

Problems and Countermeasures of the Popularization of Cantonese Opera Culture in Colleges

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Abstract. As a treasure of Lingnan art, Cantonese opera audience is mostly among the elderly, and young people today know very little about it, which has a serious impact on the inheritance and development of Cantonese opera art. Although the government and society have been paying more and more attention to Cantonese opera, the results have been limited. As the last stop for students to study, colleges shoulder the important mission of learning professional skills and completing values. Incorporating the art of Cantonese opera into the study and life of colleges, so that students can understand and like Cantonese opera, has a certain positive significance for the development of Cantonese opera.

Keywords: Cantonese opera; colleges and universities; inheritance; problems; countermeasures.

1. Introduction

As the root and soul of the national spirit, traditional culture is the cornerstone of the long-term stability of a nation and a country. As an artistic treasure in the Lingnan region, Cantonese opera has always been a hot topic in the academic circles. For example, in 2017, Liu Jianke's research "The Inheritance and Development of Cantonese Opera's Singing Styles" based on the genre classification and singing characteristics of Cantonese Opera. Its mainly sorts out the historical development of Cantonese Opera and puts forward some thoughts on the development of Cantonese Opera art today. In 2015, based on the current situation and inheritance of Cantonese Opera, Chen Meisi published "Measures to be Taken for the Inheritance and Development of Today's Cantonese Opera", mainly analyzed the embarrassing situation of Cantonese Opera development today from the origin and development of Cantonese Opera, and proposed suggestions for the inheritance and development of Cantonese Opera today. Most of them are based on the art of Cantonese opera itself, continue the inherit and develop from the content and form. Based on colleges and universities, this paper studies and discusses the inheritance and development of Cantonese opera art from the perspective of young people. As one of the representatives of Lingnan music art, Cantonese opera occupies a very important position in the local opera art in the country. Cantonese opera is based on the culture of Lingnan, combined with local language, music, aesthetics, etc., to develop a form of opera art with Lingnan characteristics. The art of Cantonese Opera has a long history and cultural heritage. Since its birth, it has been developing vigorously in the land of Lingnan, and has the reputation of "Southern Red Beans". Among them,

plays such as "The Floral Princess", "The Peony Pavilion", "The Purple Hairpin" are popular among the public. Cantonese opera was also included in the list of the intangible cultural heritage of mankind by UNESCO on September 30, 2009. As a "living" artistic treasure, Cantonese Opera is still active in the Lingnan area. In Guangzhou and the Pearl River Delta region, it is said that there are thousands of large and small troupes active on the opera stage all year round, and the folk "amateur singers" are even more numerous. Every holiday, in large and small parks in Guangdong, you can always hear the sound of Cantonese opera being sung in a corner of the park. Even in China or overseas, wherever Cantonese is spoken, you can always hear the melodious long singing of Cantonese opera.

Since its birth, Cantonese opera has been rooted in the fertile soil of Lingnan culture. The early Cantonese opera art was influenced by the "Xipi and Erhuang" in the north, and the singing was performed in the northern Mandarin. Later, with the migration of the population, it gradually integrated into the art culture of Shaanxi, Henan, Shanxi and other places. [1] Since the birth of New China, in order to make Cantonese opera art more integrated into the local public, Cantonese has been used for singing since then. The basic form of Cantonese opera has been formed.

The entire Lingnan region has also formed Cantonese culture gathered in large rivers or plain areas, Hakka culture gathered in mountainous areas, Chaoshan culture in coastal areas, and minority ethnic groups based on its culture, language, ethnic groups, and historical origins. Eventually, three dialect systems of vernacular, Hakka and Hokkien were formed. Guangdong has been an important port for foreign trade since ancient times to

the present. The development of Cantonese opera art is not only influenced by local culture and art, but also integrates some overseas culture and art. [2] In the end, the art form of Cantonese opera has been formed closely related to the art of the Central Plains, and it has a unique connotation with obvious regional characteristics. In recent years, the government, universities and society have made a lot of efforts to inherit and develop Cantonese opera art, and have also achieved certain results and gained some social attention. However, if you carefully observe and analyze it, you will still find many problems in it. Take the problems in the inheritance and development process of Cantonese opera in colleges and universities as an example for your deliberation:

2. The inheritance problem of Cantonese opera art in colleges and universities

2.1 Lack and Insufficiency of Teaching Resources

In the traditional inheritance process of Cantonese opera art, the mode of master-apprentice is adopted, and the mode of oral transmission between masters and apprentices has no fixed and systematic teaching material. With the inclusion of opera as a major in colleges and universities, systematic and complete teaching materials and training programs have gradually become available. But look into its essence, it still maintains the model of the master-apprentice system. However, there are no corresponding teaching materials for amateur or non-professional students on the market, and there are more elderly people amuse themselves than training classes for folk art in the society. In colleges and universities, most of the Quyi courses offered in colleagues are appreciation courses, practical courses are very limited. Therefore, students often only focus on the auditory or visual art of Cantonese opera, they do not have really experienced Cantonese opera.

2.2 Insufficient teacher resources and professional incompatibility

Colleges and universities are critical positions for professional learning, teachers are experts or professors from various fields, they have comprehensive and unique insights in their respective fields. However, there are very few opera teachers in most colleges and universities. As for the courses of opera or aesthetic education, most of them are theoretical or appreciation courses, so most of them are just talks and have not been put into practice. Consequently, it has not been able to improve students' enthusiasm and interest in learning. Therefore, colleges and universities should improve the structure of teachers, or broaden the ability of teachers, give teachers more learning paths. Or we can cooperate with social performance groups, theaters and other institutions, take the opportunity of double-teaching to hire professional actors to teach in colleges and universities, in order to

solve the class type simple issue, enrich teaching methods, and enhance students' interest.

2.3 Useless and Precarious Quyi clubs .

Although many colleges and universities have Quyi clubs, most of them are in name only. Looking at all the clubs in colleges and universities, clubs with fashion labels such as hip-hop, guitar, and roller skating can recruit a large number of members during the annual recruitment process. However, it is relatively difficult to recruit members for associations with traditional cultural imprints like Quyi Club, and most of the guidance teachers of the associations only handle and assist with daily affairs, they are not opera teachers. Therefore, all the daily rehearsal and study of the association are carried out between some senior students who have certain skills or interests in opera and freshmen. In that condition, the Quyi Association in many colleges and universities are in a precarious state, feels like they will disappear any time!

2.4 Uninterested and Unable to actively participate students

When it comes to the art of opera, most of the students will have a long story in their minds, the movements that they can't understand, the lyrics that they can't comprehend, and the melody that they can't appreciate. Resistance emotion to Cantonese opera exists in their heart. This is because with the development of the Internet, people have more access to information, and the popularity of Western pop music and subcultures makes students more interested in trendy art and music. In addition, the dress and performance of its music and art are more in line with the unconventional and beautiful taste of contemporary students, and they feel that opera is an art that only the older generation appreciates. Therefore, compare to the pop music, the art of Cantonese opera audience tends to be aged people, and relatively few young people. For the reason that, it is difficult for students to be interested in Cantonese opera, not to mention active participation.

As a traditional Chinese art, Cantonese opera is not only an art form, but also the crystallization and treasure of social culture. In response to the above problems, from the Cantonese Opera House to the government, colleges and even the whole society, they all paid great attention to it. To solve the above problems, I put forward the following opinions and views based on the environment of college education.

3. Relevant measurements for the inheritance of Cantonese opera art in colleges and universities

"A country cannot prosper without virtue, a man cannot stand without integrity. The foundation of educating people lies in virtue and soul." As a critical position in education, colleges and universities shoulder the important functions of talent training, scientific research, social services, cultural inheritance and innovation, and

international exchanges and cooperation. As the main function of college education, education has an irreplaceable advantage in the dissemination and inheritance of culture. [3] It has an inescapable responsibility for the inheritance and development of traditional culture. College students are also in the stage of gradually improving their values. The core meaning of education in college education is to promote the full-level development of students' morality, intelligence, physique, art and labor, that's the full-level development of people. Therefore, the educational purpose of colleges is not only to promote the learning and development of students in the professional field, but also to promote the comprehensive development of students. Through in-depth exploration of multi-disciplinary cooperation and integration, that is, integrate multi-disciplinary education in the process of student learning. [4] Because different disciplines have different methodologies and academic perspectives, they have different disciplinary thinking and disciplinary perspectives for considering the same problem and the same event. Traditional culture is an important organizational part of aesthetic education, and it is also an important subject of ideological and political education in colleges. It plays an irreplaceable role in enriching students' academic perspectives, enhancing their appreciation level, and enhancing their national cultural identity and self-confidence. Choosing a traditional culture that matches the students' cultural background and has a common language background and aesthetic taste will greatly enhance students' interest and enthusiasm for learning. As a representative of Lingnan traditional art, Cantonese opera naturally has inherent advantages and plays an important role in the traditional culture education of colleges among Lingnan area. How to integrate Cantonese opera into the education of colleges and universities, and how to enhance the influence of Cantonese opera through colleges and universities, the writer believes that we can start from the following aspects:

3.1 Curriculum integration, innovative development

Today's students have relatively less understanding of Cantonese opera, and do not know what Cantonese opera is. The representative repertoire of Cantonese opera and the characteristics of Cantonese opera art are even more ignorant. Under such circumstances, it is impossible to say that they like Cantonese opera. Therefore, in the curriculum arrangement of Cantonese opera art, colleges must first let students understand what Cantonese opera art is? Where is it from? What are the characteristics and what are the representative repertoires? In the process of selecting repertoires for students to appreciate, one should pay attention to is choosing some traditional and familiar repertoires.

Although the students did not take the initiative to learn about Cantonese opera, in fact, most of the students were influenced by their elders during their childhood, and some of them "passively" listened to some repertoires. Such as: "The Floral Princess", "The Story of the Purple Hairpin", "The Peony Pavilion", "Two Immortals of the

Pavilion of the Moon", "Love in the red chamber", "Butterfly and red pear blossom" and other repertoires. Or choose some more interesting plays, such as: "Playing Gong", "Force Marriage", "Mistake at the Flower Festival" and other plays. And you can choose some repertoires adapted from some historical allusions that students know, such as: "Butterfly Lovers", "The Injustice to Dou E " (also known as "Frost in June" or "Snow in June"), "Prime Minister of Six States" , etc. In the popularization of Cantonese Opera, teachers should start from the students' existing knowledge level, take appreciation and analysis as the main methods, combined with the historical context and artistic characteristics of Cantonese Opera, so as to cultivate their interest in learning.

As a kind of opera art, the performance of Cantonese opera is its most attractive aspect. Bring students to the stage, put on masks, wear costumes, feel every move and style of Cantonese opera art, and experience the "singing, reading and playing" in the art of opera. Colleges can invite professional opera performers into colleges and universities. By adopting the form of "half-class" or "flipped classroom", students can follow the teacher to learn the arias in opera, and feel the charm of Cantonese opera art and posture, so as to inspire students' enthusiasm for learning. And at the end of the semester, the final assessment is carried out in the form of reporting and performance, which changes the mode and means of teaching assessment, and enriches the artistic and cultural atmosphere of the campus, and takes this opportunity to further promote Cantonese opera art.

In addition to performing forms such as "singing, reading and playing", Cantonese opera art has the artistic connotation and ideological morality of its works that students should learn and cultivate. In a large number of Cantonese opera works, most of them are about "Five Norms and Five Virtues" to teach people to be kind, and to learn from beauty. Today, when the ideological and political education in the classroom is in full swing, the ideological connotation of Cantonese opera art coincides with the ideological and political education in the classroom. Through the innovative teaching mode, the art of Cantonese opera is brought into the classroom, and the classic and excellent works with positive educational significance are introduced into the classroom. Through the explanation and analysis of the works, it expounds the inner thoughts, feelings, etiquette and shame of the works. Guide students to be positive and to develop and move forward in a positive and correct direction.

3.2 Bringing elegant arts to colleges and leading students into Cantonese opera

Cantonese opera is a stage performance art, and the actors interpret the development of the story by "singing, reciting and playing". Leading students to the theater or letting Cantonese opera enter the campus plays an irreplaceable role in cultivating students' interest in Cantonese opera art. The school cooperates with the Quyi troupe, or through the "Elegant Art Entering College" project of the Guangdong Provincial Department of Education. Invite Cantonese opera art to colleges ,

perform a Cantonese opera art show and exhibition in the school. Explain and Analyze the characteristics and artistic characteristics of each industry for students through the zero-distance contact between actors and students. This arrangement usually more vivid than the teacher's mechanically apply in the classroom, and the students will remember it more deeply. By performing a complete repertoire, students have a more comprehensive and profound influence on Cantonese opera art.

3.3 Create quyi association to cultivate students' enthusiasm for Cantonese opera

As a gathering place for the interests and hobbies of college students, the student associations gathers a group of energetic and enthusiastic students. Most of them have common hobbies and come together for a common goal. College students are in a stage where their values are still being formed, and they have great curiosity and enthusiasm for new things. Through the reasonable organization and construction of related Quyi associations, leading students to understand and learn Cantonese opera art, it has a positive significance for the inheritance and development of Cantonese opera art.

The establishment of an organized and large-scale Quyi associations in Guangdong colleges and universities can be traced back to the establishment of the Guangzhou University Quyi Club in 2003. This also marks the spontaneous inheritance and development of Cantonese opera art in colleges and universities. College students began to realize the charm and cultural value of Cantonese opera art, and shouldered the heavy burden of dissemination and inheritance of Cantonese opera art. The characteristics and cultural value of Cantonese opera are promoted through the use of the Quyi Club as a carrier. Through word of mouth among students, mutual learning and mutual guidance, a seed of Cantonese opera art was planted for students inadvertently. With the Quyi Club as the medium, and through the school, contact the Cantonese opera troupes outside the school. If conditions permit, the actors of the troupe are hired as the instructors of the Quyi Club, and through professional guidance, the artistic level of the club can be improved, which will greatly enhance the students' enthusiasm for Cantonese opera art. Quyi clubs organized by colleges and universities will not only open a window for students to understand Cantonese opera art, but also play an important role in the inheritance and development of Cantonese opera art.

4. Conclusion

Cantonese opera art, as a cultural treasure in Cantonese area, is a form of folk opera, which interprets folk legends, historical culture and traditional zaju as a whole. Cantonese opera interprets human kindness and beauty by stage art, it has distinct local characteristics. As a treasure in Lingnan traditional art, this art form not only gives people the enjoyment of art and beauty. The cultural connotation and ideological and moral infiltration of the works are unmatched by any art form.

Inheritance and Development are the inescapable responsibilities for the government, universities, society or ordinary people, The stronger the culture, the stronger the country. If the culture is prosperous, the country will prosper. Culture is the soul of a country and a nation. It is our responsibility to inherit and develop traditional culture.

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