closely connected with the development of history and inheritance of folk culture as mark of national life, plays an important role in the inheritance of history, the inheritance of traditional opera, it contains all aspects of factors in the process of fully embodies the social function of opera culture, the social function includes folk customs, politics, culture, economic development and other factors. [XI]

4.3. The Spread of the Chinese Traditional Opera and Folk Festival Culture Strategy Research

In order to better development of China's traditional opera culture and traditional festival, the first is the national related aspects of the director should strengthen this aspect of the attention, in such aspects as legislation and education more attention, and shall be appropriately policy tilt; Followed by education should strengthen the protection of traditional festivals and traditional opera culture consciousness, the course of opening and take more attention to the students' ability training, produce as much as possible familiar with the Chinese traditional history culture and the cultural heritage of traditional opera culture, the ^[xii]. Finally is a traditional festival in opera culture and should be pay attention to the relations, to create a suitable for opera, cultural prosperity and traditional festivals to retain their inner spiritual attributes of roads, improve the proportion of traditional opera in Chinese traditional culture, and by strengthening the opera culture and traditional festivals of relevance for the development of Chinese traditional culture.

5. Conclusion

With the continuous development of China's political economy and culture, the meaning of Chinese traditional festivals are also being slowly dissolve, and drama, cultural heritage have been halted, this kind of phenomenon in the wave of economic development has been constantly deepened. Although China's relevant government departments and the social culture of the organization are also trying to do related efforts, but play rehearsal and performance is not ideal, as expected, this problem is proposed for the development of Chinese opera culture. ^[xiii] the development of Chinese classical drama with the help of the folk culture festival to thrive, as a result of the opera culture at a major is the general common people, and common people daily activity is mainly the labor, the theatre is its specific festival activities, so the development of the traditional folk festival of the spread of Chinese opera culture and prosperity, the chance. Chinese traditional festivals are sustained attention, but its strength is not enough, so we must strengthen the study of its cultural connotation, and constantly develop a way conducive to the development of Chinese culture.

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