

[在此处键入]



UNIVERSITÀ  
degli STUDI  
di CATANIA

DIPARTIMENTO DI SCIENZE UMANISTICHE  
DOTTORATO DI RICERCA IN SCIENZE PER IL PATRIMONIO  
E LA PRODUZIONE CULTURALE

---

DANYANG HE

Tesi di Dottorato

**Comparative Study of Chinese Peking Opera and Italian  
Melodrama from the Perspective of Artistic Production  
Models**

**TUTOR**

Chiar.ma Prof.ssa Maria De Luca

Chiar.ma Prof.ssa Romilda Rizzo

**COORDINATORE**

Chiar.mo Prof. Pietro M. Militello

---

ANNO ACCADEMICO 2021-2022

[在此处键入]

## **Comparative Study of Chinese Peking Opera and Italian Melodrama from the Perspective of Artistic Production Models**

### **Abstract**

Chinese Peking Opera and Italian Melodrama are important treasures in the history of world music, not only witnessing the development of Chinese and European music respectively, but also gradually developing into the most important musical forms in China and Europe, occupying an important position in the “hall” of world music. The mode of artistic production can be defined as several dimensions of artistic production and formation under the “theory of artistic production”, which the author summarizes in the process of compilation into three major perspectives: experience, technology and dissemination. As an opera with a long history and cultural heritage, Chinese Peking Opera and Italian Melodrama have great differences in their artistic production modes in the process of formation and development. Therefore, a comparative analysis of the two operas from the perspective of artistic production modes is of great relevance.

Combining with Benjamin’s theory of artistic production, this paper extracts the perspective of artistic production mode in the study and conducts a systematic comparative study on Chinese Peking Opera and Italian Melodrama on this basis. The article combines Marx’s art

[在此处键入]

production theory and Benjamin's art production theory to construct a theory of art production mode dimensions based on art production theory, including three major dimensions of art's history and experience, art's technology and expression, and art's era and consumption. And then, this paper sorts out the culture development and reform in New China era. Afterwards, an analysis of the relationship between culture and economy in several perspective, Diane Cran's opinion on the production of culture, Griswold's Cultural Diamond and Baumol's cost disease in art production. Besides, this paper also discusses the important role of public participation in cultural industry. In addition, this paper also systematically compares Chinese Peking Opera and Italian Opera from three perspectives: history and experience comparison, technology and expression comparison, and era and dissemination comparison, in conjunction with the constructed art production model. Finally, based on the dimension of artistic production mode, the study combines the current development status of Chinese Peking Opera and the success of Italian Melodrama development, through a brief study about an artistic fusion of Italian Melodrama and Peking Opera, and further puts forward the thinking of economic development under the artistic production mode.

Key words: Artistic production mode; Peking Opera and Italian Melodrama; Theoretical construction and dimensional comparison

## Catalogue

|  |    |
|--|----|
| Chapter I Introduction.....  | 8  |
| 1.1 Research Background .....  | 8  |
| 1.2 Research Purpose and Significance .....  | 10 |
| 1.2.1 Research Purpose.....  | 10 |
| 1.2.2 Research Significance.....   | 10 |
| 1.3 Literature Review .....  | 11 |
| 1.3.1 Research on Art Production Model .....   | 11 |
| 1.3.2 Comparative Study of Chinese Peking Opera and Italian<br>Melodrama.....                                  | 15 |
| 1.3.3 Comparison of Chinese Peking Opera and Italian<br>Melodrama from the Perspective of Art Production ..... | 21 |
| 1.3.4 Literature Survey .....  | 23 |
| Chapter II Culture Development and Reform in New China Era .....   | 25 |
| 2.1 Construction and Development of Chinese Cultural and Creative<br>Industry .....                            | 25 |
| 2.2 China Reform and Opening Up Period.....  | 29 |
| 2.3 The Concept of Cultural and Creative Industry.....   | 31 |
| 2.4 Traditional Performing Arts in China.....  | 32 |
| 2.5 The Role of Cultural Heritage in China.....  | 34 |
| Chapter III The Relationship Between Culture and Economy .....   | 37 |

[在此处键入]

|  |    |
|--|----|
| 3.1 Definition of Culture.....   | 37 |
| 3.1.1 Clifford Geertz’s Opinion on Culture.....  | 37 |
| 3.1.2 Diane Cran’s Opinion on the Production of Culture.....   | 37 |
| 3.2 The Role of Arts Management from the Prospective of Cultural<br>Diamond.....                                   | 41 |
| 3.3 Baumol’s Cost Disease in Art Production.....   | 44 |
| 3.4 The Role of Public Participation.....  | 47 |
| 3.4.1 Analysis of Chinese Performing Arts Market .....   | 47 |
| 3.4.1.1 Contradictions of Cultural Supply and Demand in<br>Contemporary China .....                                | 51 |
| 3.4.1.2 The Main Method of Adjusting the Relationship Between<br>Cultural Supply and Demand.....                   | 54 |
| 3.4.2 Scope of Economic Resources and Public Funding from the<br>Italian Organizers’ Perspective.....              | 56 |
| Chapter IV Construction of Dimension Theory of Art Production Model<br>Based on Art Production Theory .....        | 65 |
| 4.1 Development and Connotation of Art Production Theory .....   | 65 |
| 4.1.1 Development of Art Production Theory .....   | 65 |
| 4.1.2 Connotation of Art Production Theory.....  | 73 |
| 4.2 Theoretical construction of art production mode dimension based<br>on art production theory in this paper..... | 77 |
| 4.2.1 Art Production Model: History and Experience of Art .....  | 77 |

[在此处键入]

|   |     |
|---|-----|
| 4.2.2 Art Production Model: Technology and Expression of Art  | 80  |
| 4.2.3 Art Production Model: Age and Consumption of Art  | 80  |
| Chapter V Chinese Peking Opera and Italian Melodrama from the Perspective of Artistic Production Mode: Comparison of History and Experience.....      | 87  |
| 5.1 Comparison of Historical Sources .....  | 87  |
| 5.1.1 “Opportunity” of Chinese Peking Opera under the Feudal Dynasty .....  | 87  |
| 5.1.1 “Inevitability” of Italian Melodrama under the Renaissance .....  | 87  |
| 5.2 Comparison of Experience Development.....   | 91  |
| 5.2.1 Development Experience of Chinese Peking Opera .....  | 91  |
| 5.2.2 Development Experience of Italian Melodrama.....  | 92  |
| Chapter VI Chinese Peking Opera and Italian Melodrama from the Perspective of Artistic Production Mode: Comparison of Technique and Performance ..... | 94  |
| 6.1 Comparison of Sound Technology under Art Technology .....   | 94  |
| 6.1.1 Respiration Comparison .....  | 94  |
| 6.1.2 Resonance Comparison .....  | 98  |
| 6.2 Comparison of Voice Technology under Art Technology .....   | 101 |
| 6.2.1 Chinese Peking Opera Voice Technology under “Sing according to Words” .....   | 101 |

[在此处键入]

|  |     |
|--|-----|
| 6.2.2 Italian Melodrama Voice Technology under “Words according to Sing” .....   | 103 |
| 6.3 Comparison of Music Technology under Art Technology .....  | 108 |
| 6.3.1 Rhythm Contrast between “Plate” in Peking Opera and “Beat” in Italian Melodrama in Opera.....  | 108 |
| 6.3.2 Structure Comparison of “Qupai style” and “Numbers”  | 112 |
| 6.3.3 Melody Comparison of “Single” and “Multiple” .....   | 114 |
| 6.4 Comparison of Stage Performance under Art Technology .....   | 116 |
| 6.4.1 Stage Dressing Comparison of “Facial Masks” and “Makeup” .....   | 116 |
| 6.4.2 Stage Arrangement Comparison of “Freehand” and “Realistic” .....   | 119 |
| 6.4.3 Stage Performance Comparison of “Form beauty” and “Natural beauty” .....   | 121 |
| Chapter VII Chinese Peking Opera and Italian Melodrama from the Perspective of Artistic Production Mode: Comparison of Times and Dissemination ..... | 126 |
| 7.1 Development of Peking Opera and Italian Melodrama in the Political Era.....  | 126 |
| 7.1.1 Development of Chinese Peking Opera in Different Political Environments .....  | 126 |
| 7.1.2 Development of Italian Melodrama in “Unstable” Political   |     |

[在此处键入]

|  |     |
|--|-----|
| Conditions .....   | 127 |
| 7.2 Differences in Dissemination under “Mass Consumption”  | 129 |
| 7.2.1 Peking Opera Dissemination under the Parallelism of<br>Theater and Film and Television Documentary ..... | 129 |
| 7.2.2 Italian Melodrama Dissemination under the Parallelism of<br>Theater and Film and Television Music .....  | 133 |
| Chapter VIII Reflections on the Development of Peking Opera in the<br>Mode of Artistic Production .....        | 138 |
| 8.1 Development of Peking Opera by Producers and Inheritors<br>under the Artistic Production Model .....       | 138 |
| 8.2 Development of Peking Opera under the Integration of Art<br>Production Model and Technology .....          | 141 |
| 8.3 Development of Peking Opera with Diversified Media under<br>the Artistic Production Model .....            | 144 |
| 8.4 Artistic Fusion of Italian Melodrama and Peking Opera.....   | 147 |
| Chapter IX Conclusion .....  | 154 |
| References.....  | 157 |



[在此处键入]

## **Chapter I Introduction**

### **1.1 Research Background**

Both Chinese Peking Opera and Italian Melodrama adopt an art form that combines music and drama, integrating various art categories such as performance and vocal music, which are highly comprehensive performing arts. Peking Opera has been in the public eye since the Qing Dynasty, and has a history of more than 200 years. With the continuous integration and improvement, a large number of opera actors have devoted themselves to the creation and performance of Peking Opera, making the art of Peking Opera continue to prosper and grow. At present, Peking Opera has not only become an important part of traditional Chinese culture, but also an important medium for the international dissemination of Chinese art. Relatively speaking, Italian Melodrama was born earlier, with a history of more than 400 years from the 17th century to the present. The extraordinary aesthetic quality of Italian opera has given it a lofty position in the history of European art. At the same time, Italian Melodrama has become one of the most widespread forms of music in the world by combining with the languages and folk music of Russia, Germany, France and other countries. From the perspective of the production process of Chinese Peking Opera and Italian Melodrama, both of them have extremely profound historical connotations, and have been passed down to the present day through the improvement and skill

[在此处键入]

enrichment of numerous artists in the process of continuous development. The idea of art production originated from Marx, who first began to think about the relationship between art and production. As Western industry continued to develop, more and more works of art became scarce. Western Marxists began to make continuous improvements from the perspective of art production, and finally formed a relatively systematic theory of art production. In this process, Benjamin played a milestone figure in the history of art production theory, whose technical production theory has become an important theory in art philosophy and art development under the guidance of Marx's core idea of art production. In his theory of art production, Benjamin ingeniously connected art with economic production, society, technology and other elements, and discussed the important influence of scientific and technological progress on art. The author believes that the art production model is derived from the art production theory, which can be defined as a model describing art production through the core elements of the art production theory.

Both Chinese Peking Opera and Italian Melodrama enjoy a long history and profound cultural heritage. Therefore, there is a strong contrast between Chinese Peking Opera and Italian Melodrama under the mode of artistic production. In addition, it is highly feasible to discuss the development of Chinese Peking Opera and Italian Melodrama based on the artistic production model.

[在此处键入]

## **1.2 Research Purpose and Significance**

### **1.2.1 Research Purpose**

The main purpose of this paper is to construct the dimension of artistic production mode based on Benjamin's theory of artistic production, and to compare Chinese Peking Opera and Italian Melodrama based on the dimension of artistic production mode constructed. Subsequently, it is committed to discovering the differences between Chinese Peking Opera and Italian Melodrama under the mode of artistic production and makes corresponding comparisons, and finally puts forward the exploration of the development of Chinese Peking Opera based on the mode of artistic production.

### **1.2.2 Research Significance**

The topic of this paper has dual meanings, namely theoretical significance and practical significance:

Theoretical significance: The existing comparative studies on Chinese Peking opera and Italian Melodrama have relatively more conclusions, but generally lack systematization and theoreticality in the perspective of comparison. Based on Benjamin's art production theory, this study constructs the dimension of art production mode in this research, and tries to compare Chinese Peking Opera and Italian Melodrama from the dimension of art production mode constructed in this paper. Through the above-mentioned analysis, the comparative

[在此处键入]

contents and conclusions of the two are made more hierarchical and systematic, thus complementing and enriching the research conclusions in this area.

Relevance: With the rapid development of economy and social civilization, nowadays, the public demand for art is increasing. As an important part of the world art, it is necessary to conduct a comparative study of Chinese Peking Opera and Italian Melodrama. The article compares Chinese Peking Opera and Italian Melodrama from the perspective of artistic production models, and fully discovers the differences between them, which not only facilitates the public to understand Chinese Peking Opera and Italian Melodrama more comprehensively, but also plays a certain practical significance for the future development of Chinese Peking Opera and Italian Melodrama.

### **1.3 Literature Review**

#### **1.3.1 Research on Art Production Model**

The basis of the art production model used in this paper is derived from the theory of art production, which originated from Marx.

Marx's conception of art as a form of production is first found in *Economic and Philosophic Manuscripts of 1844*. He pointed out that "Religion, family, state, law, morality, science, art, etc. are only particular modes, of production and come under its general law."

In the book *The German Ideology* published in 1845, Marx defined

[在此处键入]

production as two forms of “material production” and “spiritual production”, and corresponded "spiritual production" to "material production". He believes that “the production of ideas, concepts and consciousness is directly intertwined with people’s material activities, people’s material exchanges, and the language of real life. People’s imagination, thinking and spiritual exchanges are the direct products of people’s material actions. Coincidentally, the spiritual production in the language of politics, law, morality, religion, metaphysics, etc. of a certain nation also shows the same truth...” At the same time, Marx also believed that the classes that dominate the material means of production also dominate the means of spiritual production. In his idea, the ruling class that controls the material means of production of the society also controls the spiritual production. They are not only the controllers of the material production and the resources of the spiritual production, but also the rulers of the class that has no means of production in the society. Marx clearly put the spiritual production in the overall social production structure for discussion. He believed that art, as an activity of spiritual production and a practice of communication, was corresponding to “material production”, and highlighted that in class society, spiritual production and material production were branded with the brand of class. In the *Communist Manifesto*, Marx and Engels agreed that the development and change of material production would lead to the change

[在此处键入]

of spiritual production. Obviously, they insist that spiritual production is subject to the development of material production, and artistic activity belongs to “spiritual production”.

Gevork (1998) explained Benjamin’s thought and sorted out the role of modernity experience in different periods. From the emergence of printing technology to today’s electronic media technology, the experience of modernity has a huge influence on the public all the time, and the political aestheticization at the artistic level brought by technology also plays a role in modern capitalist cities.

The distinct technocratic tendencies and nostalgic sentiments suggested by Wang Hongzhi (2007) create great tensions within Benjamin’s theory of artistic production. The empirical theory grounds his theory of art production in the context of a profound critique of industrial civilization and also clearly shows the profound influence that metaphysical-theological theory had on Benjamin in his early years. The starting point of the techno-optimist theory of reproduction is political, while the essence of the theory of artistic production from a Marxist and modernist standpoint is a political poetics with radical interventions. Wang Xuxiao (2011) proposes that the contemporary significance of art production theory is mainly reflected in three aspects. First, let people analyze and understand art from the perspective of production and consumption; second, let people analyze the essence of art production

[在此处键入]

from the analysis of the essence of material production, and make choices about where art production should go under the market economy; third, as a special spiritual production, art production is inevitably restricted by the level of material production, and the development of art should be based on economic development. After combining the study of literature and art, Zhang Zhen (2013) believes that the theory of artistic production provides enlightenment to the development of literary criticism with its strong vitality: as a part of spiritual production, literary production is restricted and influenced by general production laws. Therefore, literary criticism must face up to the commodity nature of literary and artistic products, adjust its critical vision on the basis of respecting the laws of the market, and make objective evaluations of new artistic production methods and production relations. Yan Jia (2020) believes that since art production is incorporated into the logical chain of socialized commodity production and capital, aesthetic autonomy and artistic autonomy in the field of art production in modern Western capitalist societies have been hidden from the day of their birth. Therefore, the proposition of aesthetic autonomy and artistic autonomy is fundamentally an unrealizable theoretical myth. Gao Jin (2022) proposes that Marx's theory of artistic production can be more clearly displayed from the dual perspectives of historical dimension and theoretical presentation. The development of Marx's theory of art production in the later period is mainly reflected in the level of political

[在此处键入]

economy and materialist philosophy.

In the process of reviewing the literature, it is not difficult to find that there is no research directly related to the “art production model” in the research of domestic and foreign scholars. In 1998, British scholar Richard Wolin tried to explore the production process based on Benjamin’s theory of art production. He believed that art production needs to include history, technology and communication. By combining the technical production model with the market model, Lu Tianyu (2014) believes that under the current changes in many conditions, the profound changes in art production are mainly reflected in the following aspects: artistic creation has changed from an individual independent behavior in the past to a social organization process in the market; artists have transformed from independent individuals to a link in a huge art production system; professional art intermediaries have been born; and it has triggered the replacement of art production and art consumption. Jin Yin (2013) proposes an artistic innovation model in the contemporary market, arguing that the artistic innovation model needs to be fully based on market performance and market demand.

### **1.3.2 Comparative Study of Chinese Peking Opera and Italian Opera**

On the comparison of Chinese Peking Opera and Italian Melodrama, scholars’ research is mainly carried out from the following perspectives:

- (1) Comparison of Chinese Peking Opera and Italian Melodrama



[在此处键入]

## from a Historical Perspective

Zou Jingzhi (2002) proposes that Peking Opera is an actor-based drama, and the history of Peking Opera can be interpreted as the history of an actor. Relatively speaking, Italian Melodrama is different. Everything depends on music. Music and singing are the most important. It can be said that opera is the history of composer. The author believes that the main reason why Peking Opera has not developed much and has no genre reappearance for many years is that some people want to change this actor-centered Peking Opera history. Chen Chong (2010) points out that Chinese Peking Opera has the same long history as Western opera, but compared with Western opera, Chinese Peking Opera was born and prospered much later. In fact, unique special conditions and causes affect specific developments. The research combs the development history of Chinese Peking Opera and Italian Melodrama respectively, and believes that the main reasons for the differences between the two come from the economy, society and culture. Pan Mingdong (2014) believes that although there are many similarities in form, Peking Opera art and Western opera art are quite different in specific aesthetic expressions, which are caused by cultural differences between Chinese and Westerners. Westerners pursue fidelity in artistic images; relatively speaking, Chinese people pursue more abstract artistic images, and tend to appreciate the realm of appreciation. This article believes that the view that Peking

[在此处键入]

Opera is an ancient Chinese opera is wrong. Zou Lu (2016) elaborates the development and change trend of Peking Opera and Italian Melodrama in the context of Chinese and Western culture, and believes that many cultures had formed corresponding foreshadowing before the birth of Peking Opera and Italian Melodrama, with poetry, drama, literature, and music as their formative forces.

## (2) Comparison of Chinese Peking Opera and Italian Melodrama from a Technical Perspective

First, the comparison of voice production technology. Hua Jing (2002) proposes that the differences in voice production, respiration, resonance technology and singing effects between Chinese Peking Opera and Italian Melodrama mainly come from the aesthetic habits and aesthetic tastes of different national music cultures. The resonance in Chinese Peking Opera is determined by the gender, character, temperament, style and other influences of the roles, emphasizing the personalization of the roles and the personal stylization of the singing, while the Italian Melodrama emphasizes the unity and coordination of the resonance in the singing process. Lu Zhiwei (2010) studies the sound mode of the heroic tenor in opera and the role of Jing in Peking Opera, and compares them from three perspectives, such as the similarities and differences in vocal skills and the differences in timbre performance between the heroic tenor in opera and the role of Jing in Peking Opera.

[在此处键入]

Shen Yue (2013) proposes that Chinese Peking Opera art and European opera art have formed different performance styles and artistic characteristics from development to maturity, and both are artistic treasures in human culture. However, in the current social and cultural environment of Chinese vocal art, Peking Opera singing and its teaching methods should try to explore the practice in the active and rational disciplinary system of Bel Canto, and at the same time, Bel Canto singing and its style should try to be organic and compatible in the active and orderly disciplinary system of Peking Opera, which may provide an operable theoretical path for both to complement each other and develop continuously. According to Huang Chunyuan (2016), the main female role in Peking Opera and the soprano in Bel Canto, as two different singing styles in the field of art, have many similarities and differences in the four basic elements of singing: voice production, resonance and language. This question is also a hot topic in the music industry. Zhou Chang (2021) believes that the most mysterious and unpredictable instrumental music is the human vocal organ, and high-quality vocals have unparalleled artistic charm. As a representative of Eastern and Western vocal arts, and with well-established vocal techniques and performance forms, Peking Opera and Italian Melodrama also show high skill in the use of human vocal organs. Therefore, the two have a certain degree of commonality, but there are also some differences.

[在此处键入]

Second, the comparison of stage performances. By examining the performance of Chinese Peking Opera and Western opera, Bai Haiming (2004) argues that both Chinese Peking Opera and Italian Melodrama are performed according to a script and both belong to the form of a stage play. The entire performance is centered on music and combines the art of dance and costume. Because a complete story is to be presented to the audience within the confines of the stage and for a certain period of time, it is indispensable to show the ups and downs of the storyline through dramatic and exaggerated performances to show the conflict between the characters. Pan Longrui (2006) suggests that Chinese Peking Opera and European opera represent the highest level of Eastern and Western dramatic culture and art, respectively. Chinese Peking Opera and European opera were born in different social systems and cultural forms, and were also influenced by differences in political system, nationality, philosophical thought and technological development level, thus forming different styles and forms. That is, the freehand style of Chinese Peking Opera and the performing art form of Chinese Peking Opera centered on actor performance, as well as the realistic style of European opera and the European Italian opera form centered on music. The article expounds and compares Chinese Peking Opera and European opera from two aspects: origin and development. Wang Qunying (2010) believes that in terms of vocal performance, Peking Opera and Italian Melodrama have their own

[在此处键入]

characteristics. Peking Opera has a unique set of methods in pitch, voice performance of various types of roles, voice training methods, articulation and enunciation, and adjustment of respiration. Relatively speaking, Italian Melodrama also has its own characteristics in terms of castrated singing, script creation principles, vocal techniques, and the influence of Italian on singing. By starting a discussion on the origins of Peking Opera and Opera, Zheng Guodong (2016) analyzes the differences between the two genres in terms of the social environment, culture, and humanities at the time of their origins, and then discusses the commonalities and differences between the two genres by analyzing their stage settings and performances. It also concludes that with the continuous international cultural exchange, these two ancient arts will inevitably learn from and influence each other.

Third, the comparison of aesthetic view. Wang Mei (2009) argues that although Chinese Peking Opera and Western Opera symbolize very different stylistic art forms, both of these seemingly different stage arts possess music as an important part. From the primary form to the advanced stage, both stage arts have relatively perfected the musical form. The music of Melodrama and Peking Opera can dilute the limitations of the stage to a large extent, allowing the audience to wander freely in the infinite musical time and space. Through the interaction with music, audience groups with different cultural characteristics have formed an

[在此处键入]

aesthetic commonality of appreciation. Through the use of literature, comparative analysis and other methods to summarize and explore the aesthetic background of the formation of Chinese Peking Opera and Western opera, Li Yuehua (2018) elaborates the reasons for the formation of the two excellent art forms from different cultural backgrounds, social backgrounds, history and religious beliefs. The author believes that both Chinese Peking Opera and Western opera are formed after a long history of precipitation, respectively representing two outstanding cultural treasures of the East and the West, which are both very different and interrelated. In the future, only by continuously strengthening communication and integration can the development of both Eastern and Western art forms be more conducive. He Qiong (2018) believes that the art of Peking Opera constitutes an important part of Chinese traditional opera art, and is the master of Chinese traditional opera art. In the form of expression, it has reached a quite comprehensive degree of Chinese traditional opera art, and has formed a relatively complete system. In contrast, Western Opera is a comprehensive art composed of singing and instrumental music as the main body, with dance, scenery lighting, actions and spoken parts added.

### **1.3.3 Comparison of Chinese Peking Opera and Italian Opera from the Perspective of Art Production**

Yang Yuanyuan (2014) believes that Chinese Peking Opera and

[在此处键入]

European opera represent the highest level of Eastern and Western drama culture and art respectively. They all belong to the category of drama and have some commonalities. However, due to the differences in history, humanities, folklore and philosophical views between the East and the West, there are great differences. Zhao Bin (2015) points out that although both are stage arts, Chinese Peking Opera and Western opera have many differences in artistic origin, aesthetic style, content focus and performance skills. Through comparative analysis, it can not only expand people's global cultural vision to comprehend the diversity of the world's cultural ecology, but also enhance people's cultural confidence and consciousness, and strengthen learning and communication research, so as to further provide theoretical guarantee for the prosperity and development of stage art.

Through the two works *The Drunken Beauty*<sup>1</sup> and *Eugene Onegin*, Zhang Bing (2017) conducted an in-depth study of the differences between Chinese Peking Opera and Western opera in the art form from four aspects, that is, the cultural background, music structure, performance stylization, realism and freehand brushwork, etc.

---

<sup>1</sup> The Peking Opera *The Drunken Concubine*, in Chinese is called *Gui Fei Zui Jiu*, also known as *Hundred Flowers Pavilion*, is a one-fold opera based on the story of Yang Guifei (Yang Yuhuan), a historical figure in the Tang Dynasty in China. One of the representative plays. The play describes that Yang Yuhuan was deeply favored by Emperor Ming of Tang. She originally invited Emperor Ming of Tang to Baihuating for a banquet, but she couldn't wait for a long time. Later, she knew that Emperor had already transferred to the West Palace, so she was so ashamed and angry that she could not deal with her sorrow. A scene in which Gao Lishi and Pei Lishi added cups and served cups, she got drunk, and then she returned to the palace in disappointment.

[在此处键入]



(Mei Lanfang's stage photo in The Peking Opera *The Drunken Concubine*, from <http://xi-qu.com/xqtp/2957.html>)

#### 1.3.4 Literature Survey

To sum up, scholars at home and abroad have drawn abundant conclusions on the theories of artistic production and comparative studies on Chinese Peking Opera and Italian Melodrama.

From the perspective of art production theory, the theory of art production originated from Marx, and was then gradually developed and shaped by Benjamin. Scholars generally agree that the core of art production theory mainly includes technology and experience, art and technology, and art and politics, while with the continuous improvement of art production theory, the sole of art and consumption has also been



[在此处键入]

incorporated into art production theory. The research conclusions of scholars form the systematic framework of the current art production theory.

From the comparative study of Chinese Peking Opera and Italian Melodrama, the scholars have systematically compared Chinese Peking Opera and Italian Melodrama from three aspects: generation technology, stage performance and aesthetics, not only fully found the difference between the two, but also formed a clear research conclusion.

In terms of the comparison between Chinese Peking Opera and Italian Melodrama under the perspective of artistic production, although the existing research on this aspect has been carried out, the content of the research is not thorough or systematic. In this study, the author will distill the artistic production model of this paper based on artistic production theory and compare Chinese Peking Opera and Italian Melodrama based on this dimension.

[在此处键入]

## Chapter II Culture Development and Reform in New China Era

### 2.1 Construction and development of Chinese Cultural and Creative Industry



(first CPPCC, image from baidu)

In September 1949, President Mao Zedong pointed out at the first plenary session of the Chinese People's Political Consultative Conference (CPPCC)<sup>2</sup> “An upsurge in economic construction is

upsurge of construction in the cultural sphere. The era in which the Chinese people were regarded as uncivilized is now ended. We shall emerge in the world as a nation with an advanced culture.”<sup>3</sup> There were also things that needed to be done in the early days following the establishment of New China (1949). The first task of cultural growth was the structuring of a cultural undertaking adapted to the new criteria for economic and political development. In the *Common program of the Chinese People's Political Consultative Conference* (CPPCC), “it is a policy promoting national form, scientific content and mass orientation”<sup>4</sup>

<sup>2</sup> The First CPPCC Plenary Session was held in Beijing on September 21-30, 1949

<sup>3</sup> [THE CHINESE PEOPLE HAVE STOOD UP \(commonprogram.science\)](#), September 21, 1949

<sup>4</sup> [Part 10 CPPCC plenum \(commonprogram.science\)](#), September 22, 1949

[在此处键入]

was clearly put forward to guarantee the cultural construction and development by premier Zhou Enlai.

The emergence of New China and the realization of the communist system have brought about the most comprehensive and fundamental structural reforms in Chinese society's history. The fundamental political structure and institutional foundation of all innovations in contemporary China have developed and have even exceeded the original political and institutional base for cultural building and growth.



(image of First National Literature Figure and Artist Conference, source from [中华全国文学艺术工作者代表大会 - 中国美术馆 \(namoc.org\)](#), photographer: Gao Fan, July 1949, Beijing)

From July 2<sup>nd</sup> to July 19<sup>th</sup> in 1949, the First National Literature Figure and Artist Conference was held in Beijing, on which China Federation of Literary and Art Circles (CFLAC) was established. The majority of literary and art workers have been organized to consciously engage in the creation of proletarian culture and art in New China. The

[在此处键入]

meeting specifically put forth the fundamental policy that literature and art represent the people, representing the workers, peasants and soldiers first and foremost. The CFLAC, the China Writers Association, and fine art, theatre, opera, film and dance associations were restructured in early 1953, and literary and artistic circle associations were formed in different provinces and municipalities. New China started incorporating dance, symphony, opera, painting, and other classical Western forms, developing a system of arts education, and fostering a vast number of outstanding literary talents.

The traditional activity was the systemic and cautious rehabilitation of old cultural enterprises, rallying musicians, renovating old operas, and restructuring the old management system. As the most traditional genre of art with national characteristics and a significant number of folk theatrical troupes, Chinese operas have long been active at festivals and the everyday life of ordinary citizens.

The Chinese Opera Institute<sup>5</sup> was founded in Beijing on April 3, 1951, and the president of the institute was Mei Lanfang, a prominent Peking Opera artist. In 1951, there was a dispute about the development of Peking Opera in China, several supported all succession, and others supported all cancellation. For this, President Mao Zedong wrote an

---

<sup>5</sup> Now is The China National Peking Opera Company (CNPOC), is a national ensembles of performance arts directly under the supervision of the Ministry of Culture of China.

[在此处键入]

inscription, “Let a hundred flowers bloom, bring forth new flowers,”<sup>6</sup>



(Premier Zhou Enlai had a cordial conversation with Peking opera actors such as Mei Lanfang, source from [周恩来与京剧大师梅兰芳的金玉之交--周恩来纪念网--人民网 \(people.cn\)](#))

As early as May 5, 1951, Premier Zhou Enlai signed *The Government Affairs Council's instructions*<sup>7</sup> on the reform of opera to encourage the reform and creation of work, pointing out that “people’s opera is an important tool for educating people in the spirit of freedom and patriotism”, “the primary task of Chinese opera should be carrying forward the people’s new patriotism and inspiring the people’s heroism in revolutionary fight and productive labor”, “any opera that promotes resistance to aggression, resistance to oppression, love of the motherland, love of freedom, love of labor, and praise of the people's justice and

---

<sup>6</sup> Du Zhongming, 2014. *Mao Zedong's famous sayings and stories*. 249-250. Liaoning Renming press

<sup>7</sup> [中国法院网 \(chinacourt.org\)](#),

[在此处键入]

kindness should be encouraged and promoted”, “any opera that instigates feudal servitude morality, barbaric terror, obscenity, pruriency or drug taking, demonizes and insults working people should be opposed”, the old operas “should be reformed actively”, “make a choice between good and bad, to transform and develop on a new basis”, “in order to receive good results in educating the people”.<sup>8</sup>

This instruction put forth the concept of reforming operas, artists and method to the traditional systems, removed numerous contaminants in the old programs, encouraged positively senior creative talents in the performances and also had helped them improve the political awareness, reformed the irrational system of old theatric troupes and set up a democratic management.

## **2.2 China Reform and Opening Up Period**

Reform and opening up is a significant turning point in the course of Chinese public cultural construction. In the following 30 years, Chinese economic growth has been closed to the outside world since the establishment of the People's Republic of China in 1949, and a planned economic structure has been introduced. The national government's primary aim was to focus financial and material capital on large-scale economic development and factory building. The national government's

---

<sup>8</sup> Cao Jinjie, 2015. *Zhou Enlai's literary story*. Chinese Literature and History Press

[在此处键入]

primary aim was to focus financial and material capital on large-scale economic development and industrial construction. Chinese economic growth thinking has experienced a historic transition in the 30 years since the reform and opening up (1978-2008). China has changed its economic growth model constantly over the past 30 years, and the purely planned structural economy has increasingly been affected by the market economy model. Instead, enterprises are granted more control, and the distribution of consumer capital has been constantly streamlined to achieve rapid economic growth.

Different cultural projects have begun to grow in terms of the construction of the cultural industry in the process of restoration, change and twists and turns. Cultural productivity has been greatly liberated and developed especially after the 18th National Congress of the Communist Party of China (2012), with the continuous deepening of cultural system reforms. Cultural undertakings are flourishing, public culture funding has continued to expand, public cultural amenities infrastructure have been continually expanded, and service capacities and service standards have improved dramatically. Although the idea of public cultural services has not been put forward early in China and the degree of growth is relatively low, the construction of China's public cultural service system has grown rapidly, especially in the infrastructure sector. According to the *Report on*

[在此处键入]

*development of China's public service of cultural (2009)*<sup>9</sup>, China has established a six-level public cultural service network from the central to the provincial, city, county, township, and village level. The Investments, especially in cultural infrastructure construction projects, an average annual growth rate of 13.4%.

### **2.3 The Concept of Cultural Creative Industry in China**

The term cultural industry originated in the early twentieth century. First appeared in the book *Dialectics of Enlightenment*, co-authored by philosophers Max Horkheimer and Theodor W. Adorno, “The culture industry: enlightenment as mass deception”, which shows their ideas of a negative relation between cultural and capitalism.

The cultural industry, as a special cultural form and a special economic form, has affected the people's understanding of the essence of the cultural industry. Different countries have different understandings of the cultural industry from different angles. To develop the cultural industry and ensure it helps economic and social development is the basis of the construction of a culturally powerful country. In the 1990s, Great Britain put forward the concept of a cultural and creative industry (CCI).

The UNESCO definition of cultural and creative industry is as follows:

“whose principal purpose is production or reproduction, promotion,

---

<sup>9</sup> Zhang Xiaoming, Leng Rong, Zhang Jiangang Yin Changlong, Chen Xinliang, Li Jingyuan, Chen Wei. 2009. Co-edited by the Cultural Research Center of the Chinese Academy of Social Sciences (CASS) and the Shenzhen Cultural Bureau



[在此处键入]

distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature.”<sup>10</sup>

In china, the cultural industry started the 21st century on the fast track. After the fifth plenary session of the 15th CPC Central Committee approved the tenth five-year plan (from 2001 to 2005)<sup>11</sup> that puts forward a number of cultural tasks, including to perfect cultural industrial policy, strengthen the construction and management of the culture market and promote related cultural industries. In 2003, a division between the commercial and non-profit cultural industry was created to promote a large number of state-owned cultural units into qualified market players.

As a sunrise industry, the cultural and creative industry is developing increasingly vigorously in China. During the twelfth five-year plan<sup>12</sup> period (2001-2015), the added value of China’s cultural industry is expected to account for 4% of GDP in the same year. But performing arts industry is still in low development, especially in traditional performing arts area, Peking opera.

## **2.4 Traditional Performing Arts in China**

Performing arts, which is one of the core cultural domain according

---

<sup>10</sup> International Confederation of Societies of Authors and Composers. 2015. *Cultural times: the first global map of cultural and creative industries*. 11-13. UNESCO.

<sup>11</sup> [Report on the Outline of the Tenth Five-Year Plan for National Economic and Social Development \(2001\) China National People's Congress \(npc.gov.cn\)](#)

<sup>12</sup> [12th Five-Year Plan \(2011-2015\) for National Economic and Social Development | ESCAP Policy Documents Managment \(asiapacificenergy.org\)](#)

[在此处键入]

to the classification of the cultural and creative industries<sup>13</sup>. In China, traditionally, performing arts are divided into traditional music, folk dance, traditional drama, folk art, traditional sports entertainment and acrobatics. Traditional performing arts are cultural crystallizations collectively created by the Chinese in the accumulation of history, integrating cultural forms created by different historical periods, different regions, and different groups.

The most direct impression of traditional performing arts heritage is its “traditional” nature, and this is also an important explanation why traditional performance arts, in the face of contemporary multiculturalism, have long been known as old art. Apparently, there is content in the traditional performing arts that appears to be disconnected from the aesthetics of current moment. This is because traditional performing arts generally rely on the inheritance of generations, especially relying on blood or the mentor-disciple relationship, which is inherently conservative and has led to the increasingly single content of traditional performing arts. At the same time, because many regions in history have maintained a relatively stable, single, and almost closed ecological environment for a long time, a large number of traditional performing arts heritages have maintained their original form. As far as traditional opera

---

<sup>13</sup> United Nations, UNDP, UNESCO, 2013. *Creative Economy Report 2013*. 21-22. Published by the United Nations Development Programme (UNDP), One United Nations Plaza, New York, NY 10017, USA and the United Nations Educational, Scientific and Cultural Organization (UNESCO), 7, place de Fontenoy, 75352 Paris 07 SP, France

[在此处键入]

is concerned, it is typically ageing and marginalized, even when there is a set audience group. The living room of opera is more confined to rural markets and traditional communities in today's cultural industrialization and commercialization, depending on government payments and the public cultural service structure to sustain its production. How traditional performance arts can be produced sustainably has become a critical concern that needs to be faced urgently.

Facing the topic of how to continue to develop traditional performing arts, tradition and innovation are two contradictory aspects, and it is easier to fall into two extremes. One view is that tradition is to stick to the theatrical performance's intrinsic rules and forms and to adhere to the performance's original flavor; another view is that creativity is to aim for present artistic appreciation and insist the performances keep pace with the times. Tradition, in fact, never evades creativity, and tradition needs to be grasped by innovation. Look for a balance between tradition and creativity in traditional performing arts. This is the basic framework for confronting intangible cultural heritage, such as the performing arts today.

## **2.5 The Role of Cultural Heritage in China**

China's long history and diversity have given modern China a rich cultural heritage. The protection of cultural heritage protection is

[在此处键入]

regarded as a core aspect in the cultural construction in China, so as to inherit Chinese civilization. In the following List 1, I briefly summarize the important guiding decisions the country has made in the field of cultural heritage since the founding of New China.

#### List1<sup>14</sup>

|                                 |   |
|---------------------------------|---|
| After the founding of New China | The set-up of Cultural heritage administration  |
| In 1960                         | <i>Provisional Regulations on the Protection and Control of Cultural Relics</i><br>The list of first batch of 180 national key cultural relics. |
| In 1981                         | National cultural relic census  |
| In 1982                         | The list of first batch of 24 famous historical and cultural cities<br>The list of second batch of 62 protected national key cultural relics    |
| In 2003                         | <i>Regulations for the Implementation of Law on the Protection of Cultural Relics</i>   |
| In 2006                         | <i>Rules on Great Wall Protection</i>   |
| In 2008                         | <i>Regulations on Protecting Historical Famous Towns and Village</i>  |
| In 2011                         | Third cultural relic census   |

In my research area, I draw more attention to the intangible heritage field. In China, intangible cultural heritage protection has started at the beginning of the 21<sup>st</sup> century, Chinese awareness of the rescue and protection of tangible cultural heritage and the inheritance and development of intangible cultural heritage has become more and more obvious. The List 2 shows the process in establishing a scientific and effective system for national intangible heritage protection.

---

<sup>14</sup> Source from Guo Wu Yuan Gong Bao, the State Council Bulletin, [国务院公报 2020 年第 33 号 中国政府网 \(www.gov.cn\)](#)

[在此处键入]

## List 2<sup>15</sup>

|         |   |
|---------|---|
| In 2003 | UNESCO issued the convention, <i>Safeguarding of Intangible Cultural heritage</i>   |
| In 2004 | China joined the Convention in August 2004, becoming the sixth country joined the Convention  |
| In 2005 | The promulgation of <i>Opinions of Strengthening Intangible Cultural Heritage Protection Work</i> and <i>Notice on Strengthening Cultural Heritage Protection</i> |
| In 2006 | The publication of first state-level <i>Intangible Cultural national Heritage List</i>  |
| In 2007 | First <i>National Intangible Cultural Heritage Representative Inheritors Directory</i>  |
| In 2008 | <i>Identification and Management Measures of National Intangible Cultural Heritage Representative Inheritors</i>  |
| In 2011 | <i>Intangible Cultural Heritage Law of People's Republic of China</i>   |

Peking Opera, as my research object, was approved by the State Council in May 2006 to be included in the first batch of *Intangible Cultural national Heritage List*. In 2010, Peking opera was included in the UNESCO's *Representative List of the Intangible cultural heritage of Humanity*, during the fifth session of UNESCO's Inter-governmental Committee for the Safeguarding of the Intangible Cultural Heritage meeting on November 16 in Nairobi, Kenya.

---

<sup>15</sup> Source from Guo Wu Yuan Gong Bao, the State Council Bulletin, [国务院公报 2020 年第 33 号 中国政府网 \(www.gov.cn\)](#)

## **Chapter III The Relationship Between Cultural and Economy**

### **3.1 Definition of Culture**

#### **3.1.1 Clifford Geertz's opinion on culture**

The word “culture” has always been a matter of opinion, and there are many definitions of a word. The most famous definition should be Edward Taylor's definition in his *Primitive Culture* in 1871, “the complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities acquired by man as a member of society” (1871).

But Clifford Geertz, in his *The Interpretation of Cultures* (1977), believes culture is “a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life.”

#### **3.1.2 Diane Cran's Opinion on the Production of Culture**

Diane Cran's book, *The Production of Culture: Media and the Urban Art* (1992), involves the social and cultural background, as well as the characteristics of the media and cultural industries, have undergone great changes in the past 20 years, especially the arrival of the Internet age, the promotion of the emergence and popularity of social media, is prompting the United States, Europe, China and other countries and regions. Dramatic changes have taken place in the form, logic and pattern

[在此处键入]

of cultural production in China. In her book, Diane Cran analyzes the transformation of the nature of cultural production and its development trend since World War II, and she makes judgments on propositions such as social division types, government policies and other factors that affect the increasingly complex cultural consumption. Twenty years later, it is still established and will continue to guide readers and researchers conducting sociological analysis of culture and the arts.

Since the second half of the 20th century, major changes have taken place in the culture and art industry, cultural scholars no longer exaggerate the so-called sacred status of high culture, and urban culture can easily absorb nutrients from the cultural innovation and high culture system of the marginal class. So that the existence space of high culture is suppressed in fact. Whether in a country like China where the government dominates cultural policy, or in many so-called free market countries in Europe and the United States, if high culture wants to survive and develop, it must rely on government funding (non-profit aid can no longer meet the funding needs in this regard).

However, the high culture that the government allocates and promotes is difficult to achieve the purpose of spreading to a wider audience; The popularization of high culture can never be accomplished simply by making high culture more acceptable. Diane Cran also believes, what really controls urban culture is still the national cultural industry

[在此处键入]

that emphasizes similarity, replicability, and mass production. In a sense, culture, especially high culture, cannot be separated from its sponsors. The role of such a sponsor is more and more commonly played by the government, but culture itself still appears in the form of a market system. It is understood that all citizens are required to share the cost in order to sponsor and even support the high culture that a small number of elites have longed for. This book explains that to properly handle the relationship between elites and art, the most important thing is to promote the development of higher education that includes cultural and aesthetic education, so as to form public opinion that is conducive to public policies for cultural protection base.

In her book, Diane Crane argues that art alone cannot sustain itself, and to do so she must turn to one of these 4 solutions:

-Patronage: it is aimed at the upper class (patrons) but it leaves no freedom to the author, the latter is forced to submit to the taste and will of his patron who commissions work from him.

-Art markets: here the product is on the market, but it is precisely the market that decides the value of a work of art which is primarily considered a commodity.

-Organizations: they are based on bureaucratic aspects and artistic freedom is commanded by organizational rules to be followed. The whole thing becomes a public relationship



[在此处键入]

-Government agencies: promote certain initiatives through their criteria, but in this way, it becomes a political tool. Over time, the government has helped a certain number of artists.

But at this point a question arises, do Government have to participate in the public support of art?

Diane Crane makes 5 arguments for and 5 arguments against public support for the arts.

The 5 arguments for public support for the arts:

-Economic: art institutions without public support cannot support themselves independently.

-Social: public advocacy helps expand the audiences.

-Educational: helps to take steps towards education (schools, etc.) through promotions etc.

-Moral: they affirm our cultural identity and value it.

-Political: they encourage pluralism rather than a culture that glorifies power or at least one color.

The 5 arguments against public support for the arts:

Economic: Normally, only a good product can be sold in market.

Social: in reality it does not finance the people, but the elite, which is already strong on its own.

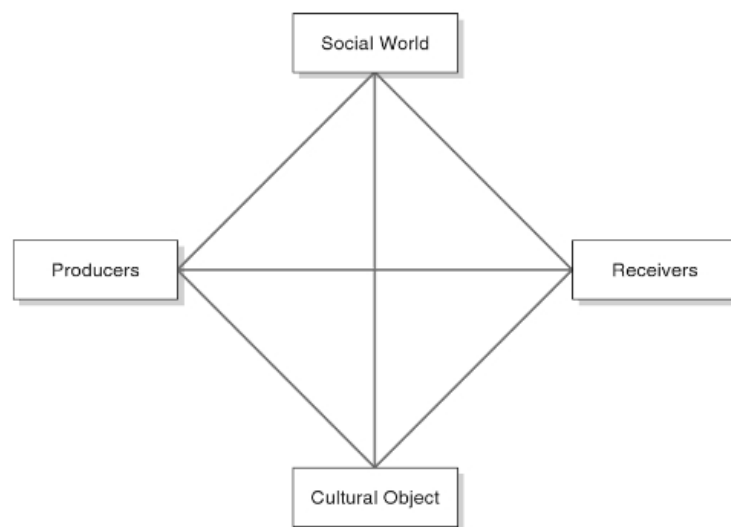
Educational: It is not up to the State to decide what is beautiful and what is not, but it is up to the individual subject.

[在此处键入]

Moral: The State does not have aesthetic responsibility.

Political: they are particular interests, not for everyone.

### 3.2. The Role of Arts Management from the Prospective of Cultural Diamond



(Griswold's Cultural Diamond from the 3rd Edition of *Cultures and Societies in a Changing World* (2004:16))

Since the 1980s, Griswold has put forward the theoretical framework of the “cultural diamond”, which integrates the research path of interpretation in the humanities and the research path of organization in social sciences, and demonstrates Arts Management and Arts Sociology can focus on scientific methods without losing sensitivity to art itself. On the one hand, artists are not isolated, but in a social context. Artists need to go deep into the social and historical context of actors, understand their direct production and reception, and then reconstruct their intentions

[在此处键入]

rationally. On the other hand, he also believes that in the sociology of art, sociologists cannot only focus on the application of sociological methods and ignore art itself. Sociologists must understand the aesthetic meaning, because the social meaning of art is based on its aesthetic meaning, and only by understanding the latter can we conduct a deeper analysis of the former.

The cultural diamond designed by Griswold is an explanatory figure that allows people to intuitively see and comprehensively understand the connection between cultural objects and society. This is a rhombus and the four corners respectively represent art products, art creators, art consumers and the wider society. The four elements are connected to each other by six lines. Griswold believes that to understand the relationship between art and society, researchers must pay attention to the four corners and six connecting lines of the rhombus.

All four vertices of the rhombus are connected to each other, and affect one. on the other. But it is the society that conditions the period and the musical cultural influence.

Today success is equal to a number, for example, as it is quantified in copies sold or tickets sold. Traditionally, listening to music was “socially correct”. Currently it corresponds to possession, for example, the prestigious works.

The Cultural Diamond is applicable to any creation. A picture can be

[在此处键入]

bought and possessed, as it is a material object, whereas a musical note is not. Music is not concrete or rather tangible, but it belongs to everyone, for example, it belongs to musicians while they are performing it, it belongs to whoever is reading or listening to it, etc. music is immaterial good.

In Michele Trimarchi's article, *Market Options and Public Action for Opera*, his remarks are "Cultural policy should refuse paternalistic action such as financial subsidies merely aimed at keeping the arts supply alive, independently of its impact upon demand. .... If anything, subsidies should aim at facilitating choice and access: cultural addiction would do the rest. Whatever the area, the public sector should encourage any free and responsible choice aimed at facing society's reaction and market appreciation without relying upon ex ante monetary support." (2016).

Therefore, art production is different from the production of general commodities. It belongs to spiritual production, an artistic reflection of the human spiritual world, and it is also produced to meet the needs of human spiritual life. In fact, the artist's creation is not isolated from society, but a reflection of the social aesthetic style and trend in the era. Social phenomena and ideological trends are also the source of inspiration for artistic creation. Although the current definitions of art and art world are complicated, for the general public in the *Cultural Diamond*,

[在此处键入]

art, as a product of the objectification of aesthetic spirit, is the expression of human thoughts and emotions, and it symbolizes human aesthetics. The ultimate pursuit of the world. Art management should not only be limited or stay at the commercial and administrative level, but only focus on the circulation, communication process, or process management. The source guides the pursuit of truth, goodness and beauty in art, advocates the artistic manifestation of ideal personality and life realm, improves people's artistic accomplishment and cultural quality, and makes people have a sense of value, happiness and gain in life.

### **3.3 Baumol's Cost Disease in Art Production**

The performing arts sector is characterized by a particular phenomenon, the Baumol's cost disease. The resources for financing the music sector have always been at the center of discussions between economists, music practitioners and the state. A system has always been sought to be able to finance it, but with poor results and the financial consequences are still being paid today.

Towards the end of the 17th century, for example, there was a situation in which: 1 operator in 1 month of work produced only 1 watch. Towards the end of the 20th century, 1 operator in 1 month of work produced 100 watches. Towards the end of the 21st Century, 1 operator in 1 month of work produced more than 100 watches. All this increase in

[在此处键入]

production, while maintaining the same processing times and the same number of operators, was possible thanks to the advent of new development techniques (technology and progress) such as, for example, the invention and introduction of machinery which to increase production. The performing arts (theater, music, etc.) is not subject to this type of development or is marginally so. In fact, if at the end of the 17th Century 4 violinists were needed for a quartet and they had to perform for 30 minutes at a given price, in the 20th Century it was the same, but at a different price, and 4 instrumentalists will always be needed even in the following centuries come and so on, always at a cost that is “updated” with the times. Therefore, the cost of “labor” increases in order to always have the same type of product, unchanged over time. Specifically, the cost a performance is based on the audience, and therefore divided by occupied seat, certainly decreases with the increase in the number of performances since the fixed cost for preparing a performance is amortized over a greater number of places. However, we also have to deal with the nowadays situation, due to the lower attendance of the public, except for the cases of great success in which there may be sold out, the cost per occupied seat increases (reducing the number of spectators). Indeed, each additional replica requires the same resources, the same workforce, the same materials and etc.

The opera is the most striking example of the so-called Baumol’s

[在此处键入]

cost disease, as Ruth Towse remarks “Opera and ballet often absorb the lion’s share of government subsidy to the performing arts, although they are least widely attended.” (2020). Since increases in productivity are practically impossible and the activity consists almost exclusively of work. It is an integral part of the finished product. Baumol’s theory indicates a tendency in increasing production costs in sectors in which production technology cannot be improved or increased without distorting the product. For example, it is not possible to reduce the roles in Puccini’s *Turandot*, or replace a player of a string quartet with a recording. In other words, if the traditional productive sectors can take advantage of technology to reduce the human component, the performing arts sector, at least as regards the artistic component, cannot in any way reduce the number of workers employed and the more it finds itself having to cope with the continuous, and necessary, increase in wages. As Ruth Towse, in *A textbook of Cultural Economics*, remarks “Performances are supplied one at a time and the same resources must be replicated at each performance regardless of the size of the audience. The fixed (sunk) costs to each theatrical production in terms of the creation of sets and costumes, preparation and rehearsal time, and these costs can be spread over the run of performances;” (2010). Thus, not only, unlike, for example, the textile, chemical or mechanical industries, to create a “finished product” (i.e., a performance), it needs the same workers as a

[在此处键入]

century ago but they must also be paid, for the same cost of the money. In other words, again, the cost of artistic work, especially for opera, grows faster than the average price of other consumer goods, the expenses of art institutions, therefore, grow faster than the rate of inflation, which is also the average increase in the prices of all products. In short, public support for activities belonging to the performing arts sector is necessary. The State, sensing the need for a sector useful for the cultural growth of citizens to remain active, must intervene to fill that gap determined not by “taste” or “market” phenomena but by an intrinsic productive characteristic of that same sector.

### **3.4 The Role of Public Participation**

#### **3.4.1 Analysis of Chinese Performing Arts Market**

Music almost comes along with human civilization and has a history of thousands of years. In the long history, it used to be the exclusive enjoyment of aristocrats, and it was also the spiritual food to inspire and solace people. After the Industrial Revolution, human society has gradually entered a prosperous society. At the same time, music has gradually been endowed with the attributes of commodities, although this attribute is extrinsic compared to the essence of music. Our society has experienced the transition from a planned economic system to a market economic system, and in 1999, with China’s accession to the World Trade Organization, it has gradually become in line with international



[在此处键入]

standards and integrated into the international market. Under such social and historical conditions, the long-term accumulation of various problems in China's entire cultural and art circles has reached the point of no delay. Whether it is drama, film, or music, art, and dance, reforms are being actively carried out. On the one hand, performing arts sector in China have strong traces of the planned economy, and the government's cultural management departments have become accustomed to using a set of concepts, systems and methods of the planned economy to manage, and they are neither willing to let go nor overwhelmed. Performing arts institutions, various orchestras, theaters and concert halls etc., have to obey the orders under the management system, and it is difficult to fully develop their potential. On the other hand, in the face of the huge impact of the market economy, both government and performing arts institutions have to change their mechanisms and open up the market, but their market awareness is weak, their management capabilities are weak, and they are in a dilemma. Therefore, under the new conditions, how to carry out micro-level management and macro-level government policy regulation is a crucial question. Chinese performing arts industry needs to understand, especially how to remain its own national characteristics nowadays. The performing arts market, as a part of the cultural market, has some basic attributes of the cultural market, and what it operates are all products of human culture and art; at the same time, the performing

[在此处键入]

arts market, especially the serious music (art music), also has some unique attributes and features.

During the Cultural Revolution, the politicization of art went to extremes. Public performances were limited to revolutionary model plays, and simple administrative methods and even rough attitudes were used to force conceptual changes. The ideological and cultural construction of the entire society was seriously unbalanced. Not only that, under the planning system, many serious problems have emerged in the operating system of art troupes. The organization is overstaffed. The criterion for judging is not artistic talent but one-ideaed, which destroys the positive work ethics and inevitably leads to artistic recession.

Since 1978, with reform and opening up, the serious music performance industry has ushered in a revival and prosperity, and the cultural life that has been misplaced for a long time has shown vigorous vitality. People who have experienced cultural hunger and closed information began to show special fanaticism. Many articles recalling the cultural life at the beginning of the reform and opening up mentioned the mania of people at that time, and they could line up for hours for a Beethoven symphony concert. Chen Xieyang conducted Beethoven's complete set of nine symphonies in the Shanghai Symphony Orchestra, every concert was sold out. Of course, there is a long-standing yearning for culture and music here; the low price of the ticket at that time was

[在此处键入]

also a factor of prosperity. At that time, the ticket price of a concert was usually the same as a movie ticket, which was within the affordability of ordinary people, intellectuals, and students.

However, the management system and distribution methods at that time still had a strong color of planned economy, and were more of a directive behavior, although objectively they also achieved a certain degree of cultural exchange and promoted the prosperity of art music. In 1986, the Ministry of Culture invited the famous Italian tenor Pavarotti to visit China to perform the opera *La Boheme*. In the second act, there was a scene with prostitutes, beggars and other characters on the street. At that time, the Chinese side proposed to delete this scene, the reason was these phenomena in the scene is no longer exist in socialist China, and Chinese side did not want such content to appear on the stage. Meanwhile, tickets for performances were distributed as follows, as William Wright's book, *Pavarotti: My World*, described the authorities gave away tickets to those they considered deserving of praise, and many hard-working workers rode bicycles to the theater directly after get off work to watch performances. Some tickets were also sold openly, and people paid for Queued for hours. (1995). But even if Pavarotti comes, even if there are so many people buying tickets, there is still no performing arts market, let alone any market operation, and the ticket price is only 5 yuan.

After experiencing the short-term prosperity of the reform and

[在此处键入]

opening up, the tide of the market economy began to violently impact the art music that was still in the planning system where everything was taken over by the state, and the entire art music market fell into an unprecedented low tide. For example, the Beijing Concert Hall, the best place in Beijing dedicated to performing art music at that time, had very few performances. In 1993, the number of performances in the whole year was less than 60. At that time, it was advocated to support cultural undertakings through sideline business.

The gap between the huge organizational system and management personnel left over from the original planned economic system, and the corresponding huge expenditure brought about by the huge staffing, and the limited investment is an important contradiction. The large amount of funds invested by the state is mainly used for personnel expenses, and the rest can be used for artistic production, which is undoubtedly a very small portion.

Faced with such a predicament, the institutions and performance troupes directly under the Ministry of Culture have been planning corresponding reform measures for many years.

#### **3.4.1.1 Contradictions of Cultural Supply and Demand in Contemporary China**

Since the reform and opening up, with the improvement of material living standards, the broad masses of the people's demand for spiritual and

[在此处键入]

cultural life has become more and more intense. On the one hand, with the diversification of economic components and economic interests, social lifestyles, social organization forms, employment positions and employment methods, people's spiritual and cultural needs are becoming increasingly complex and diverse; On the other hand, the development of culture production and cultural industry is relatively backward, unable to keep up with the growth of people's spiritual and cultural needs, leading to increasingly prominent contradictions in my country's current cultural needs. These contradictions are mainly manifested in the following aspects:

-Regional cultural supply and demand imbalance: It refers to the imbalance between supply and demand of cultural commodities in cultural markets in different regions. Prominently manifested in the contradictions between urban and rural areas, developed areas and backward areas. Because the cultural infrastructure and cultural goods are concentrated in cities or developed areas, while the cultural infrastructure and cultural goods in rural and backward areas are weak and cultural goods are lacking, there is an excess of cultural supply capacity in cities and developed areas, while the cultural supply in vast rural and backward areas cannot meet cultural needs of the people. After the reform and opening up, this situation has shown a growing trend along with the continuous improvement of people's material living standards. The

[在此处键入]

cultural needs of the vast rural areas and backward areas cannot be met, which leads to the breeding and reproduction of some decayed and backward cultures, which brings great challenges to the healthy development of cultural construction.

2. Hierarchical cultural supply and demand imbalance: This refers to a situation where there is a mismatch between supply and demand for different levels of cultural goods. The main manifestation is the imbalance in the composition of the supply and demand of cultural commodities. The development of mass culture has stimulated the growth of people's demand for entertainment and recreational mass culture, while for higher-level cultural commodities, its demand objects are usually limited to people with a high degree of education and cultural literacy. It is not prosperous, coupled with the impact and extrusion of mass culture, its demand is even more insufficient. In the cultural market, the first consideration of cultural producers is not the development and promotion of cultural level, but economic profit. They have little interest in high-cost cultural products with low demand, while mass-produced mass cultural products with high demand for culture are produced in large quantities due to high commercial profits. Therefore, there may be an oversupply of mass culture that floods the market, while an undersupply of high culture causes the market to be out of stock. In addition, due to differences in people's income levels, ages, occupations, traditional

[在此处键入]

habits, interests and hobbies, people's demand for cultural commodities is diverse, multi-layered and complex, which often leads to the emergence of cultural commodities of different levels. Contradictions in the structure of supply and demand.

#### **3.4.1.2 The Main Method of Adjusting the Relationship Between Cultural Supply and Demand**

The existence of the contradiction between cultural supply and demand means that on the one hand, the spiritual and cultural needs of the people cannot be fully met, allowing some low-level and backward cultures to overflow. On the other hand, a large number of cultural products cannot be sold. The value cannot be realized, resulting in the waste of many cultural resources. Therefore, the adjustment of the relationship between cultural supply and demand is the inherent requirement and main task of cultural construction. The adjustment of cultural supply and demand mainly depends on the cultural market and government regulation.

1. Cultural market regulation: With the reform of my country's economic system and the gradual advancement of opening up to the outside world, the cultural field has also introduced market mechanisms, and the cultural industry has sprung up. The prosperity and development of the cultural market has gradually formed, including the entertainment market, audio-visual market, books and newspapers market, performing arts market, film and television market, cultural relics market, arts and crafts

[在此处键入]

market, advertising culture market, tourism culture market, sports culture market, etc. large cultural market system. The formation and improvement of the cultural market makes the cultural market an automatic regulator of cultural supply and demand. The adjustment of cultural supply and demand by the cultural market is mainly through the influence of the law of value on the production and demand of cultural products, thereby spontaneously adjusting cultural supply and demand. Therefore, market regulation has a certain degree of blindness and hindsight, and may not truly reflect the real situation of cultural supply and demand, nor may it achieve a true balance between cultural supply and demand.

2. Government macro-control: Cultural industry is a special industry, and cultural commodities are also special commodities. When cultural commodities enter the market, they must realize not only their commercial value, but also their social value. This is determined by the social function of culture. Therefore, it is of great significance to implement macro-control on cultural supply and demand. According to the different nature and characteristics of the contradiction between cultural supply and demand, the government can adopt different methods and means to carry out macro adjustment.

It can be mainly divided into economic adjustment means and non-economic adjustment means. Economic adjustment means mainly



[在此处键入]

include the following aspects:

-Price leverage. Because price changes can adjust cultural supply and demand to change in opposite directions, the price lever is the most important means of adjustment, and it can more effectively adjust the relationship between cultural supply and demand than other economic levers.

- Tax leverage. Using tax levers to adjust cultural supply and demand, its main target is the supply of cultural goods. By implementing different taxation policies to protect, encourage, promote or limit the supply of different cultural commodities, the cultural supply that is healthy, beneficial, socially needed, and conducive to the development of socialist cultural undertakings can be effectively improved, and cultural supply and demand can be effectively improved. contradictions are resolved.

-Fiscal policy. The country's financial policy also plays an important role in regulating cultural supply. The objects of its regulation are mainly free product-type cultural supply and some public welfare cultural supply. In addition to economic adjustment means, some non-economic means, including improving cultural legal construction, improving policy measures, and strengthening necessary administrative management, are also aspects that cannot be ignored in ensuring cultural supply and adjusting the balance between supply and demand.

### **3.4.2 Scope of economic resources and public funding from the**

[在此处键入]

### **Italian organizers' perspective**

In 2016, I carried out a research activity with the managers of some associations, concerts or music festivals, taking advantage of interviews.

The interviewees were Matteo D'amico (Accademia Filarmonica Roman), Valerio Vicari (Roma Tre Orchestra), Laura Bianchini (Centro Ricerche Musicali di Roma), Renato Bossa (Associazione Alessandro Scarlati di Napoli) and Tommaso Rossi (Associazione Dissonanze di Napoli).

The following 2 questions are about economic resources and public funding, and the interviewees have answered in Italian.

***Q: Qual è l'ambito finanziario della sua istituzione? Come interviene il contributo pubblico e il privato? Quali sono i maggiori ambiti di spesa? (What is the financial scope of your institution? How does the public contribution and the private one intervene? What are the major areas of expense?)***

**A: Matteo D'amico (Accademia Filarmonica Roman)**

Fonti di ricavo: L'Accademia Filarmonica è una associazione privata che è finanziata in grandissima parte dallo Stato, quindi dal Mibac; è il 90 % per il finanziamento pubblici, poi, ma in misura molto minore, dalla Regione e dal Comune. Questo contributo arriva a coprire, direi quasi il 70 % del bilancio generale delle uscite, quindi ha una importanza molto rilevante nel bilancio dell'associazione. Il contributo privato è poco

[在此处键入]

rilevante, non va oltre 4 o 5 % (se ci arriva), il resto invece è coperto dalla vendita dei biglietti.

Le spese: Direi che la maggior parte delle spese, almeno una metà delle spese va per la produzione; per il cachet degli artisti. Poi c'è una rilevante spesa per le sedi dei concerti, quasi il 20% della spesa che noi dobbiamo affrontare, sia al teatro Argentina che al teatro Olimpico assorbono diverse migliaia di euro sono molto cari, e noi dobbiamo pagarli ogni sera.

**A: Valerio Vicari (Roma Tre Orchestra)**

La nostra è una società di concerti di piccole dimensioni, cerchiamo costantemente sovvenzioni pubbliche, ma anche private (ambasciate, fondazioni, istituti di cultura). Risorse importanti, nelle proporzioni del nostro budget, vengono anche dallo sbigliettamento. Il maggior ambito di spesa è certamente costituito dai cachet per gli artisti. Direi che la quasi totalità delle nostre risorse è impegnata per i musicisti.

**A: Laura Bianchini (Centro Ricerche Musicali di Roma)**

Il Centro Ricerche Musicali – CRM, le attività di creazione, produzione e diffusione riceve contributi da Roma Capitale (40%), dalla Regione Lazio (27%), da Istituti di Cultura esteri pubblici e privati (13%) da risorse proprie (biglietteria attività varie 20%).

I fondi per le attività di ricerca sono molto variabili, esigui rispetto

[在此处键入]

all'entità del lavoro svolto. Gran parte (500%) derivano da Enti pubblici locali e Istituti di Ricerca. Il 40% circa, sono risorse ricavate da attività varie del CRM, il 10% da Soggetti privati.

Per le attività di diffusione circa il 30% sono spese per cachet artistici, circa il 27% per collaborazioni professionali e tecniche, circa il 22% per allestimenti audio, luci, sceno-tecnici, circa il 10% Spese di promozione e pubblicità, circa il 5% viaggi e soggiorni artisti, circa il 6 % spese generali. Per le attività di Ricerca e produzione, circa il 33% sono compensi professionali, il 27% tecnologie, il 10% materiali di consumo, il 20% di allestimento, il 4% spese di gestione, 6% promozione (partecipazione a Convegni, pubblicazioni).

**A: Renato Bossa (Associazione Alessandro Scarlatti di Napoli)**

Definirei medio il nostro ambito finanziario. Le cifre del finanziamento FUS di quest'anno sono pubbliche; abbiamo subito un taglio del 30% e mi piacerebbe sapere su quali basi. Ma questo è un altro discorso. Sul totale dei contributi dal FUS riceviamo una cifra pari al 29%, dalla Regione Campania al 9% e dai privati il 55%.

**A: Tommaso Rossi (Associazione Dissonanze di Napoli)**

Il contributo è sia pubblico che privato, anche se la situazione attuale non consente – spesso- di pianificare al meglio le risorse a disposizione.

**Q: Quali ritiene siano i provvedimenti più urgenti di cui i fondi pubblici debbano farsi carico e per quali ragioni? Mibac, regioni, comuni.**  
*(What do you think are the most urgent measures that public funds should take on and for what reasons? Mibac, regions, municipalities.)*

**A: Matteo D'amico (Accademia Filarmonica Roman)**

Veramente i fondi pubblici non sono i provvedimenti più' urgenti. Ma il problema è che nel 2015 i fondi pubblici hanno creato molti problemi nel modo in cui sono entrati in funzione; perché ci sono dei criteri nelle ripartizioni dei fondi molto discutibili, molto sbagliati. Secondo l'opinione della maggior parte di noi, ci vorrebbe una revisione di tutti questi criteri. Poi in realtà, per tanti anni, l'impostazione era di premiare la qualità, diciamo che la ricerca di un certo tipo di programmazione ha sempre funzionato abbastanza bene, salvo il fatto che i contributi sono diminuiti in quantità sempre di più negli ultimi 15 anni, dall'inizio del 2000 c'è stata una diminuzione costante dei fondi pubblici. Poi ci è stato un assestamento, però se noi andiamo a vedere la quantità di risorse che lo stato investiva sulla cultura in generale, come teatro, musica, danza, tutto compreso, da 15 anni fa ad oggi, è diminuita di almeno il 20%, quindi è una cifra decisamente rilevante. Non posso dirlo con estrema precisione, ma più o meno quando è entrato in vigore l'euro nel 2001, il fondo della musica aveva poco meno di 500,000,000 circa; oggi il FUS,

[在此处键入]

dopo 15 anni, invece non arriva a 450.000.000. Quindi c'è stato un abbattimento vigoroso negli ultimi anni, questo è il fatto più grave. Poi possiamo discutere su come distribuirli; e certamente di quali sono i criteri, e questa naturalmente è la cosa più delicata.

Anche perché in realtà, per come sono state cambiate le regole, non si premia più la qualità, non si premia più la novità, e la ricerca; si premia il numero del pubblico presente, e questo è molto pericoloso e grave; perché si rischia di diminuire ancora la quantità di denaro per la musica meno “commerciale”.

Ma il problema più urgente da risolvere è questo: o tornare indietro ai criteri di valutazione che c'erano prima, oppure se si vogliono cambiare, cambiarli con una strategia diversa, di maggior peso culturale

***(Q Che significa, perché questi criteri sono sbagliati?)***

Si, sono profondamente sbagliati. Perché sono criteri che vanno a premiare i numeri anziché la qualità. Incide troppo il numero dei biglietti venduti, il cosiddetto riempimento delle sale, la percentuale di incasso privato rispetto al finanziamento; cioè misurare il tutto per quanto un evento musicale possa essere coperto dal finanziamento pubblico e quanto deve essere sostenuto dalla vendita dei biglietti. Se lo Stato dice ad un operatore della cultura che lui deve dimostrare di essere in grado di ricavare almeno il 50% di quello che spende tramite la vendita dei

[在此处键入]

biglietti è una cosa bella in sé, piacerebbe a tutti, ma su certi programmi non si può fare, non si raggiunge questo obiettivo. E quei tipi di programmi vanno assolutamente proposti al pubblico. È un dovere. Per esempio: se è programmato un concerto di musica contemporanea, se hai gli abbonanti fissi che hanno pagato in anticipo, comunque hai venduto i biglietti. Un'associazione musicale come l'Accademia Filarmonica Romana che non ha abbonati o pochissimi abbonati, sa benissimo che ad un concerto di un certo tipo di musica, di novità non verrà molta gente; e sicuramente non si venderanno molti biglietti. Questo è il punto, quindi se un programmatore vende pochi biglietti lo Stato lo penalizza; come conseguenza l'organizzatore smette di programmarli, quindi si chiudono gli spazi di programmazione di un certo tipo di musica. È un discorso pericoloso, è giusto trovare un equilibrio migliore tra gli incassi e il contributo pubblico. Dal mio punto di vista è troppo pericoloso se si procede in una maniera così decisa, così drastica come questo decreto impone: perché così le istituzioni musicali per la paura di perdere i finanziamenti dallo Stato, smettono di fare delle azioni culturali che dovrebbero essere invece non solo favorite ma imposte. Questo avviene non solo per la musica contemporanea, ma anche per tutto il discorso sugli artisti giovani. Se un organizzatore chiama un artista che il pubblico non conosce, vende meno biglietti. quindi l'unica possibile scelta è di quella di cercare di fare i concerti con gli artisti più conosciuti, e anche

[在此处键入]

qui si chiudono anche gli spazi per i giovani musicisti, cosa che dovrebbe invece esser premiata. Insomma sono dei discorsi molto delicati, debbono essere affrontati con più attenzione, non così brutalmente come è stato fatto nel 2015.

**A: Valerio Vicari (Roma Tre Orchestra)**

Occorre poter assicurare un contributo autentico e certo a chi fa programmazione con serietà, professionalità e continuità temporale. Purtroppo spesso vengono preferiti gli interventi spot: serate, eventi, estati in musica...iniziative interessanti, ma che si spengono come un fuoco di paglia. Solo il Mibact, almeno fino al 2014, aveva garantito questo tipo di continuità agli operatori.

**A: Laura Bianchini (Centro Ricerche Musicali di Roma)**

L'attività di ricerca non può fare riferimento ad un mercato in quanto sperimentale e penso che l'intervento Pubblico deve assolutamente sostenere soprattutto tali attività e quelle di formazione degli artisti e del pubblico.

**A: Renato Bossa (Associazione Alessandro Scarlatti di Napoli)**

Mai come oggi, mentre la scuola continua ad essere assente nella formazione musicale dei cittadini, e dilaga il presupposto per cui la



[在此处键入]

cultura pare debba dare dei risultati finanziari immediati, credo invece che il settore pubblico tutto debba finanziare e sostenere le associazioni culturali. In particolare quelle che operano in un settore come il nostro che tutela una grande tradizione ma cerca anche di incoraggiare i nuovi talenti, esecutivi e compositivi.

**A: Tommaso Rossi (Associazione Dissonanze di Napoli)**

Chiederei la totale detassazione delle sponsorizzazioni alla musica. Maggiori risorse pubbliche per la circuitazione dei musicisti italiani all'estero. Fondi speciali per la commissione di nuova musica.

## **Chapter IV Construction of Dimension Theory of Art Production Model Based on Art Production Theory**

### **4.1 Development and Connotation of Art Production Theory**

#### **4.1.1 Development of Art Production Theory**

Artistic production is to see art as a productive social activity, a particular social practice. This idea has existed since Plato and Aristotle. Aristotle had elaborated on the productive nature of artistic creation in *The Nicomachean Ethics*. This view continued to the time in which Marx lived. Stimulated by the circumstances of his time and enabled by his own theoretical system, Marx not only developed the concept of artistic production, but also elaborated it to some extent.

##### (1) Theory of Art Production by Marx

Marx's conception of art as a form of production is first found in *Economic and Philosophic Manuscripts* of 1844. He pointed out that “Religion, family, state, law, morality, science, art, etc. are only particular modes, of production and come under its general law”. Marx believes that art, religion, and state are all special forms of production at the same level, but still subject to the universal laws of production.

In the *Communist Manifesto*, Marx and Engels agreed that the development and change of material production would lead to the change of spiritual production. Obviously, they insist that spiritual production is subject to the development of material production, and artistic activity

[在此处键入]

belongs to spiritual production. In *A Contribution to the Critique of Political Economy*, he explained the particularity of art development. He believes that spiritual production includes the development of artistic production. Although it is constrained by the development of material production, the development of the two is not completely synchronized. The development of material production is an important determinant of the development of art, but it is not the only determinant. Compared with material production, art is sometimes ahead and sometimes behind. For the first time, Marx clearly put forward the concept of art production, pointed out the special relationship between art production and material production, and discussed the relationship between art production and art consumption with the method of historical materialism.

In *A Contribution to the Critique of Political Economy*, Marx clearly stated that “Production is consumption, consumption is production. Consumptive production. Productive consumption.” Although this argument deals with the relation between material production and its consumption in general, it applies equally to artistic production, which has the general characteristics of material production. From the standpoint of historical materialism, Marx discusses artistic production in the economic sphere, arguing that in literary and artistic activities, the process from the creation of literary and artistic works to their readers’ appreciation is similar to the process from the production of material

[在此处键入]

goods in general to their consumption. In other words, the creative activity of literary and artistic works is production, reader appreciation is consumption, and literary and artistic works are commodities under capitalist economic conditions, so the relationship between production and consumption in a general sense applies to artistic production as well. At the same time, he believes that art production and art consumption are a set of interdependent relationships. First, art consumption is the only purpose of art production. The end of art production activity does not lie in the completion of a work of art by the artist, but in the appreciation of this work of art by the reader, or in other words, its consumption by the reader. It is only through consumption that art production is finally completed and the work of art becomes a real work. However, art consumption is not passive or negative. It creates a new market for art production and allows art production to find new development space, thus promoting the development of art production. Art production is in a dominant position in art activities, and it provides objects for art consumption, that is, art works. Without art production, art consumption becomes water without a source, tree without a foundation, which cannot be sustained. Second, art production and art consumption have the same identity. As Marx says, they are just each other, production is directly consumption, and consumption is directly production. In the process of creating art, the artist also consumes his own energy and wisdom, and the

[在此处键入]

production of art is itself a process in which the artist's own talent is consumed. Comparatively speaking, the consumption of art works is also a kind of production, which produces new objects of appreciation for art production.

As a result, Marx got rid of the long-standing discussion of mysticism or idealism in literary creation, and studied and thought about artistic production under the category of material production from the standpoint of materialist dialectics and historical materialism. In addition, he made a scientific exposition of the commonality between the two and the particularity of artistic production, which introduced a new evaluation dimension for future literature and art research. The theory of artistic production is the most important of Marx's theories of literature and art. He transplanted the concepts of production and consumption, which originally belonged to the field of economics, to the field of literary theory, and introduced the original concept of artistic production. In addition, he continued to elaborate it in his own writings, providing a new starting point for later scholars, such as Benjamin, to study literary theory.

## (2) Theory of Art Production by Benjamin

Marx's theory of artistic production provides a new research method and interpretation perspective for literary and artistic studies, and also deeply inspires Benjamin. Taking into account the conditions of his time

[在此处键入]

and the newly emerged artistic phenomena, Benjamin put forward his own theory of artistic production, further deepening and developing Marx's idea of artistic production, giving it a connotation of keeping up with the times, and thus interpreting the new situation of literature and art in his time. Marx's theory only explores art production within the realm of economics, using it as an illustration of his political economy views, not simply elaborating on art production from the perspective of art. Benjamin's theory of artistic production takes the basic principles of productive forces and relations of production proposed by Marx as its logical starting point, equates artistic production with material production, and places them on the same level for examination. In addition, Benjamin breaks through the mode of elaborating the theory of artistic production only in the context of productive forces and relations of production, and introduces into the theory of artistic production factors such as the production techniques of art, the political tendency of art, the way art is received, and the appreciators of art-the general public, thus further broadening the discursive space and research perspective of the theory of artistic production.

Benjamin lived in an era of rapid development of science and technology. In that era, the emergence of modern technological products such as the telephone, the camera, and film not only profoundly changed people's lifestyles and life experiences, but also affected the state of

[在此处键入]

development of art. As a keen thinker, Benjamin, faced with this situation, quickly grasped how this change in technology changed the trajectory of art, and exhausted his talents and efforts to elaborate on it. Of course, what he sought was not only to explain the changes in art for the sake of explaining the phenomenon of art, but also to serve his own revolutionary ideals and revolutionary practice.

Under this mentality, Benjamin's theory of artistic production grew up on the ground of Marx's theory of artistic production and eventually occupied a place in the history of art criticism. The concept of artistic production was first mentioned by Benjamin in his work *A Lyric Poet in the Era of High Capitalism*, in which he argues that artistic production, like material production, is subject to the laws of commodity production under capitalist conditions. In *The Author as Producer*, a speech against fascism, Benjamin suggests that technology has a decisive role as a productive force in art. He said: "Before I ask: how does a literary work stand in relation to the relationships of production of a period, I would like to ask: how does it stand in them? This question aims directly at the function that the work has within the literary relationships of production of a period. In other words, it aims directly at a work's literary technique." According to this approach, he dialectically examines literary production in the context of a living social connection, linking the work to the social production relations of the times. He considers the creator of

[在此处键入]

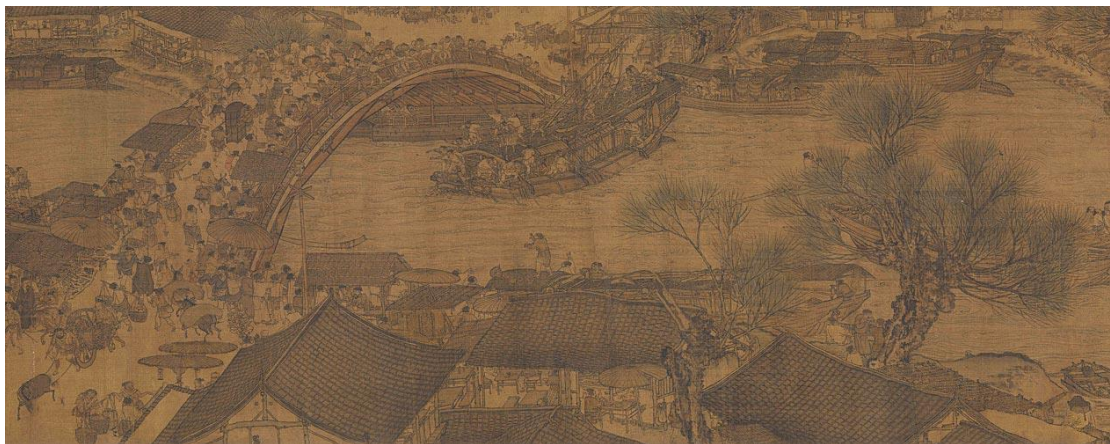
art as a producer, the work of art as a commodity, the creative activity of the artist as production, and the reception process of the reader as consumption. Since art production is a kind of production, it will have the process of contradictory movement of productive forces and production relations. Moreover, as the productive forces of art develop and change, the relations of production of art, which means the relationship and the way of experience between the writer, the work and the reader, will also change. To sum up, Benjamin believes that that artists should pay attention not only to the production of artworks, but also to the development of the means of production, that is, technology. At the same time, he believes that the progress or lack of progress in technology also determined the political orientation of the work of art and its quality, which reflects the importance Benjamin attached to the place and role of technology in the process of literary production.

Secondly, in *The Work of Art in the Age of Mechanical Reproduction*, Benjamin also discusses the changes that technological development has brought to the work of art. He argues that the immediate consequence of technological development is the loss of the spirituality of the work of art, the dissolution of its unique value, and its transformation into a product that can theoretically be reproduced indefinitely. In the face of this historical fate of the work of art, Benjamin's discourse is optimistic, though clearly unspeakably sentimental and elegiac in tone.



[在此处键入]

He argues that the reproducibility of works of art, while depriving them of their worship value, has won them a wider audience, the masses. In this way, works of art have the opportunity and the possibility to improve the aesthetic ability of the masses, while developing their sense of negativity. Negativity is the ability to understand more clearly the truth of capitalist industrial society, to reflect on and resist the alienation and control of capitalism over the masses. In addition, this development of mass negativity can also attract more allies to the revolution. This is Benjamin's attitude towards modern works of art and the public, which he attaches sufficient attention in his theory of artistic production.



(Image of *Along the River During the Qingming Festival*, from The Palace Museum's official website, <https://www.dpm.org.cn/collection/paint/228226.html>)

Finally, Benjamin also notes that mechanical reproduction brought about changes in the way people received art. In contrast to works of art from the era of mechanical reproduction, traditional works of art are essentially unique. Some paintings or statues are the only ones in the world, such as the Chinese painting *Along the River During the Qingming*

[在此处键入]

*Festival*<sup>16</sup> and the Western statue of *Venus de Milo*, which results in the traditional art appreciation is only a small number of people to the artistic works of contemplation, is a personal meditation. However, in modern times, with the development of mechanical reproduction art such as film and photography, the appreciation of art has become a collective pastime entertainment for many people, and the franchise of literature and art has faded away with the passage of time.

#### **4.1.2 Connotation of Art Production Theory**

According to the relevant induction, the connotation of the art production theory is sorted out as follows.

##### (1) Art and Experience

As an important category in the theory of art production, experience is discussed in many of Benjamin's works. The following is a review of the elaboration of experience in the theory of art production, so as to provide a conceptual definition of experience. In *Theses on the Philosophy of the Future* published in 1940, the theory of artistic production argued that Kant's theory of mechanical experience not only committed the error of the subject-object dichotomy, but also stifled the richness of the human spirit. On this basis, Benjamin presents his view of

---

<sup>16</sup> *Along the River During the Qingming Festival* called in Chinese Qing ming Shang he Tu, which has been considered the renowned work and the national treasure. Now it has been collected in The Palace Museum in Beijing. The painting is 25,2cm wide, 528,7 cm long and is colored on silk, in a long scroll format. The work vividly records the urban appearance of Dongjing, the capital of the Northern Song Dynasty in China in the 12th century, and the living conditions of people from all walks of life at that time. It is a testimony to the prosperity of the capital of the Northern Song Dynasty, Bianjing, and reflects the economic conditions of the cities and suburbs in the Northern Song Dynasty.

[在此处键入]

experience as “the unified and continuous diversity of knowledge” and places his hope in a philosophy of language that can rescue experience from fragmentation and fragmentation and make it a continuous unity. In general, in the theory of artistic production, the understanding of experience is closely linked to the past and tradition. On the one hand, experience refers to the complete and coherent practical wisdom accumulated in traditional production activities, and on the other hand, it refers to the memories stored in people’s minds unconsciously, which can be naturally linked to the past and to tradition through unintentional touch.

## (2) Art and Technology

The era in which the art production theory flourished was the transition period of modern society, and the large-scale industrial production of machines began to gradually replace the traditional handicraft production. Correspondingly, the transformation of modern society also led to the transformation of art development. The classical art in the traditional craft society, which was dominated by the transmission of the whole experience of continuity and integrity, was gradually replaced by the modern art in the modern industrial society, which was mainly concerned with the expression of people’s shocking experiences in big cities. Art production theory considers that as a typical example of modern shock art, film actually uses modern technology to act on

[在此处键入]

people's unconscious by reorganizing and weaving fragmented experiences, thereby deeply regulating people's unconscious experiences and acting as a comfort. In this regard, the participation of modern technology in the production of art has also brought about great changes in the interior of modern art. With the advent of large-scale reproductions of art, the unique charm of traditional art has disappeared. With the value of art cult being replaced by the value of display, art has become popular and democratized. On the one hand, theories of art production found revolutionary power in the transformation of artworks brought about by modern technology; on the other hand, theories of art production also discovered in the display value of modern artworks the possibility of aesthetic redemption of fragmented experiences by means of collecting. As a mediator, modern technology not only led the transformation of the modern art field, but also opened the way for art production theory's ideal of the politicization of art.

### (3) Art and Politics

Benjamin lived at a turning point in history. On the one hand, with the rapid development of technology, social productive forces have made great progress. On the other hand, fascist forces also use technology to rise rapidly and become increasingly rampant. The political aestheticization of fascism is the fascist use of modern communication technology to infiltrate its ideological domination to the masses. Through

[在此处键入]

art, it attempts to promote capitalist society in order to numb the passive and receptive masses, thereby supporting bourgeois rule, maintaining capitalist private ownership, and becoming a reactionary force that hinders the democratization process on the road to proletarian revolution. As a German Jew, Benjamin was conscious of the depth of human self-alienation. He not only saw through the ideological infiltration behind the political aestheticization of fascism, but also retorted without mercy that “the political situation to which Fascism has recourse in aesthetics should be answered by the politicization of art.” Benjamin advocated the active use of modern art as a powerful weapon to change social reality, and encouraged the proletariat to make a strong counterattack against fascism through the politicization of art. The politicization of art should be realized in three aspects, including: On the first level, artists as producers take the initiative to occupy advanced means of labor production, that is, modern technology, which is the change of artists as subjects. On the second level, the revolutionary potential of modern technology itself is the shock effect caused by montage, which stimulates the revolutionary potential hidden in people’s unconscious. On the third level, the dialectical imagery that depends on the birth of technology time is used to show the ruined reality of capitalist society and to awaken the revolutionary consciousness of the numbed masses.

## **4.2 Theoretical construction of art production mode dimension based on art production theory in this paper**

### **4.2.1 Art Production Model: History and Experience of Art**

The history and experience of art are based on the experience dimension of art production theory.

Marx believed that “art as a spiritual production activity, as a communication practice, is corresponding to material production”. For art, it must have experienced a deep historical background and accumulated experience before it can form the state of art. From the perspective of Benjamin’s research, the origins of both Chinese Peking Opera and Italian Melodrama have gone through centuries of history. In the process of their emergence, they have experienced the practice, experience and transmission of a large number of performers and artists, which eventually led to the current art form.

The condensation and transmission of experience is an important feature of traditional craft societies, where people can collectively gather experience and pass it on from generation to generation to achieve the goal of guiding their lives and maintaining social harmony. The capitalist industrial revolution has promoted the process of socialization. Unlike traditional craft societies, modern technology has created a very modern world in which the constant development of technology brings many new experiences to people and changes their long-held experiences. The chain

[在此处键入]

of experiences that could be gathered through storytelling in traditional society has become isolated and private in modern society, and has become increasingly impoverished and fragmented. The reasons for this are twofold: on the one hand, the disintegration of the traditional social community on which experience was based, and on the other hand, the decay of the art of storytelling as a vehicle for traditional experience, which has been impoverished by the lack of transmission. Based on Benjamin's theory that experience is the complete and practical wisdom accumulated in traditional production activities that can guide life, the following section explains how traditional experience has become impoverished under the development of modern technology from the perspective of transferability.

With the completion of a work of art, people can choose to accept it on different levels according to their own needs, mainly consisting of two different kinds of acceptance: one emphasizes the cult value of the work of art; the other is more inclined to focus on the display value of the work of art. In the early days of mankind, art was produced in service of ritual, and its implied "the present existence" was not intended to be seen by men, but to be seen by gods. The use value of art is also reflected in this ceremony, which is one of the tools for worship. For example, the moose painted in caves by Stone Age people was a tool of witchcraft, designed to impress the gods and satisfy the needs of people to worship them. Later,

[在此处键入]

as if influenced by the requirements of the value attribute of worship, the art was hidden in secret places. For example, some statues of gods were hidden in secret rooms accessible only to priests. Some Madonna images are covered almost all the year round, so that ordinary people can't see them at all. It can be seen that the purpose and function of producing these works of art are directed to the gods, are based on ritual, and are a medium of communication between the gods and men. They exist to be worshiped by the masses. They are unique beings and maintain a certain distance from the public, who cannot get close to them, allowing them to retain a kind of "dazzle", a mysterious atmosphere and lofty charm.

In general, for people in traditional societies, stories were used to convey practical experience, pile up collective memory, and summarize the wisdom of life. The development of modern technology, as well as the emergence of novels and journalism, has allowed the art of storytelling to fade away in the changing times in terms of transmissibility. As a carrier of experience, the fading of storytelling not only means that it is not possible to coalesce the chain of experience in a collective way, and that experience takes on the characteristics of impoverishment and fragmentation, but also reflects the general dilemma faced by people in modern society. Therefore, the impoverishment of experience is no longer a problem at the level of an individual, but a general impoverishment of human experience as a whole. In the



[在此处键入]

following section, we will explain how the psychological mechanism of shock experience makes people's experience fragmented, based on the constant emergence of novelties under modern technological development and the psychological level of shock experience brought to people.

#### **4.2.2 Art Production Model: History and Experience of Art**

With the onslaught of modern technology, experience has inevitably come to an end along with the fading of the art of storytelling. However, Benjamin also saw in modern technology that people in modern society are confronted with fierce and continuous stimulation, which leads to the impression from life entering the consciousness level of human brain, threatening and challenging the consciousness. As the defenses of the conscious system break down, fragmented impressions enter the unconscious. It is at this level that Benjamin discovered that the experience of shock, as a common psychological experience of people in modern society, can act on the unconscious of the human brain and perform the production of the unconscious level.

In the creation process of traditional art, the role of the artist is particularly important. Each piece of artwork has to go through a series of dense creative processes, such as the artist's burst of inspiration, the selection of materials, the combing of ideas and the expression of feelings, and so on. There is no doubt that such a creative process makes the

[在此处键入]

artworks deeply imbued with the traces of the art creators. In other words, traditional art creation requires talent, and traditional art works are the individual creative activities of artists. Even the reproduction of works of art can still be regarded as an artistic creation process, because reproduction in traditional society is also done by hand, and any reproduction will inevitably carry traces of imitators. In the handicraft society, the artistic works and even the replicas have unique properties and a mysterious eternal value. Moreover, the creator plays an important role in the process of artistic production. With the spread of mechanical reproduction technology, artistic creation gradually became a collective product, and not only was the sacred status of the art creator shaken, but the mode of artistic production also changed.

First, the identity of an art producer is no longer clearly defined. Taking the Pravda, a Russian broadcast newspaper as an example, Benjamin (1934) said: “The reader is indeed always ready to become a writer, that is to say, someone who describes or even who prescribes”.

As a new art form emerging from mechanical reproduction, Benjamin observed that in Soviet films, such as *Trilogy About Lenin* and *The Miners*, a large number of people acted in the films. It can be seen that the actors in the films could be professionals or the general public, and the boundaries of the identities of the people involved in art production became blurred, and the art producers changed from

[在此处键入]

professional artists to the general public. The fact that the general public becomes a participant in art production mainly includes two levels of meanings: Firstly, the art production under the mechanical reproduction technology allows more people to participate in the art production, changing the passive acceptance position of the ordinary people in the traditional art, and becoming active art participants, which is also a great important change brought by the mechanical reproduction technology to art. Second, the modern art produced by the mass participation in art production can better convey the ideas suitable for the proletarian revolution, so as to call for more mass participation in the proletarian revolution, which is the second change of modern technology to art production. Next, artistic creation gradually developed into artistic production. The production of modern artworks shifted the focus from creativity to the reproducibility of artworks. After the original artwork was created, it could be reproduced on a large scale through mechanical reproduction techniques, such as photography for the art of painting, recording technology for the art of music, and all works of art could be produced in large quantities by workers with the help of machines. These reproductions, which are identical to the originals and more independent of them, such as books, drawings, records, etc., are able to reach where the originals cannot and can be produced in quantities depending on the market demand. The uniqueness of traditional works of art has been

[在此处键入]

devastated, and it is pointless to focus on the authenticity of the artwork. In addition, as a typical modern art is the result of collective creation, the creation and production of film includes the participation of actors, scriptwriters, lighting artists, make-up artists, editors, directors and many other people, which is produced with the support of modern technology. Unlike traditional art, which is holistic and immutable, the collective and technical nature of film production makes films have a modifiable character and a tendency to be socialized. In this way, the mode of art production has gradually developed from individual creation to social production.

#### **4.2.3 Art Production Model: Age and Consumption of Art**

Benjamin believes that how the artist as a producer finds his place in the production of modern art is the key issue of the politicization of art. In the practice of the politicization of art, the artist as a producer has to actively assume the responsibility of a proletarian revolutionary promoter, take the initiative to innovate the techniques of art production, and eliminate the gap between art producers and the general public. The works of art created by artists play a vital role, and the works of art here are places where art producers carry out creative activities and condense their ideas. The works not only arouse the public's criticism of capitalist society, but also play a role in uniting and organizing the proletarian masses to carry out political revolution. Therefore, artists as producers

[在此处键入]

should play a leading role in the process of art politicization.

Artists, as producers, should reasonably use modern technology to break the “cult of personality” of fascism. Fascism uses modern technology, such as radio, newspapers, and television, to propagate the aesthetics of war, to create a “cult of personality” to confuse the masses, to promote its own superiority, and to maintain its own rule, all of which makes it impossible for people to wake up. Fascism also used modern technology to create more and more war weapons such as airplanes and bombs to provoke wars, causing many people to go to war and die in one war after another. Moreover, fascism manipulated the consciousness of the masses through technological means, and used propaganda tools to penetrate ideology into the masses, thereby eroding the class consciousness of the masses themselves. In response to this situation, Benjamin advocated the adoption of the politicization of art. The widespread use of mechanical reproduction technology in modern art allowed the function and value of art to be based not on religious ritual but on political practice. The mechanical reproduction technology of modern society dismantled the worship value of art and entered the political sphere, breaking the “cult of personality” jointly created by fascism and the bourgeoisie, and stimulating the revolutionary consciousness of the masses, thus further favoring resistance to the brutal rule of fascism.

[在此处键入]

Grounded in the perspective of art reception, with the vigorous development of modern technology, popular culture has also risen rapidly. With keen intuition, Benjamin found the transformation of art production mode, the number and nature of art participants under modern technology, and then broke the previous phenomenon of art appreciation class. As art consumption, art appreciation is accompanied by the change of art production mode and the mass emergence of artworks, and the way of art appreciation and acceptance in modern society has also changed. In short, art has become practical and effective in terms of production and dissemination, consumption and appreciation, and the content of works, and technology has changed the public's response to art and their active participation in art appreciation and criticism, which has enabled art to realize its political potential in society. Mechanical reproduction makes art no longer mysterious and distant. Not only art appreciation can have more contact with art, but also the public can participate in art production and actively play the role of art producer and art critic from the position of passive recipient. This process blurred the identity of the artist, the critic and the public as the audience, and strengthened the connection between the public and the art and the artist. In this way, everyone can participate in the creation of art on an equal basis and freely express their own opinions and ideas on the works of art. The collective creation of films and the popularity of viewing have obliterated the differences

[在此处键入]

between art appreciation and art criticism in traditional art. As a public sphere, modern art provides a platform for people to actively participate in political revolution. In addition, modern art makes use of advanced productive forces, such as photography technology, to penetrate into the daily life of the public, show details unseen by the naked eye, and stimulate the unconscious nature of the public's vision. Artworks show their own image and state of existence, and the ever-changing images of movies connect one thing or image after another that may not be coherent, making it impossible for the viewer to meditate, but only to experience and feel things in shock or to gain new knowledge and understanding of the things or images shown. In such a strong shocking effect, the audience's appreciation and criticism are closely combined, further arousing their revolutionary enthusiasm for critiquing reality by seeing and reflecting on the social environment of daily life.

## **Chapter V Chinese Peking Opera and Italian Melodrama from the Perspective of Artistic Production Mode: Comparison of History and Experience**

### **5.1 Comparison of Historical Sources**

#### **5.1.1 “Opportunity” of Chinese Peking Opera under the Feudal Dynasty**

Chinese Peking Opera was formed and developed in Beijing, China during the feudal period, but it is not a native Peking Opera. Chinese Peking Opera is a combination of *Xipi*<sup>17</sup> and *Erhuang*<sup>18</sup> by Hui artists troupe and Han opera troupe artists in southern China. By absorbing the essence not only from the imperial court, but also from *Qinqiang* Opera<sup>19</sup> and *Kun* Opera<sup>20</sup> among folk operas, it has finally formed an opera with Beijing language characteristics and unique style. The economic prosperity of the Qing dynasty provided a rich material basis for the formation of Peking Opera, as the actors of Peking Opera were financially supported by the Huizhou merchants to go to Beijing to celebrate the 80th birthday of Emperor Qianlong. *Xipi* and *Erhuang* are both types of vocal singing in Chinese traditional opera. *Xipi* represents a lively, cheerful and bright and high-pitched musical type. Relatively

---

<sup>17</sup> *Xipi*, 西皮, one of Chinese traditional singing, from the late Ming and early Qing dynasties prevailed in Wuhan. *Xipi* is mainly used to express light-hearted, lively, passionate emotions.

<sup>18</sup> *Erhuang*, 二黄, one of Chinese traditional singing, *Erhuang* is popular among the people in three forms: puppets, shadow puppets and human performances.

<sup>19</sup> *Qinqiang* Opera, 秦腔, one of the oldest opera of the Han nationality in China, originated in the Western Zhou Dynasty and matured in the Qin Dynasty. One of the national intangible cultural heritages.

<sup>20</sup> *Kun* Opera, 昆曲, *Kun* Opera originated in Kunshan, Suzhou, China in the 14th century. It was later improved by Wei Liangfu and others and spread to the whole country. It has dominated the Chinese theater scene for nearly 300 years since the middle of the Ming Dynasty.



[在此处键入]

speaking, *Erhuang* is calmer and more serious and darker and dignified. The perfect combination of these two musical genres adds to the drama of the Peking Opera, not only making the characters more vivid and energetic, but also making the plot fuller with the contrasting music. These characteristics make Peking Opera unique in the field of opera at that time, crushing the overly elegant *Kun* Opera and *Qin* Opera, which is weak in singing, thus becoming the “new favorite” of the imperial aristocracy.

There are substantial differences between Peking Opera and Italian Melodrama in many aspects, such as the place of birth and development and the entire social system. In terms of culture, the Manchus<sup>21</sup> also studied and worshipped the Han culture at that time. In terms of economy, the high economic prosperity of the late Qing Dynasty laid the material foundation for the development of Peking Opera, and the prosperity of the capital also attracted actors to develop opera in the local area; In terms of politics, in order to please the rulers, Peking Opera performers would adapt many loyal and patriotic operas, which not only gained political support for Peking Opera, but also made it the mainstream of folk music art. The scripts of all Peking Opera are mostly derived from historical events, such as *Battle of Changban*, and "Thief of Time", which tell the story of the heroes in the Romance of the Three Kingdoms. There

---

<sup>21</sup> An ethnic minority in China.

[在此处键入]

are also plays derived from folk tales of the time and stories of talented young and great beauties, such as, *The story of Sue San*, *The Four scholars*, *The Romance of West Chamber*, and *The Butterfly Lovers*. In addition, there are repertoires based on the fairy tale *Journey to the West*. The birth of excellent dramas is inseparable from the combination with the times. These dramas are displayed in the form of entertaining stages and endowed with high musical and artistic value, which is not only sought after by people and loved by the royal family, but also meets the needs of people from all walks of life at that time.

### **5.1.2 “Inevitability” of Italian Melodrama under the Renaissance**

Bel Canto in Italian Melodrama is a vocal singing technique derived from Italian Melodrama in the early seventeenth century, and it is also a vocal singing style. The western form of opera is derived from ancient Greek opera, which became popular in Florence, Italy at the end of the 16th century. A group of artists who were passionate about reviving ancient Greek theater believed that the lines of Greek tragedies were singable and wanted to create a synthesis of poetry and music, so they chose to replace the popular art of polyphonic music with a monophonic melody. Inspired by these theories, the art group Camerata de' Bardi produced the first opera in history, *Euridice*, composed by Jacopo Peri, in 1597, describing a touching love story in ancient Greek mythology. The appearance of Italian Melodrama was also influenced by the rise of

[在此处键入]

thematic music at that time. In the Renaissance, the concept of “people-oriented” affected every corner and form of the art world, and people began to pursue art that could represent their inner feelings and ideas, while Italian opera just conforms to the trend of The Times.

Italian opera was born in the period of the bourgeoisie against the feudal absolute monarchy, that is, the embryonic period of capitalism. At that time, Italy was the center of cultural prosperity in Europe, and the Renaissance ideology was prevalent. The development of the new bourgeois economy laid the material foundation for the birth of opera. The revival of ancient Greek culture and the pursuit of the humanistic spirit also laid the spiritual foundation for the development of melodrama, as people wanted to express their true inner feelings through the form of melodrama. Subsequently, operas such as *Euridice* and *Orfeo*, which were adapted by anthropomorphizing the gods in ancient Greek mythology, emerged one after another, and these myths and heroic stories also reflected the playwright’s ideas derived from ancient Greek tragic philosophy and his view of society. In this regard, due to various reasons such as the limitation of the small peasant economy and the consolidation of political power, the script of Peking Opera has relatively less influence on society, but it also has more entertainment functions. It is not difficult to find that the drama and authenticity of opera on stage are stronger than those of Peking Opera.

## 5.2 Comparison of Experience Development

### 5.2.1 Development Experience of Chinese Peking Opera

From the development of Chinese Peking Opera, it can be found that many singing and dancing activities are full of worship to the gods and respect to the natural earth. In terms of words, *Master Lü's Spring and Autumn Annals* records music and dance activities in ancient times, for example, “昔葛天氏之乐，三人操牛尾，投足以歌八阙”<sup>22</sup>, showing a scene about people singing and dancing with the rhythm of their footsteps when they work. Coincidentally, in *Shih Chi (Historical Records)*, *The Biography of Sima Xiangru* there is also a record of “奏陶唐氏之舞，听葛天氏之歌，千人唱，万人和。”<sup>23</sup>, showing the scenes of music and dance in ancient China. Chinese drama was first birthed in the song and dance performances of primitive times. In the second century B.C. this song and dance performance became independent from the real activities, which had been separated from the primitive witch rituals, for examples, 雩<sup>24</sup>, 雩<sup>25</sup>, 蜡<sup>26</sup> and *Nine Songs*<sup>27</sup>. Unfortunately, Chinese drama remained in its primary form for a long time until the formation of Poetic

---

<sup>22</sup> Writing in classic style, the sentence means, three people held ox tails, dancing and singing at the same time, which was exactly the same as the oracle bone script depicting the dance form.

<sup>23</sup> Writing in classic style, the sentence means, playing the Tao Tang's dancing music and listening Ge Tian's song, hundreds and thousands of people sing and harmonize.

<sup>24</sup> The pronunciation is nuó, it is the oldest dance in China to worship gods and ghosts, to drive away plagues and avoid epidemics, and pray for happiness.

<sup>25</sup> The pronunciation is yú, it is an ancient sacrifice ceremony for rain.

<sup>26</sup> The pronunciation is zhà, it is a sacrificial ceremony in ancient China. In the last month of the year, people go to the wild to hunt all kinds of wild animals and use them to sacrifice ancestors and five family gods.

<sup>27</sup> *Nine Songs*, 九歌, is an ancient Chinese poetry collection included in *Chu Ci (Verses of Chu)*. Among them, the poems were originally sung and performed by the people of Chu when they worshiped gods.

[在此处键入]

drama in *Nanxi*<sup>28</sup> in the early 12th century (Southern Song Dynasty), when it came to structural and institutional maturity and achieved its first glory. Poetic drama in *Nanxi*, also known as “southern drama”, is the source of Chinese opera. It arose among the citizens of the Song Dynasty. As a folk entertainment venue, spreads all over the city, providing an excellent venue for the development of opera. The emergence and development of southern drama and its mature musical form were of great importance to the formation of Peking Opera. With the polishing of time and the influence of various local voices and cultures, Chinese Peking Opera has continued to innovate and improve on this basis, eventually becoming the national treasure of China.

### **5.2.2 Development Experience of Italian Opera**

There is no doubt that the birth of Italian Melodrama was based on the dramatic form of ancient Greek tragedy and comedy, and the birth of ancient Greek tragedy evolved from the praise activities of the gods at that time. As Aristotle believed in *Poetics*, Greek tragedy was born before satyr plays and comedies, and tragedy evolved from hymns extolling the Dionysian spirit. This is the Dionysian hymn at the Dionysian Festival in Athens, and the content of the performance is also mixed with poetry, dance and music. After the collapse of ancient Greece, its culture was also preserved in a large number of written books and lost its glory in the

---

<sup>28</sup> *Nanxi* means literally Southern drama, is the earliest mature type of drama in the history of Chinese opera, popular in southern China during the Yuan Dynasty (from 1271 to 1368).

[在此处键入]

past. After experiencing the rule of the papal religion in Europe in the Middle Ages, it finally recovered its glory slowly in the Renaissance. The relatively complete theory of drama put forward by Aristotle in *Poetics* lays a theoretical foundation for the birth of opera. With the ancient Greek drama bringing a philosophical nature to opera, the glory of reason and philosophy have been carried forward and developed in opera. In addition, the famous playwright Shakespeare constantly renewed the form and connotation of drama, and many of the operas' libretti were adaptations of the playwright's plays. The independent and parallel development of opera and drama has made the plot and story development of Italian opera more rational and skillful.

## **Chapter VI Chinese Peking Opera and Italian Melodrama from the Perspective of Artistic Production Mode: Comparison of Technique and Performance**

### **6.1 Comparison of Sound Technology under Art Technology**

#### **6.1.1 Respiration Comparison**

The principle of voice production in vocal music singing refers to the sound produced by the vibration of vocal cords caused by respiration, which is same in each kind of vocal music singing. No matter what kind of vocal singing, it needs the support and use of good breath. Therefore, Chinese Peking Opera and Italian Melodrama both emphasize the importance of respiration and its application in singing in terms of vocal skills. “Only by mastering the correct respiration, it is possible to produce a good singing voice”, which is also China’s view on vocal singing technology since ancient times. Wei Liangpu also recorded in the book that “only with the support of deep breath in belly can the singing voice be sweet and mellow”. Coincidentally, from the Bel canto advocated by Caccini since the 17th century to the classic works of Tosi, the castrato singer of the Bologna school in the 18th century. Then from the mid-19th century to the 20th century, Bel canto formed a relatively complete and scientific system. The technique of breath has always been emphasized. There are many professional terminologies about respiration in Italian, “cantare sul fiato” (sing on the breath), “appoggiare la voce” (support the

[在此处键入]

voice), “respiro profondo”<sup>29</sup>(deep breath). When talking about respiration, Peking Opera often refers to “气沉丹田”, it means that breath sinks to Dantian (the region in about an inch below the navel) , or actually refers to the position of the lower abdomen, and the singer needs to inhale the breath to the bottom of the abdomen, which is often said Abdominal breathing. In other words, absolute breathing just means filling the lungs with breath. Such breathing is particularly suitable for singing lyrical and slow passages where the nose inhales more actively, allowing the lungs to expand. For example, the aria *Tu, che di gel sei cinta* from the opera *Turandot* requires a lot of breath to make a complete singing down of a phrase. Especially when accompanied by an orchestra, a full breath is extremely important in Italian opera, and only a full breath support will give a loud voice to make the vocal music more visible with the orchestra accompaniment. However, Italian Melodrama can not only be done with absolute abdominal breathing, which must be sung in combination with chest breathing. Therefore, in the way of breathing, Chinese Peking Opera art and Italian Melodrama art both use the method of pleura combination breath, which is a combination of abdominal breathing and thoracic breathing. The only difference is that the proportions will vary depending on the style and speed of the work. The singer should learn to control the breath while learning to inhale, using the muscles of the

---

<sup>29</sup> “La prima condizione, per cantare bisogna ricordarsi il punto massimo, e cioè dove si deve appoggiare la voce, dove si deve prendere il “respiro profondo”, perché il canto è basato unicamente sul respiro, e il respiro bisogna farlo sul diaframma; il diaframma ha una grande importanza.” Masterclass B.Gigli, Vienna, 1955



[在此处键入]

diaphragm as the fulcrum of the breath. As the breath flows outwards along with the song, the diaphragm also has to push against the breath, as if a force is fighting outwards, so that the inhaled breath will flow out slowly along with the lyrics, without leaking and deflating. In fact, if a singer has a lack of breath during singing, it is usually not because of lack of breath, but more because the amount of breath cannot be controlled.

Chinese Peking Opera tends to emphasize the use of breath in the work. Chinese Peking opera art and Italian opera art have different emphasis on performance and musical rhythm. In Peking Opera, the method of breathing in while singing is mainly used to express the charm of the lyrics and the cadence of each character, which requires the actors to pay more attention to the use of rhyme for each word when singing. In *The Jewelry Purse*<sup>30</sup>, the main female role, Xue Xiangling, has a verse that “一霎时把七情俱已味尽”<sup>31</sup>, which requires thirteen breaths to complete the verse. As shown in spectral case 1:

---

<sup>30</sup> A Peking Opera created by Wen Ouhong in 1940. The debut was at Shanghai Golden Theatre in May, 1940.

<sup>31</sup> The pronunciation is yí shà shí bǎ qī qíng jù yǐ mèi jìn, means experienced all the emotions and pains at one time.

[在此处键入]

The image displays a musical score for a vocal line, consisting of seven staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are written in Chinese characters below the notes. Above the notes, there are various breath marks: arrows pointing left and right, and the character '内' (nèi) indicating internal breathing. Some notes are marked with a trill symbol 'tr'. The lyrics are: 耍 (shuǎ), 时 (shí), 把 (bǎ), 七 (qī), 情 (qíng), 俱 (jù), 已 (yǐ), 味 (wèi), 尽 (jìn).

### Spectral case 1

In the spectral case, the words “情” (qíng) and “尽” (jìn) require to be changed three times breath, and each verse is dedicated to better expressing emotions, reflecting the flavor of Chinese Peking Opera art that is different from other musical arts. Breathing requires the support of the waist and abdomen for the breath, but the specific application in the work has a different treatment. In Peking Opera, the grand effect of

[在此处键入]

volume is not particularly required, but rather the combined performance of the body parts. Therefore, Peking Opera performers need to pay attention to a reasonable distribution of attention, not only to the movements of the fingers, the fluttering of the sleeves and the movement of walking on stage, but also to the support of the diaphragm. The diaphragm should neither be tight nor completely slack, to achieve the softness of the whole-body movement. Comparatively speaking, Italian Melodrama requires a high level of diaphragmatic support, not to be tense but to maintain its elasticity, so the practice of skipping sounds is essential in the training process. In Chinese Peking Opera, there is no practice of pitch skipping, but more practice of dropping, shouting, and dragging the tune, which also includes the practice of plosives and pauses to exercise the elasticity of the breath.

### **6.1.2 Resonance Comparison**

Since resonance is based on real tone and falsetto, it is necessary to discuss resonance in combination with real voice and falsetto in vocal music. The transmission of sound depends on the vibration of objects, so the transmission of sound also depends on the vibration of the vocal cords. The author will further discuss the use of the vocal cords in the following content. The real voice in Peking Opera is called “大嗓”(dà sǎng)<sup>32</sup>, which refers to the sound of the vocal folds vibrating as a whole, a

---

<sup>32</sup> It means literally big throat.

[在此处键入]

concept well understood. Most of the voice that people normally speak is the real voice, which uses more of the chest resonance. In everyday speech, the vocal cords are kept tightly stretched and the overall movement of the voice is bright and powerful, high and upright, with a low pitch. In Peking Opera, main male role and male clown role use real voices when speaking, and most of the singing of old female role is also real voices.

The falsetto in Peking Opera is called “小嗓”(xiǎo sāng)<sup>33</sup>, which is produced by the vibration of the vocal cords at the local edge. Ordinary people will use falsetto if they speak with exclamation that is beyond the normal range. The emergence of falsetto technique has expanded the range of vocal music. Chinese Peking Opera requires reaching the top in terms of resonance, and the top here refers to the top of the head. As a matter of fact, the art of Chinese Peking Opera requires few sounds, so the use of head voice resonance is much less. Falsetto singing is not without chest resonance, but with a relatively reduced proportion, especially in a certain “voice change point” (“passaggio”), that is, the position of a pitch, such as the pitch of e in two-line octave, the amount of head voice resonance is greater than chest resonance. In Peking Opera, falsetto is used in most of the female role’s singing. Young man’s role also needs to use falsetto, and the use of head voice resonance is

---

<sup>33</sup> It means literally small throat.

[在此处键入]

relatively more. For example, the famous *Xiaosheng*'s<sup>34</sup> aria “浩然正气冲云霄”<sup>35</sup> uses the method of “小嗓” (*xiǎo sāng*) to sing, especially the last high-pitched verse, shows a yawning shape, opening the mouth and increasing the head voice resonance.

Italian Melodrama requires the use of all three types of resonance. When singing in the high register, the actor needs to use head voice resonance to make the tone brighter, not darker, fuller and not heavier, and to use oral resonance to make the lyrics clear and natural. When singing in the lower and middle register, chest resonance is used to make the tone thicker and more explosive. The use of different cavity resonances in the same aria can not only increase the drama of the music but also make the sound more distant and brighter. For example, in the singing of the soprano aria *Pace, pace, mio Dio*, the singer needs to use the head voice resonance to show the penetrating power of the high pitch to express the sadness of the opera characters. The combination of oral resonance can clearly convey the lyrics and adjust the brightness and darkness of the tone. The only difference between the three types of resonance mentioned above is that the proportion of the resonance is different and needs to be applied specifically when singing.

Both Chinese Peking Opera and Italian Melodrama use all three resonating cavities at the same time and choose different cavity

---

<sup>34</sup> *Xiaosheng* is a male young role in Peking Opera.

<sup>35</sup> The pronunciation is *hào rán zhèng qì chōng yún xiāo*, means literally awe-inspiring righteousness straight into the sky.

[在此处键入]

resonances depending on the pitch. In addition, both styles of singing use a combination of real and falsetto techniques. In Peking Opera, the vocal vibrations of the vocal cords are fixed, but in Italian Melodrama, the vocal vibrations are selected according to the entire musical composition. Since each actor's vocal theme is different, the timbre of the real voice in the two singing styles is also different. Relatively speaking, the local vibration of the vocal cords is roughly the same, and the timbre of the falsetto is more similar.

## **6.2 Comparison of Voice Technology under Art Technology**

### **6.2.1**

#### **Chinese Peking Opera Voice Technique under “Sing according to Words”**

The language used in Chinese Peking Opera is Chinese, which is a completely different language from the traditional Italian language used in Melodrama. Chinese Peking Opera uses the northern dialect of Chinese in the Sino-Tibetan language family. Its syllables are divided into three types, namely initial, final and tone. It can be seen from this that the three elements that make up the pronunciation of characters are the necessary conditions for singing Peking Opera well. In the art of singing in Peking Opera, words are the main structure, and the cavity is the external expression, and the clarity of words is the most basic requirement for Peking Opera performers. “Singing according to words” is the most

[在此处键入]

important feature of Chinese Peking Opera.

The articulation of vowels and rhymes in Peking Opera requires that , the five parts of the articulation should be correct and the four mouth patterns should meet the standard. The five tones here actually refer to the vowels, which are the most popular letters in Chinese, all of which are consonants, and the clarity of the consonants is what makes the words sound right. In the Chinese Peking Opera language, the five tones are laryngeal, lingual, dental, dental and labial tones. The reason for this clear classification is also because Peking Opera is very demanding in terms of singing and reading the lines. The clarity of the bite of each word must be exaggerated enough to achieve the fullness of the sing. The establishment of the five articulation parts is the basis for the four types of oral rhymes. The pronunciation of guttural sounds is “g” , “k” , “h” , and refers to the sound formed by the obstruction of breath in the throat. For example, the initial consonant of the word throat itself is the guttural sound, and the initials of “Gang” and “Ken” in “Farewell My Concubine” describe Xiang Yu as strong and unwilling to listen are both guttural sounds; The pronunciation of tongue sounds is “d” , “t” , “l” , “n” , “er” , which refers to the sounds formed by the tongue movement, such as the initials of “Da”, “Tang” , “Liang” , “Na” , “Er” ; The pronunciation of dental sounds is “z” , “c” , “s” and “zh” , “ch” , “sh” , which refers to the sound formed by the obstruction of airflow at

[在此处键入]

the part of the teeth, such as the initials of “Zai”, “Cai”, “Si” for flat tongue and “Zhi”, “Chi”, “Shi” for rolling tongue; The formation of the glottal sound is similar to the dental sound, its pronunciation is “j”, “q”, “x”, such as “Jiang”, “Qi”, “Xi”; the pronunciation of the labial sound is “b”, “p”, “m”, “f”, which refers to the sound produced by the airflow rushing to the lips, such as “Ba”, “Pa”, “Ma”, and “Fa”. Only when these five tones are sung correctly can the rhythm of the words come through.

Another concept in Chinese Peking Opera is related to the rhymes in the syllables, called “Thirteen Rhymes”, which means rhyming. The rhyming of lyrics is very important in Peking Opera. Influenced by ancient Chinese poetry, the lyrics in Chinese Peking Opera are often in neat pairs of lines, such as seven-word lines or eight-word lines. For example, the role Xiao En’s aria in “打渔杀家”<sup>36</sup>, “他本江湖是豪家，荣华会上也有他，蟒袍玉带不愿挂，流落江湖访豪家”<sup>37</sup>. The last word of each line rhymes with the letter “a”, and the seven-word phrase makes the lyrics seem catchy. In fact, rhyming is not only important in the singing, but also in the reading of the actors’ dialogues.

### **6.2.2 Italian Melodrama Voice Technology under “Words according to Sing”**

---

<sup>36</sup> The pronunciation is dá yú shā jiā, means literally Revolt of the fishing folks.

<sup>37</sup> The pronunciation is tā běn jiāng hú shì háo jiā, róng huá huì shàng yě yǒu tā, mǎng páo yù dài bù yuàn guà, liú luò jiāng hú fǎng háo jiā. And the verse means literally, he was a hero on all corners of the country, he was at all kinds of parties, he didn’t seek fame or wealth, dressed simply, but just made friends with the same people.



[在此处键入]

Italian Melodrama originated in Italy and was first spoken in the Italian language, a dialect of Latin, an Indo-European language that is also known as the most musical language in the world. The language is characterized by its simplicity and purity, with each vowel being pronounced the same way and appearing so frequently that most words are followed by a vowel after each consonant. The pronunciation of Italian is divided into consonants and vowels, and syllables are also judged according to the number of vowels. The stress usually falls on the vowels, and one of the most unusual pronunciations is the flicked tongue sound made by the letter “r”. In addition, it is also important to pay attention to the emphasis on the pronunciation of double consonants. In fact, as long as singers pay attention to these basic simple rules and practice more, it is very easy to learn to spell Italian, the changes of its letter pronunciation are not as much as English, basically all are fixed pronunciation.

Compared to the “singing with clear articulation and a mellow and full tune” of Peking Opera, singing in Italian Melodrama is relatively simple in terms of articulation. The reason why Italian is called the best language for singing is that most of its words end in vowels, including “a, e, i, o, u”, and the frequent occurrence of open mouth sounds in vocal works makes the opening of the mouth shape an easy sound to sing. In Italian Melodrama singing, the vowels and consonants are positioned

[在此处键入]

separately, and the consonants take up a very short time during the exhalation process, with the vowels moving quickly to the oral part of pharynx. The double vowel focuses on the primary vowel and the secondary vowel serves as a transition sound.

Italian consonants are divided into light and cloudy consonants, which need to be spoken clearly by controlling the intensity between the lips and teeth, and also by controlling the vibrating vocal cords to make the distinction. Compared to consonants, vowels need to be sung more heavily, i.e., with more emphasis and clarity. When singing vowels in Italian, the position is backward, the throat is lowered and the attention is focused on the pharynx; when singing consonants, the position is relatively forward, the throat is higher and the attention should be on the lips and teeth.

When singing, the mouth shape requirement of Peking Opera actors is that the opening in the mouth is larger than the mouth shape, so as to achieve a good resonance effect. Unlike Italian, the Chinese bite has many laterally developed oral sounds, such as the combination of consonants and closed vowels, “zi, ci, si, pi, qi”, etc. all need to be in the state of a-word sound inside the mouth. However, due to the requirements of biting, the dental joints are close together, but the inside of the mouth is oval. Compared to the “singing according to words” of Chinese Peking Opera, Italian opera is more about “words according to singing”. This is

[在此处键入]

also due to the fact that the Italian language itself is very suitable for opening the cavity, the opening of the mouth and the opening of the throat makes the cavity resonate more easily, once you open your mouth to sing is the sound inside the cavity, and then according to this cavity to bite the words. Influenced by the characteristics of Chinese tones, the melody of music in Peking Opera changes with the tones, enhancing the linguistic aspect of the music and making the meaning of the lyrics more clearly expressed and more in line with the laws of the language. Relatively speaking, there are no tonal changes in Italian, but each word has a corresponding pattern of stress. Usually, the stress is placed on the second vowel. Composers will also compose according to the characteristics of accents. Generally, the accents that fall on vowels are combined with longer real-valued notes. For example, the use of dotted notes to express the stress in the language has the effect of enhancing the tone and making the emotions expressed by the actors clearer and truer.

Both Chinese Peking Opera and Italian Melodrama are arts resulting from the combination of music and language, and the direction of the musical melody is based on the characteristics of the language. Not only does Peking Opera require clear spelling, Italian Melodrama in Italian also requires accurate biting, and both need to bring out the emotional content of the lyrics through music. Because the language features are different, the aesthetics pursued by Peking Opera and Italian Melodrama

[在此处键入]

are also different. The singing of Chinese Peking Opera is based on “singing with clear articulation and a mellow and full tune”. The clarity of singing at the beginning and end of the words is the basis of the musical flavor of Peking Opera. Relatively speaking, Peking Opera pursues more of a clear and mellow tune, with the words being as round as pearls. In contrast, in the vocal singing of Melodrama, the Italian language itself is simpler and more rounded, with more “words according to singing”, so it is mostly reflected by the beauty of the melody and tune accompanied by the emotion, pursuing a bright and full-bodied tone and a natural transformation of vowels. Although Italian Melodrama is also concerned with the importance of the bite of words, the aesthetics are different depending on the language. Imagine if the music formed by singing Peking Opera in Italian, Peking Opera would not be Peking Opera, and Italian would not sound Italian. To sum up, language in vocal music is the skeleton in music, the characteristics of language are fixed, and music, although it can have different variations, is also based on language.

### **6.3 Comparison of Music Technology under Art Technology**

#### **6.3.1 Rhythm Contrast between Pattern in Peking Opera and Beat in Italian Melodrama**

##### **(1) Beat of Peking Opera**

When talking about the musical characteristics of Chinese Peking

[在此处键入]

Opera, people often talk about the rhythm and tempo first. The beats in Peking Opera are divided into “one accented beat and one unaccented beat in a bar”, “one accented beat and two unaccented beats in a bar”, “one accented beat and three unaccented beats in a bar”, “accented beat only” and “mincing clapper”. The word “accented beat” represents a strong beat, while the word “unaccented beat” represents a weak beat, so it can be divided into 2/4, 3/4, 4/4 and 1/4 beats. The word “accented beat only” is also called “flowing clapper” in Peking Opera.

The 2/4 beat of “one accented beat and one unaccented beat in a bar” is also a characteristic of the original *Erhuang* version, which can be defined as the basis for other board variations, with the tempo not too fast but not too slow, somewhat like the tempo of the line in opera music terminology. It is usually used for lyrical narrative singing, for example, the female role in *The Romance of West Chamber* sings “斟美酒不由我离情百倍”, which is a typical “one accented beat and one unaccented beat in and one unaccented beats in a bar”. Subsequently, 2/6 pattern are derived from this beat type, which is generally faster than the *Erhuang* original baet. This kind of fast board style is very common in *Xipi* singing, and is often used in relatively narrative arias, such as “伍员在头上换儒巾” in Peking Opera *Wenzhao Guan* is *Xipi* 2/6. The 4/4 of “one accented beat and three unaccented beats in a bar” is a characteristic of *Erhuang* adagio, which is based on the original beat of *Erhuang* and adds more

[在此处键入]

variations to the melody. It is a slower tempo, suitable for the singing of complex emotions of the characters. In the Peking Opera *The Empty Fort Strategy*, “我本是卧龙岗散淡的人” is the *Erhuang* adagio, in which the 32nd note is also used more often. The 1/4 plate of “accented beat only” has a tighter rhythm and short phrases. It usually appears in *Xipi* singing, called flowing clapper or allegro, and is mostly used for excerpts of emotional conflicts between characters. For example, in *Beating the dragon robe*, the old female role’s singing “一见皇儿跪埃尘”. The characteristic of “mincing clapper” is the freedom of rhythm. It is used in both *Xipi* and *Erhuang* singing, and is mostly used for the expression of extreme emotions. The *Xipi* twiddling clapper is derived from the development of “mincing clapper”. These beat in music are the most commonly used styles in Peking Opera, and they are used in variations throughout the entire Peking Opera, so they are called beat variations, which refer to a form of opera music structure that uses the method of variation. The rhythm and beat are based on the upper and lower couplets, and change according to the plot as well as the mood of the characters. It will be expanded on the basis of a fragment or a phrase, and will vary in rhythm, tempo, and pitch according to the mood and character of the characters. This type of variation has a long history. Excellent Chinese Peking Opera composers and performers have inherited and developed on this method. The same phrase will be soothing and long when it is lyrical,

[在此处键入]

and the rhythm will become short and powerful flowing clapper and allegro when it is intense. When the mood is out of control, it must be performed with free beats or mincing clapper.

## (2) Beat of Italian Melodrama

In terms of rhythm and tempo, the music of Italian Melodrama is similar to that of Chinese Peking Opera. Not only does it reflect the different emotions of the characters through the speed of the beat, but it also makes use of free beats to reflect more of the tone and context. In Italian opera, with the development of composition skills, there are more types of rhythm patterns, and there are more detailed and scientific classifications, such as simple meter, compound meter, irregular meter, etc. For example, the compound meter of 6/8, 9/8 and 12/8 beats with eighth notes as one beat, the beat with sixteenth notes as one beat and the beat with thirty-two notes as one beat, these rhythmic types are the basis for the richness of musical genres in Italian opera, which can depict different scenes through more different beats. The tonality of Chinese Peking opera is characterized mostly by the pentatonic tune of *Gong Diao* tune, whose melody has a larger span of steps in *Xipi*, mostly jumping intervals, and a smaller span in *Erhuang*, mostly two-degree progressions. In addition, there are also some works in which the hexatonic or heptatonic modes of variant *fa* and *si* are used to add color to the music.

The tonality of Italian Melodrama is mostly in the major and minor

[在此处键入]

harmonic system, and the variations in the score are relatively complex. Especially in the modern works, not only the change tones out of the tonality and the interval jump frequently appear to develop into Equal Temperament, but also the oriental modulation appears in very few works. For example, Puccini, an Italian composer who loved oriental modulation, liked to incorporate it into his operas, and his representative works, such as *Turandot* and *Madama Butterfly*, depict the story of what happened in China and Japan. In Chinese Peking Opera, the harmonic progressions are different from those of Italian opera works due to the influence of the national tonal characteristics, and the intervals are mostly pure fourths and fifths as well as major and minor seconds and thirds. To sum up, the harmonic progressions in Chinese Peking Opera are these kinds of intervals that work together to complete the music. The use of these intervals in harmony is common in most works of Italian opera, and their flexible use makes the musical genre of Italian Melodrama fuller and develops musical diversity. Although Equal Temperament first appeared in China, it has been better used in Western music. The musical diversity of Italian Melodrama is also evolving as the major and minor system moves towards Equal Temperament. Due to the lack of the use of Equal Temperament, the national modes in Chinese Peking Opera rarely appear in semitone progressions, but only in a small number of inflections. In contrast, Italian Melodrama makes extensive use of chromatic



[在此处键入]

progressions in declamations and arias as well as in German-Austrian and French art songs, such as Debussy's chamber music, with accompanying instruments.

### 6.3.2 Structure Comparison of *Qupai* and Musical Structure

The musical structure of Chinese Peking Opera has a separate name, called *Qupai*. Relatively speaking, the musical structure in Italian Melodrama is called musical form. Both structures have their own characteristics. In Peking Opera music, *Qupai* is divided into “Hun paizi”, “Qing paizi” and “Gan paizi” by the presence or absence of lyrics and instrumental accompaniment, which have the functions of matching the aria performance and rendering the music atmosphere respectively.



(*Huqin*, image from [胡琴（中国民族乐器）](#)  
[百度百科 \(baidu.com\)](#))

“Hun paizi” is a mix of arias and instrumental accompaniment, including “Dian jiang chun”, “Feng er song”, “Liu er ling”, etc.; “Qing paizi” is a *Qupai* with only musical instruments, mostly *Huqin*<sup>38</sup>

---

<sup>38</sup> A bowed string instrument.

[在此处键入]

instruments, such as *Xipi Qupai*, *Anti-Xipai Qupai*, *Anti-Erhuang Qupai*, and *Qupai* with other musical instruments, such as *suona*<sup>39</sup>, *haidi*<sup>40</sup> and



(*suona*, image from [唢呐 百度百科 \(baidu.com\)](#))

other instruments; “Gan paizi” refers to the *Qupai* singing only and without instrumental accompaniment. The types of *Qupai* in Peking Opera are very rich, and each *Qupai* will have an independent name according to the characteristics of the rhythm and the length and number of arias. Not only that, but the use of *Qupai* is also very flexible and can express different music. The above factors constitute a relatively complex musical form in Peking Opera music, which will not only form the type of cyclic form composed of different *Qupai*, but also a cyclic form formed repeatedly by *Qupai*. In addition, there is a cyclic form formed by two *Qupai* that loop each other, and the speed of the arrangement of each *Qupai* is from slow to fast, step by step. The typical way of variation is

---

<sup>39</sup> A double-reed horn instrument, with a metal bell, in the oboe or shawm category.

<sup>40</sup> The smaller size of *suona*.

[在此处键入]

“mincing clapper, adagio, allegro, mincing clapper”. That is, in a gradual change and evolution mode, powerfully and vividly show the dramatic scene and climax and other parts.

Relatively speaking, Italian Melodramas are not complicated in musical form. They are segmented by rhythm patterns and musical melody. Except for the prelude and the ending, the musical form can be judged according to the number and type of periods. For example, an aria with two sections can be judged as binary form, and three sections are trilogy. If the rhythm or melody of the first section in the trilogy is similar to the rhythm or melody of the third section, it is the reproduction trilogy style, and there are no special procedures and requirements for the arrangement of the tempo of each section. Because the music style of Italian Melodrama is rich and wide, so each musical style does not have a separate name. It is more important to see the large outline of the composition of the musical section, and the composer will also write the opera according to the characteristics of different forms.

### **6.3.3 Melody Comparison of Single and Multiple**

Chinese Peking opera is also characterized by formalism in terms of melody. The music consists mainly of the *Xipi* and *Erhuang* cadences in the *Banqiang* style, which means that the Peking Opera performers can improvise and sing slightly different music based on a certain board. However, the variation of the music is still familiar to the audience with

[在此处键入]

similar melodies that have appeared before, but with more of the embellishment techniques used in Chinese Peking Opera, such as leaning, vibrato, and glissando. Coincidentally, the opera also has a similar situation of decoration and dazzling. For example, in the two segments of the same melody, the actor will add decorative sounds such as vibrato, convolution, cadenza, etc. to the second segment of music to prevent the audience from aesthetic fatigue. However, in order to avoid excessive ornamentation by many singers, opera singers are, for the most part, required to sing strictly to the composer's melody and corresponding libretto, with only a limited range of variations, such as intensity, tempo, etc. So, in terms of melody singing, there will be improvisations in both. The melody of Chinese Peking Opera art music develops horizontally. The single-melody aria is the main line of Peking Opera. The single-selection temperament is processed through the change of the plate style, and the musical harmony of the accompaniment instruments is relatively thin. In Melodrama, in addition to the horizontal development of the melody, it also combines the longitudinal harmony of the accompanying instruments to render the music as a whole, and it will make arrangements in terms of timbre, pitch, weaving, rhythm and harmony. The orchestral or piano accompaniment, with its harmonic weaving, makes the music more dramatic.

In the pursuit of tone, Peking Opera singing is different from

[在此处键入]

Melodrama singing. The Italian word for opera singing is *Belcanto*, which translates directly to beautiful singing. No matter which part of the voice or which role is required to have a full and round tone, the voice itself must have a strong infectious power. Relatively speaking, the glottal sound, tooth sound, guttural sound and the required oral resonance in Peking Opera singing are all to better convey the meaning of the lyrics, and the timbre it pursues has different requirements according to each industry. The treble timbre needs to be bright but not as full as the *bel canto*, and the bass also needs to be dim but not as rich as the *Belcanto*. In summary, the two are opposite in terms of the first standard of singing.

The differences in musical characteristics between Peking Opera singing and Italian Melodrama singing have created two different styles of musical art. Through the analysis and comparison of rhythm, musical structure, tonal melody, timbre and other aspects, it can be found that the two arts have both great differences and similarities. These differences can learn from each other on a similar basis. In fact, changing one of the musical elements will not affect the overall style. These subtle comparisons can be of great inspiration for the creation and development of two different musical arts.

## **6.4 Comparison of Stage Performance under Art Technology**

### **6.4.1 Stage Dressing Comparison of Facial Masks and Makeup**

Peking Opera *facial masks* is a special facial makeup method with

[在此处键入]

Chinese national characteristics. The patterns are stylized, and *facial masks* of different roles have different characteristics. For example, the *facial masks* of the main male role and the female role are relatively simple and more “plain face” and “clean face”. Relatively speaking, the facial makeup of the painted face male role and the male clown role is much more complicated. Most of the painted face male roles need to be smeared with strong oil paint, and the patterns are more complicated, also known as “painted face role”. The characters in the male clown role will also touch a white face on the bridge of the nose. There were also comedians who imitated this costume. In fact, the makeup of Peking Opera mainly comes from life, and then exaggerates the faces of people in life according to the characters’ personalities and the description of the novel. Take the use of *facial masks* in different roles in Peking Opera as an example, Guan Yu in “red face”, Dian Wei in “yellow face” and Zhang Fei in “black face” . Then, according to the principle of pedigree, there are a series of cases where Zhang Bao inherits Zhang Fei’s “black face”, Guan Ping also inherits Guan Fei’s “red face” and so on. Different colors also represent different personalities as well as the good and evil of the characters, and the audience can have some understanding of the characters through the colors of the faces. Actors slowly outline complex patterns with bright oil paint on their faces. In the action of one stroke, ordinary actors are slowly transformed into heroes or villains in the play.

The color painting in Peking Opera also has its own unique method. By observing people's facial expressions in life, exaggerating their outlines and facial colors and adding the beauty of lines, so that the audience can distinguish the good and evil of the characters at a glance. Red generally represents the righteous or false gentleman character; black generally represents the righteous or the role of ghosts; white represents the role of the sinister and cunning villain or eunuchs in the court; purple generally represents the role of calm and steady; yellow generally represents the role of fierce character; gold generally represents the gods and other powerful characters; green and blue generally represent the role of stubborn and strong. From the above observations, it can be seen that the *facial masks* of Chinese Peking Opera also reflect the art of painting, using symmetrical aesthetics and bright contrasts of colors.

The makeup of Melodrama performances is more about authenticity. Make-up will be done according to the age, gender, and personality of the characters. While sketching the outline, it will also be more inclined to resemble the characters in life. In the original opera performances, the facial makeup of the actors was also exaggerated as much as possible, such as painting white faces and drawing out heavy makeup. With the change of aesthetics, the modern makeup also tends to be more lifelike, at most deepening the facial contours without applying the whole block of color. The female role will be in the shape and makeup tend to the role of

[在此处键入]

the play. For example, the actress who plays the countess usually wears her hair up and jewelry to symbolize her noble status, and her makeup is also grand. When playing a maid, she wears a cloth headscarf or braids, which makes her makeup look simply. Comparatively speaking, the roles of the men are also very simple, playing the older people will deliberately draw wrinkles or decorate the beard, and the younger characters don't need to dress up too much.

#### **6.4.2 Stage Arrangement Comparison of Impressionistic and Realistic**

The traditional stage of Peking Opera is much smaller than the Italian melodrama stage. Not only is the scenery on the stage very simple, but there is no need for props to a certain extent, requiring Peking Opera actors to use more body language to show the missing props. Peking Opera usually uses some virtual impressionistic style performance techniques to show the existence of objects and promote the progress of the story. For example, if an actor wants to speak to someone through a wall, there doesn't have to be a wall on the stage, maybe a table or a chair. For example, in *Autumn River*, the boat is described as rippling and rippling on the river. In fact, there is no real boat, only the sliding of the oars is used to describe the scene.



[在此处键入]



(stage photo of *Autumn River*,  
from [CCTV.com](http://CCTV.com)-京剧《秋江》  
剧照 )

Through the deliberate body language, the audience can see the real river and boat with their imagination. In fact, the things described by the actors do not exist, so the audience needs to feel the changes of the things depicted by the actors through the performance of Peking Opera. In the art of Peking Opera singing, such a realistic performance is very demanding on the actor's form, so Peking Opera actors must practice the basic physical skills to make their body language more flexible. The martial women, especially those who needed martial arts movements, had to combine the difficult movements of vaudeville to perform, and this kind of realistic performance was also due to the fact that the venues for Peking Opera performances were not fixed at that time, which saved the use of props and saved a lot of money.

In contrast, Melodrama requires realistic in this type of performance. If the splendor of the palace is shown in an opera, the stage set will be as grand as the real palace set, and the number of extras required will be

[在此处键入]

greater. If the story is performed in a forest, then the stage will have images of real trees and grass. The stage of the opera performance will need realistic objects to set the stage background, so the opera staging will make more use of technology and lighting to give the audience a better visual experience.

#### **6.4.3 Stage Performance Comparison of Form beauty and Natural beauty**

The *doing* and *playing* in Peking Opera refer to the movements and expressions in life performed on the stage, but the whole performance has an independent set of formalization. If two Peking Opera actors perform the same aria, they will perform the same or similar movements. Relatively speaking, Melodrama is not so obviously stylized in its action performance. When singing the same aria, different melodrama actors will perform different actions, some will exaggerate and some will be more restrained. It all depends on the improvisation of the actors themselves. But every rhythm in Peking Opera will be deliberately trained, including the movement of eyes. Peking Opera master Mei Lanfang said: “The principles of opera performance are extracted from life and processed through art, and every move requires beautification.” (2009). It is these stylized performances and principles that have always conveyed beauty to the audience. In *The Art of Chinese Opera*, Qi Rushan has put forward the principle of Peking Opera: “The voice must

[在此处键入]

be presented in the form of singing, and even a very simple voice must have the rhythm of singing. The movements must be presented in the form of dance, and even the smallest movements must have the rhythm of dance. No real objects on stage, everything like real things on stage is not allowed to apply. No realism, no realistic movements.” (2010). This shows that the aesthetic of Peking Opera lies not in seeking truth but in freehand brushwork. “The combination of virtuality and freehand brushwork can make the opera performance have the greatest freedom”. The real thing is not important for the performance of the art of Peking Opera singing, influenced by the traditional Chinese aesthetics. As we can see from Chinese painting, Chinese aesthetics is more about the beauty of charm and line. It is necessary to realize the artistry of the real things, to make the actors show the art of beauty on stage with their hands and feet and all the sounds, which is also called the body in Peking Opera.

The formalization of a Peking Opera actor’s body performance also has corresponding aesthetic principles. The first principle is symmetry. *Facial masks* and costumes in Peking Opera show symmetrical beauty, as well as in stage movements. For example, when the actor shakes his sleeves and arranges his tiaras, he needs to echo left and right to achieve symmetry. When walking, each step of the left and right foot is determined, a kick and a foot are balanced on its symmetric point. The

[在此处键入]

second is the principle of rhythm. For example, the two actors of *Revolt of the fishing folks*, Li Jun and Ni Rong, stepped and stroked their sleeves with the same action, when the percussion stopped, the actors' feet also stopped, and when the percussion sounded, the actors' feet followed forward. The third is the principle of moderate coordination. The actor's movements should not be too much, but should be freely collected and released, and the fast and slow movements should be in line with the Chinese middle aesthetics. These principles contribute to the artistic nature of Peking Opera performances, where every movement is artistically processed, and where the *doing* and *playing* of Peking Opera are inherently choreographic. The fundamental element in the character of Chinese Peking Opera is the story by song and dance, an art form that has created the most essential characteristics of Western opera. This nature of dance is manifested in all aspects of the singing art of Peking Opera, both literary and martial arts. Even if the character is strong and coarse character, its every move also reveals the beauty. Therefore, the performance of figure is the basic skill that every Peking Opera actor needs to master. Different trades need to master different skills of figure.

The performance of the body of a Peking Opera actor runs through the entire Peking Opera, from the appearance on the stage to the gesture of the orchid finger and the raising of the eyebrows are the performance of their body. For example, an action about water sleeves can be divided

[在此处键入]

into dozens of types. The most common movement is the shaking of the sleeves. Peking Opera actors will be seen shaking their sleeves when they are on stage, when their mood changes, and at the end of an aria. The action of shaking the sleeves is very simple, but each line of action is different, and the way the actors shake their sleeves when they show different emotions is also different. In addition, there are many requirements for the steps of the body performance, and there are four different forms of standing in T steps, as well as the distance of the steps and the height of the raised feet, which have different standardized movements depending on the role. The requirements for gestures are also different, requiring orchid hand, lotus leaf palm, palm like a crested head, and even the posture of making a fist and fingering have in-depth knowledge. Even the fighting scenes are artistically processed to make the fighting movements more dance-like. For example, in Concubine Yu's sword dance in *Farewell My Concubine* is more dance-like than martial arts. Peking Opera performers not only have physical norms, but also need to pay special attention to the emotions and sorrows of their facial expressions. The laughter and smile of the main male role and female role are also different. Every stare, the publicity of eyebrows and the slight movement of nose wings should be shown in combination with the singing section, and the slightest movement should be shown to the audience to express the inner activities of the characters. Such a figure

[在此处键入]

makes the characters played by Peking Opera performers more three-dimensional, and conveys a sense of beauty whether they face the audience front or back.

There is no formalization of Peking Opera in Italian Melodrama performances. Opera singers train more for their voices and for the beauty of their voices. Although there is also training in form, it does not bring every movement to a dance-like nature. The facial expressions and body language of actors tend to be close to the natural emotions and movements in life, and imitate real people, making their body movements more realistic and simpler. The actor's facial expression is also exaggerated for the resonance of the voice, such as the need to raise the eyebrows and laughing muscles to achieve better musical effect. Although there is no martial action with dance character in the opera, there is also dance, such as the use of ballet in the opera, which makes the opera huger and more gorgeous. They are also the combination of music and dance, but the dancers and singers in the opera are separate, and the dancing and singing are independent, so the body language shown in Italian Melodrama is not as rich as the singing of Peking Opera.

## **Chapter VII Chinese Peking Opera and Italian Opera from the Perspective of Artistic Production Mode: Comparison of Times and Dissemination**

### **7.1 Development of Peking Opera and Italian Melodrama in the Political Era**

#### **7.1.1 Development of Chinese Peking Opera in Different Political Environments**

Peking Opera was born from local operas that were active in Anhui and Hubei more than 200 years ago. In 1790, Emperor Qianlong of the Qing Dynasty celebrated his 80th birthday. At that time, the Qing court mobilized *Four Great Hui Troup* to participate in the celebration and perform birthday celebrations for Qianlong. The earliest Hui opera troupe in Beijing was the prestigious “San Qing Troupe”, and later “Si Xi Troupe, Chun Tai Troupe, He Chun Troupe”, collectively known as *Four Great Hui Troup*. *The Four Great Hui Troup* have their own strengths, and there are folk sayings that “the peg of San Qing Troupe, the song of Si Xi Troupe, the martial arts of He Chun Troupe, and the child actors of Chun Tai Troupe”. Among them, peg refers to being famous for performing the whole drama in a row, song refers to being good at singing Kunqu Opera, martial arts refer to being famous by martial arts, and child refers to the excellent child actors. After entering Beijing to perform for the emperor’s birthday, the *Four Great Hui Troup* was

[在此处键入]

widely loved in the capital where the female role was very popular, so they stayed in the capital for a long time to perform. After decades of exchanges and cooperation with Han melody, Kunqu Opera, Bangzi, etc., which are also performed in Beijing, Peking Opera has gradually gained the recognition and popularity of the general audience through mutual influence and integration. Although Peking Opera was produced in the middle of the 19th century, it has a strong classical flavor and is better at presenting ancient stories, but it has also evolved with the times.

In different periods of Peking Opera, there are plays with obvious characteristics of the times. For example, during the War of Resistance Against Japanese Aggression, Mr. Mei Lanfang's *Anti-Jin Soldiers* expressed patriotism and determination to fight against foreign aggression; as enter the 21st century, modern Peking operas such as *Tian Xia Gui Xin*, *Hua Ziliang*, and *Red Army Story* have emerged to show the spirit of the new era. It can be seen that the art of Peking Opera is open, not closed, traditional but modern, with both classical charm and contemporary spirit.

### **7.1.2 Development of Italian Melodrama in Unstable Political Conditions**

As early as the last decade of the 18th century, Italian Melodrama performed in theaters already had the color of political mobilization. As a gathering place, Melodrama used the theater to generate collective



[在此处键入]

agitation even more than the appreciation of the art itself. This phenomenon first appeared in Italy during the French Revolution, and due to the specificity of European geopolitics, a trend toward the politicization of the theater gradually emerged in the following two centuries in the major European countries as well. In fact, the critics of the Enlightenment had already pointed out that the theater is a very suitable vehicle for political mobilization because it not only expresses views and reaches the audience, but also awakens their political consciousness for the purpose of agitating for action.

Artists in different periods and countries will create musical works with different meanings due to historical changes and social turmoil, expressing the connotation of music that is either innuendo, praise, or conformity. Therefore, the discussion of Italian Melodrama in the 19th century has always followed studying music as a culture. In the European continent at the time, there were sharp contradictions between countries competing for their own interests. The peoples who were oppressed by foreigners longed for an independent path of development and launched various kinds of resistance and struggles, which led to the national liberation movement. Italy was the most prominent country in this wave of national liberation. The revival movement that prevailed in the 19th century gave Italian Melodrama a cultural fusion and political dimension in its European spread, revealing to the world the inextricable link

[在此处键入]

between Italian Melodrama and objective social history during this period. It is undeniable that it was because Italian Melodrama singers perfectly blended their own national emotions in their dramatic narrative system and emphasized the importance of absorbing texts and plots unique to other cultures that a general quest for “Italianization” arose in European music throughout the 19th century, which led to the formation of the artistic chauvinism of Italian opera.

## **7.2 Differences in Dissemination under Mass Consumption**

### **7.2.1 Peking Opera Dissemination under the Parallelism of Theater and Film and Television Documentary**

The development of the art of Peking Opera has given it a special suit both refined and popular tastes gene while shaping its cultural connotations. The latter was stimulated by various factors such as economy, politics, regional culture, etc. in its subsequent development, and finally achieved the above-mentioned situation. From this perspective, the loss of Peking Opera culture in modern society is not simply due to the decrease in the number of Peking Opera audiences of the new generation, but also related to the traditional contradictions of Peking Opera culture itself. Further, the problems of Peking Opera culture itself are greatly magnified by the 21st century communication media. Therefore, the exploration of the communication mode of Peking Opera culture in the media context should not be entangled with the prosperity

[在此处键入]

of Peking Opera and the decline of reality. Prosperity is created by history, so is decline, both of which have their own ideological and practical rationality.

Under the mass consumption, the main way of dissemination of Peking Opera is through the way of theater and film and television recording. In recent years, the dissemination of Peking Opera is mainly carried out in the form of theater. At the same time, in the design of Peking Opera theater performances, due to the impact of western culture, modern Peking Opera plays also draw on the art of *Bel canto* in stage sets, musical instrument accompaniment and harmonic tones. First, more stage sets and real stage backgrounds have been added to Peking Opera, making the stage effect better to attract audiences. Second, more western musical instruments have been added to Peking Opera, which enriches the sound effects of the accompaniment and makes the music more powerful. It started with *The Red Lantern* with piano accompaniment.



(The commemorative stamp regards the Peking Opera *The Red Lantern* with piano accompaniment. Image from [文革邮票 钢琴伴唱《红灯记》 藏知百科 - 藏知收藏网](#))

[在此处键入]

[cangzhi.net](http://cangzhi.net))

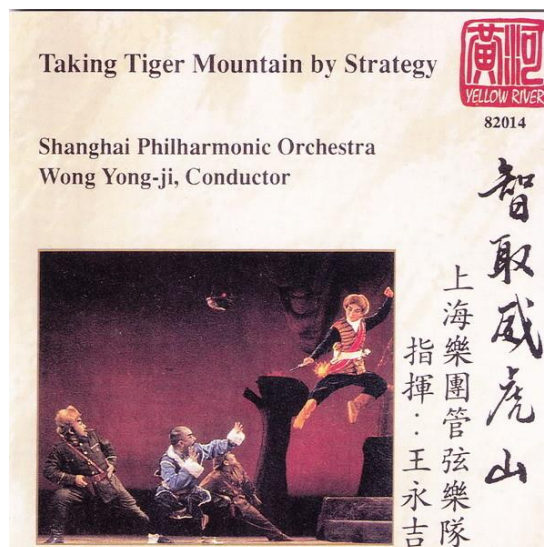
And then *Raid on the White Tiger Regiment* with wind instruments added to the Peking Opera instruments.



(The album art of *Raid On the White Tiger Regiment*. Conducted by Wang Yongji with Shanghai Philharmonic Orchestra. Image from [黄河唱片 上海乐团管弦乐队《京剧交响组曲 奇袭白虎团-杜鹃山》\[FLAC/百度\]-现代时尚音源网 \(xdssyyw.com\)](#) )

After many experiments, the Peking Opera model has finally reached a balance in terms of instrumental accompaniment, which was successfully used in *Taking Tiger Mountain by Strategy*. Third, the Peking Model Opera integrated the composition skills of the opera, which makes the music of the Peking Opera fuller and more three-dimensional.

[在此处键入]



(The album art of *Taking Tiger Mountain by Strategy*. Conducted by Wang Yongji with Shanghai Philharmonic Orchestra. Image from [京剧交响组曲-智取威虎山 - 歌词网 \(followlyrics.com\)](http://www.followlyrics.com))

In the film and television records, according to the academic and theoretical research project of China Radio and Television Association, *the current situation and analysis of the development of Chinese TV opera programs*, only 15.90% of the TV stations above the prefecture level have opened opera programs. Among them, 80% are weekly programs, and 33 out of 53 opera programs on air are programs of professional channels, which means that the proportion of opera programs in the whole TV program system is very small. Among the few opera programs, 57% involve the art of Peking Opera, mainly concentrated in some channels in the central region and in the programs of three professional channels. For these specific social circles that are not well

[在此处键入]

known to the outside world, the microscopic perspective provides more details, enabling people to learn more about the life of theatrical performers, and transforming untouchable secrets into perceptible microscopic representations. At the same time, in Peking Opera, the drama and sense of fate constructed by the grand historical background make theatrical performers and theatrical secrets a private discourse under the attention of individual perspectives. Generally speaking, the micro narrative strategy commonly used in theme documentaries, including Peking Opera, is to give the grand content a sense of drama and destiny, make it a micro discourse from an individual perspective, become people's daily life experience, and even become a historical story and character story that can be touched and grasped.

### **7.2.2 Italian Melodrama Dissemination under the Parallelism of Theater and Film and Television Music**

Before the Middle Ages, the arts in Europe were monopolized by religion, making almost all the opera companies sing praises. With Columbus' discovery of the new world and the rise of the bourgeoisie after the European industrial revolution, people needed a great ideological liberation, which directly led to the birth of the Renaissance. The series of artistic changes brought about a revolution in thinking, just like our May Fourth Movement, which reformed our way of thinking and created a new way of life, leading to social progress. This was followed by the

[在此处键入]

production of the vernacular, modern theater such as drama, new costumes, and the cutting off of pigtails. In addition to this, this change even had a great impact on industrial manufacturing, driving the progress of science and technology, such as the manufacturing standards of musical instruments like ancient pianos and violins not only became higher and higher, but also more scientific and rational. Most of the religious works in the Middle Ages were dominated by secondary tones, which later reached the level that no one could understand because there were too many mixed lines. Moreover, these professional composers have reached the highest level of perfection in their creative skills, with many lines ranging from eight parts, twelve parts and even sixteen parts, which no one could understand. The homophonic music is clear at a glance and can be accepted by all the people. The earliest form of opera is the drama written with the homophonic music. According to written records, the earliest operas were mainly historical. To put it simply, recitative is equivalent to our current rap music. Like the *Ningbo walking book* we heard when we were young, sang and talked, mainly narrating stories. Therefore, recitative mainly adopts the form of singing or recitation to promote the development of the plot. Later, people felt that recitative alone is not enough. When it comes to expressing feelings, language is irreplaceable, so a paragraph dedicated to expressing feelings, aria, was born. For example, in Yue Opera, when expressing emotions, there are

[在此处键入]

long singing passages, which are arias. The two tunes mentioned above are the main components of opera. Later on, there are various forms such as reprise and chorus, which constitute the whole style of opera. Why has opera become the mainstream of the world stage? Because it is the most comprehensive art form, is the art of heavy industry. Although it is a comprehensive art form, it is different from drama in that it expresses its dramatic content in music. The tenor, soprano, baritone and mezzo-soprano, all of which are derived from opera and correspond to different roles, specific voices and vocal parts in order to more appropriately express the content of the drama, just like the main male role, female role, painted face male role and male clown role in Peking Opera. In recent years, Italian Melodrama has made full use of theater, film opera and other forms in the process of dissemination to ensure its wide spread around the world.

In theater, actors usually sing in their original voice, because the best sound is the direct theater effect that conveys the sound to the audience most accurately, rather than singing with a microphone. Therefore, the advantage of *Bel canto* is not only in its artistry, but also in the science it contains. At the same time, this correspondingly increases the construction requirements of the theater, which not only needs to be luxurious, but must be able to gather the sound reasonably enough. In recent years, China has built many large theaters, and at the same time, a



[在此处键入]

large number of operas are also being staged. Take the Central Opera House as an example, with an average of about 160 opera performances per year, which indirectly made an important contribution to the spread of Italian opera.

The concept of opera film has only been known to the public in recent years, but its real birth time is far earlier than the public imagination. In 1895, *La Sortie de l'Usine Lumière à Lyon*, produced by the Lumière brothers, marked the birth of cinema. In order to attract audiences, early films not only recorded reality, but also sought creative materials from other art forms, and stage performance art became an indispensable and important resource. At that time, melodrama had a wide audience, and the use of film techniques to film opera could also attract opera audiences to the cinema, thus the prototype of opera films was born. In 1915, filmmaker Cecil B. DeMille brought the popular melodrama *Carmen* to the movie screen, making it one of the earliest opera films. Over the next 100 years, countries continued to use new technologies to promote the development of opera films, and produced many classic opera films, such as *La Traviata*, *Madame Butterfly*, *La Bohème* and *Cavalleria Rusticana*. At the same time, China also launched *The White-Haired Girl*, *Sister Jiang*, *Third Sister Liu* and so on. With the screening of many opera films in theaters, more audiences have felt the charm of melodrama, and more art institutions have been invested in the

[在此处键入]

production and promotion of opera films, thereby further promoting Italian Melodrama from the small groups to the public.

## **Chapter VIII Reflections on the Development of Peking Opera in the Mode of Artistic Production**

### **8.1 Development of Peking Opera by Producers and Inheritors under the Artistic Production Model**

For people who lived between the 1920s and 1940s, the understanding of Peking Opera mainly depended on the process of watching the stage performance. In their mind's, Peking Opera is *Chang* (singing), *Nian* (speech), *Zuo* (acting) and *Da* (martial arts), is hands, eyes, body and steps, is the stories of princes, generals, talents and beauties, and the stage image and life image of the famous characters in Peking Opera at that time. These audiences know and love Peking Opera and regard it as part of their life. They not only go to the theater to watch the opera, but also paste the Peking Opera images on the walls of the house in the form of New Year pictures, and decorate their lives in the form of clay figurines and dough figurines. For the masses today, Peking Opera is the quintessence of China and traditional culture. Some people's impression of Peking Opera comes from the arias of model opera, while some people have a strong interest in the facial makeup, makeup and costumes of Peking Opera, and some people only have a vague impression of the classic arias, and only have a fragmented understanding of Peking Opera itself. Of course, there is still a group of people who have a deep understanding of Peking Opera. Although these audiences,

[在此处键入]

known as “drama fans”, have certain basic knowledge reserves, they still have limitations. Sometimes it is manifested in the single focus on the stage, ignoring the characteristics of the comprehensive art of Peking Opera, and sometimes it is manifested in the single focus on favorite actors and ignoring the group nature of Peking Opera practitioners. There is also a group of practitioners of Peking Opera. They take Peking Opera as their profession and make efforts for the inheritance and development of Peking Opera art. They are the kind of people who feel the artistic value of Peking Opera most. In general, the majority of people who have a fragmented understanding of Peking Opera, while there are a number of potential audiences who are completely new to the opera. Therefore, how to ensure the correct content in the communication process and cultivate the audience's good impression of Peking Opera art has always been a difficult problem for the industry.

First of all, the audience’s understanding of Peking Opera should be gradually improved through scientific and effective communication. The art of Peking Opera is a collection of poetry, music, and dance (martial arts), which has the characteristics of synthesis, virtuality, and stylization. When presenting to people who are unfamiliar with Peking Opera, it is important to ensure its integrity, not in pieces or fragments. For example, when introducing a Peking opera play, we must first ensure that people have a complete understanding of the plot of the play, and then highlight

[在此处键入]

the classical sung parts that are performed more often. Take the representative play of the Mei School, *The Drunken Beauty* as an example, besides highlighting the classic singing of *The Island Ice Wheel*, we should also let everyone know other appreciation points of this play. When introducing the facial masks of Peking Opera, besides showing the static score, we should also show how the facial masks are used on the characters and how they are dynamically displayed on the stage. When introducing the stage performances of Peking Opera, in addition to choosing martial arts such as *Crossroads* and *The Monkey King*, which can reflect the skills of Peking Opera, we should also choose plays that can show the meaning of life of Peking Opera, such as *Picking Up A Jade Bracelet* and *Selling Water*, as well as *Farewell My Concubine* and *Fairy sending flowers* that can show, everything is singing and everything is dancing. Especially for foreign audiences, it is important to make sure that they see the entire repertoire and not the fractions, in order to form a complete impression, and not to let them understand Peking Opera as acrobatics, nor as mime, nor as melodrama. For example, when Zhang Huoding performed at Lincoln Center in the United States in 2015, he brought two complete Peking Opera classics *The Legend of the White Snake* and *The Lucky Purse*, which achieved good performances.

Secondly, in order to ensure the correct dissemination of Peking Opera, the following two points must be followed. First, popular but not

[在此处键入]

simple. The content of Peking Opera can be expressed in popular language, avoid being too professional, and be good at transforming professional language into ordinary language, so that people with no basic knowledge can understand and accept it. However, it should be noted that popular is not equal to simple, and the artistic quality of Peking Opera should not be reduced or the artistic spirit of Peking Opera should not be weakened because of the pursuit of popularity. Second, ensure the accuracy of the content. To avoid mistakes requires practitioners to be familiar with Peking Opera, and the content of the repertoire should be checked by multiple parties to ensure its accuracy. For example, many program sheets mistakenly write *Pick a Chinese Car* as *Pick a Sliding Car*.

## **8.2 Development of Peking Opera under the Integration of Art Production Model and Technology**

Chinese Peking Opera and Italian Melodrama share commonalities in the way of vocalization, and both focus on scientific vocalization. Taking the comparison between the main female role and the soprano as an example, the soprano uses falsetto, and the volume and timbre of the soprano are larger and fuller than those of the main female role. The main female role can also add more head cavity resonance in the process of singing high notes, open the joints to increase the cavity space and reduce the tooth sound. When learning to master vocal techniques, it is important

[在此处键入]

to master the internal structure of the mouth and the principles of vocal production, so that not only is the theory much clearer in the process of learning to sing in Peking Opera, but also to control the voice very consciously. No matter what vocal singing method, the principle of its vocalization is similar. The *Bel canto* singing technique can be analogized to the Peking Opera singing style and then applied. For those who have studied *Bel canto*, learning Peking opera arias by combining the *bel canto* vocal method will make learning more effective.

On the basis of the original accompaniment, the instrumental accompaniment of melodrama is constantly updated and enriched with the development of practice. The original accompaniment instrument was born in the 16th century, and it was only composed of lute, bowed string instruments and clavicembalo. The orchestra was completely without order and organization. It was not until Monteverdi began to divide the orchestra system into string and wind bands, and the opera orchestra began to really play its role. In the eighteenth century, with the independence of the orchestra and its separation from the accompaniment, composers paid more attention to the writing of the orchestra, and the development of orchestral composing techniques made the music of opera more three-dimensional and fuller. The instrumental accompaniment band in opera is very mature. Most of the instruments can be played as solo instruments. The rich timbre makes the things imitated

[在此处键入]

by the instruments more vivid and makes the music of the melodrama more intense. To sum up, it is a very feasible experiment to use the opera orchestra to join the Peking Opera band to form a Chinese-Western band. A good example of this is *Raid on White Tiger Regiment*, which incorporates western orchestral and brass instruments. The use of woodwinds means that the full orchestra of the opera is incorporated.

In terms of stage layout, traditional Peking Opera performances are generally performed on a random shelf, and the radio effect of the stage and its scenery are relatively simple. The architectural design of the Peking Opera Theater can also learn from the grand theaters of Western Melodramas. A good theater can not only beautify the sound effect, but also make the sound travel farther. In terms of stage setting, traditional Peking Opera only requires freehand style. That is, it does not need props and backgrounds to be truly presented on the stage, while requires the actors to express the real thing through their bodies. In fact, these elements are not in conflict with each other. In addition to the physical performance, the performance of the body can also show the aesthetic feeling. Therefore, the beautiful stage background and lighting effect of the opera can bring better visual experience to the audience and enrich the aesthetic feeling of Peking Opera art. The grand symphonic Peking Opera *Imperial Tang's Concubine*, staged in Beijing in 2016, was an adaptation of previous traditional Peking Opera pieces. The adaptation not only



[在此处键入]

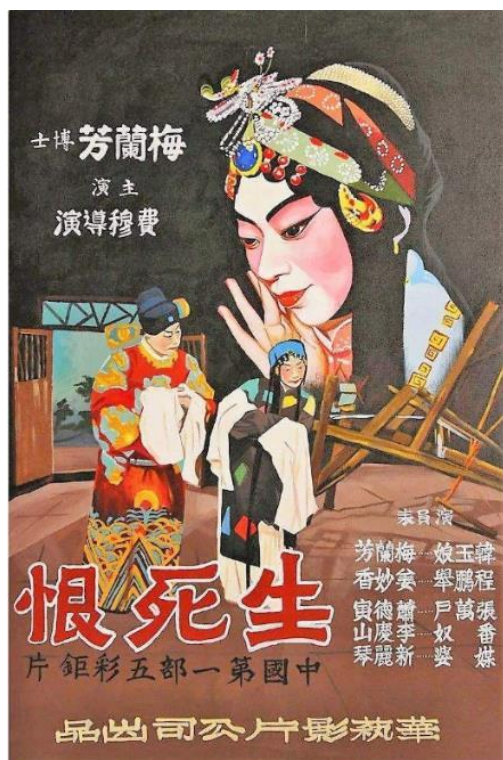
added western instruments to the instrumental configuration, but also added a more opulent stage set, which was well received by the general audience. The grandeur of the genre narrative of modern Peking Opera has also created a magnificent stage art set. In addition, the rapid economic development has provided a good material basis for the staging of Chinese Peking Opera.

### **8.3 Development of Peking Opera with Diversified Media under the Artistic Production Model**

Canadian communication scholar Marshall McLuhan has proposed the idea that “the Medium is the Message” (1964). He points out that the emergence of new media has changed people’s experience of themselves and society, and that the impact of the medium can sometimes be greater than the content it carries. By comparing the changes in people in the era of print and television, he points out that the extension of the human senses (i.e., sight and hearing), which requires more human involvement and participation than print, has led to a change in the way people understand the world and think. This theory can also be applied to the relationship between Peking Opera and the media. The combination of Peking Opera and different media has not only diversified the image of Peking Opera (from the original stage image to newspaper image, movie image, TV image, internet image, etc.), but also changed the way people understand and view Peking Opera and the impression they form about it,

[在此处键入]

which in turn changes people's understanding and knowledge of Peking Opera. From this perspective, the more pluralistic the combination of Peking Opera and media, the more diversified the channels and ways it can integrate into contemporary society, and the more opportunities it will have to influence contemporary groups. In the history of Peking Opera, many predecessors of Peking Opera held a positive attitude towards the new media emerging in their time. For example, Tan Xinpei plays a positive role in promoting movies, Mei Lanfang plays a positive role in promoting radio, and Sun Juxian plays a positive role in promoting records. Master Mei Lanfang also shot the first color film in China, *Life*



*Death Hate*, the main reason why Master Mei Lanfang does not reject making films is that he sees the influence of films on the audience and hopes to expand the audience by making films, so that those who cannot see the opera can enjoy the charm of Peking Opera art through the form of films.

(Poster of film *Life Death Hate*, image from [生死恨 - 快懂百科 \(baike.com\)](http://baike.com) )

[在此处键入]

For today's Peking Opera, there are even more media to use. Film, television and radio are no longer brilliant, network and animation are not cutting-edge, VR and AR technology is in the ascendant. In the face of ever-changing new media, Peking Opera art should adhere to the principle of self-regardness when choosing the media, and choose those media that conform to the law of Peking Opera art and can attract the contemporary audience to the maximum extent and achieve the best communication effect.

The media combined with Peking Opera should be more inclined to serve Peking Opera, rather than making Peking Opera change its original characteristics to adapt to the media. Electric Peking Opera or even virtual Peking Opera can be tried. The important thing is not to try these new technologies for the sake of attracting attention, but to make the audience realize the openness of Peking Opera and keep pace with the times, and allow the audience to appreciate the art of Peking Opera more conveniently. Moreover, for Peking Opera, entering the field of vision of young audiences is a task that must be completed. All the media that are commonly used and familiar by young groups, Peking Opera must turn it into its own means of communication, such as Weibo, WeChat and news clients, Tic Tok, Kuaishou, Bilibili, etc. Influenced by covid-19 pandemics, many performing arts cannot perform normally in 2020. This helplessness has led to the emergence of online performances. Many

[在此处键入]

opera troupes have launched live webcasts, using convenient networks to start the “cloud” interaction between actors and audiences.

## **8.4 Artistic Fusion of Italian Melodrama and Peking Opera**

### **1. Experimental Peking Opera *Turandot***

In 2019, the experimental Peking Opera *Turandot*, jointly produced by the National Peking Opera Company and the Emilia Romagna Theater Foundation in Italy, toured more than 20 performances in 6 cities in Italy, and received extensive reports and high praise from the media and theater circles. The experimental Peking opera *Turandot* is an important cooperation achievement under the framework of the Sino-Italian cultural cooperation mechanism. It has made positive contributions to promoting Sino-Italian cultural exchanges and set a model for deepening cooperation in professional fields.

The experimental Peking opera is adapted from the Italian melodrama *Turandot*. It is written by Wu Jiang, a Chinese national playwright, co-directed by Peking opera director Xu Mengke and Italian director Marco Plini, with a number of Chinese and Italian artists starring. Artists from the two countries took the art of Peking Opera as the main body, integrated Chinese and Western drama, music elements, etc., and tried to interpret the moving legend of Chinese Princess from a new perspective.

The completely different form of expression between the experimental Peking Opera "Turandot" and the opera aroused great interest of Italian

[在此处键入]

audiences. The rich expressive means, difficult performance skills and gorgeous costumes of Chinese Peking Opera brought them a new experience.



[在此处键入]



(Images from [驻意大利大使李瑞宇出席中国国家京剧院《图兰朵》罗马首场演出\(china-embassy.gov.cn\)](http://china-embassy.gov.cn) )

## 2. New Peking Opera *Rigoletto*

Verdi's opera tunes have been integrated into Peking Opera, Hugo's scripts have been translated into eastern stories, and *Rigoletto*, one of the most popular operas in the West for centuries, has been adapted into Peking Opera *Rigoletto*. The Taipei New Theater Troupe, which has been devoting itself to creating new Peking Opera, spent 5 years preparing and creating this work.

*Rigoletto*, a common character in Eastern and Western cultures, a fringe figure in the court who made a living by making jokes to please the emperor.

In producer Gu Huaiqun's view, Italian melodrama emphasize music and singing, while Peking operas are an overall performance of singing, reciting, doing and playing, with beautiful costumes and rich body movements, which are very suitable for showing the role of *Rigoletto*.

[在此处键入]

The adapted Peking Opera version of *Rigoletto* has moved time and space to China, and performed in the context of Chinese culture, it is easier to communicate with Chinese audiences. Of course, elements of melodrama are still interspersed in it. The most famous piece in Verdi's opera, *La donna è mobile* is sung in a different tone in this Peking opera, which combines both Beijing accent which is creative.



(image from [中国上海国际艺术节 \(artsbird.com\)](http://artsbird.com))

### **3. Rossini's *La Cenerentola* with Chinese elements on The National Centre for the Performing Arts (NCPA)**

In 2011, in Beijing for the first time the Rossini's representative melodrama *La Cenerentola* produced by the National Center for the Performing Arts (NCPA), in particular, Chinese elements such as “Lingqi”<sup>41</sup> and “Dadaohua”<sup>42</sup> in Peking Opera and modern dance were

---

<sup>41</sup> It is used by the general to give orders in the Peking Opera.

[在此处键入]

integrated into the production.

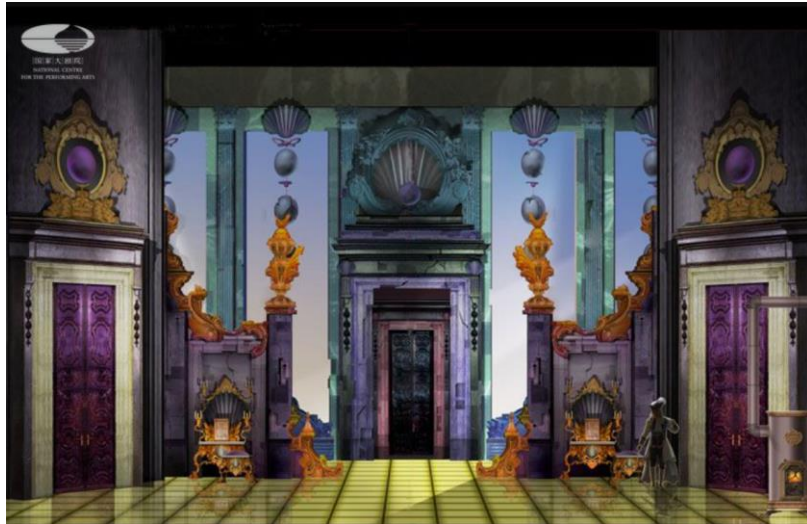
The Choreographer was Chinese dancer Gao Yanjinzi, in the previous communication with the director, the director hoped to add unique Chinese elements to the dance, because there is a very popular view in the modern West, that the story of Cinderella is originally from China, and it is about the crystal shoe and the sisters who cut their feet to fit their shoes. This plot is probably an allusion to the bound feet in ancient China. The point of view about the story of Cinderella also inspires director and Choreographer their own creative inspiration to a certain extent. Therefore, the elements “Lingqi” in Peking Opera, the action elements of “Dadaohua” and so on in the choreography. Gao Yanjinzi especially pointed out that when the Alidoro waved his magic wand and Angelina transformed instantly, the dancer would also throw beautiful ribbons across the air gracefully, using the unique Chinese freehand brushwork technique, rendering a romantic texture of a fairy tale. This kind of ribbon dance, such Chinese elements are rarely used even in modern dance, and it is a bold attempt and exploration in this production.

---

<sup>42</sup> It is a unique professional martial arts movement in Peking Opera.



[在此处键入]



(Image from [歌剧《灰姑娘》 \(chncpa.org\)](http://chncpa.org))

#### **4. The debut of Bellini's *Norma* in Chinese stage**

In 2014, The Bellini's *Norma* newly planned and produced by the National Center for the Performing Arts, it is the first Bellini's melodrama produced by NCPA.

The NCPA invited Italian conductor Renato Palumbo, and director/ Set Design Pier' Alli to lead the production. Director Pier' Alli used symbolism to integrate sculpture texture to create a unique stage presentation for this version of *Norma*. The cast was composed of many Chinese and foreign opera singers.

For Bellini's melodrama, the current production on the Chinese stage is limited to the cooperation of Chinese and foreign performance teams, and there has not been a production that incorporates Peking opera. We hope that new works that integrate with Peking opera will appear in the public

[在此处键入]

in the future.



(Image from [国家大剧院版《诺尔玛》“五·一”黄金档重磅归来 \(chncpa.org\)](http://chncpa.org))

## **Chapter IX Conclusion**

To sum up, this paper conducts a comparative study of Chinese Peking Opera and Italian Melodrama from the perspective of artistic production mode. Firstly, it summarizes the background of the topic selection, the significance of the topic selection and the literature review; secondly, it constructs the dimension of the art production mode of this paper based on the theory of art production, and compares Chinese Peking Opera and Italian Melodrama from the dimension of art production mode. Finally, this paper puts forward the thinking of economic development under the artistic production mode. The conclusions of this study are as follows:

First of all, the article combines Marx's art production theory and Benjamin's art production theory to construct a theory of art production mode dimensions based on art production theory, including three major dimensions of art's history and experience, art's technology and expression, and art's era and consumption. In addition, the paper sorts out the culture development and reform in New China and also discusses the relationship between culture and economy in several perspective, Diane Cran's opinion on the production of culture, Griswold's Cultural Diamond and Baumol's cost disease in art production.

Secondly, this paper also systematically compares Chinese Peking Opera and Italian Melodrama from three perspectives: history and

[在此处键入]

experience comparison, technology and expression comparison, and era and dissemination comparison, in conjunction with the constructed art production model. (1) In terms of history and experience, the formation of Chinese Peking Opera has a strong opportunity under the feudal dynasty, while the historical source of Italian opera is inevitable under the Renaissance. (2) In terms of technology and performance: The sound technology of Chinese Peking Opera and Italian Melodrama is quite different in terms of breath and resonance. In terms of voice technology: Chinese opera's voice technology is "sing according to words", while Italian Melodrama is "words according to sing". In terms of music technology, the rhythm of Chinese Peking Opera and Italian Melodrama is the difference between Plate and Beat, the structure is the difference between *Qupai* style and Numbers, and the melody is the difference between Single and Multiple. In terms of stage comparison, the stage costumes of Chinese Peking Opera and Italian Melodrama is the difference between Facial Masks and Makeup, the stage arrangement is the difference between Freehand and Realistic, and the stage performance is the difference between Form beauty and Natural beauty. (3) In terms of era and dissemination, the development of Chinese Peking Opera has a very profound political environment imprinted in the era, and China's pattern presents different development states under different political environments. Relatively speaking, the development of Italian opera was

[在此处键入]

mainly formed in turbulent political conditions. In terms of dissemination, the current dissemination of Chinese Peking Opera is mainly carried out through theater and film and television records, while the dissemination of the Italian pattern is carried out through theater and film and television music.

Thirdly, based on the dimension of artistic production mode, the study combines the current development status of Chinese Peking Opera and the success of Italian Melodrama development, and further puts forward the thinking of economic development under the artistic production mode, through a brief study about an artistic fusion of Italian Melodrama and Peking Opera. In the current real environment, Chinese Peking Opera needs to achieve sustainable development from multiple perspectives, such as producers and inheritors, technology integration and media diversification.

## References

- An Kui, (2015). *Taking up the important task of inheriting and developing Peking Opera through learning masters: Commemorating the 120th birthday of Mei Lanfang and Zhou Xinfang* (pp.4-8). Contemporary Drama.
- Bai Haiming, (2004). *Understanding of Chinese Peking Opera and Western Opera Performing Arts* (pp. 50-51). Journal of Lvliang College.
- Bai Yingjie, (2017). *An Analysis of the Development of Contemporary Chinese Pop Songs in Peking Opera Style* (pp.112-114). Music Creation.
- Bao Hu, (2022). *The exploration and development of the art production theory of the Communist Party of China in the 100th anniversary of the founding of the party* (pp.32-42). Chinese Culture Research.
- Benjamin Walter, translated by Wang Bingjun, Liu Xiao, (2016). *Commentary on Goethe's Affinity*. Beijing: Beijing Normal University Press.
- Benjamin Walter, translated by Wang Yong, (2017). *Three Theories on the Sociology of Art*. Nanjing: Nanjing University Press.
- Benjamin Walter, translated by Xu Qiling and Lin Zhiming, Guilin, (2017). *A Brief History of Photography*. Guilin: Guangxi Normal

University Press.

Cao Jinghui, (2020). *The Importance of Purpose Setting on Stage Presentation: An Analysis of the Creation of Peking Opera “The Great Wall of the Silk Road” and “The Emperor Kangxi”* (pp.73-77). Drama Literature.

Cao Shujun, (2014). *Two unique stage art images: Historical Peking Opera “The Story of Wu Zixu and Shen Baoxu in the Spring and Autumn Period”* (pp.94-96). Art Review.

Chen Chong, (2010). *Research on the differences in the development of Chinese Peking Opera and Western Opera*. Knowledge Economy.

Chen Qijia, (2011). *Reflections on Marx’s Theory of Art Production* (pp.170-175). Jiangsu Social Sciences.

Chen Ranxing, (2012). *Narrative and Ideology*. Beijing: People’s Publishing House, 2012

Cheng Lu, (2007). *Exploration of Italian Opera’s Singing and Voice Technology* (pp.99-102). Journal of Xinghai Conservatory of Music.

Cran Diane, (1992). *The Production of Culture: Media and the Urban Art*. SAGE Publications.

Dai Jinyi, (2022). *The stage image of Chinese Peking Opera in the new era: An investigation centered on the creation of the “Ninth Chinese Peking Opera Art Festival”* (pp.4-9). Drama Literature.

Fan Yongliang, (2006). *The artistic effect of the traditional voice method*

[在此处键入]

*of Peking Opera* (pp.34-35). Shanghai Drama.

Fan Zhou, Chu Yuqi, (2011). *Analysis of the rise of cultural industry from Marx's "artistic production" theory* (pp.24-27). Shandong Social Sciences.

Frisby David, translated by Lu Huilin, Zhou Yi and Li Linyan, (2016). *Fragments of modernity: The theory of modernity in the works of Simmel, Kracauer and Benjamin*. Beijing: Commercial Press.

Gao Jin, (2022). *The Historical Form of Marx's Art Production Theory* (pp.72-79). Journal of Zhengzhou University, Philosophy and Social Sciences Edition.

Gao Nan, (2019). *The influence of Marx's "imbalance" theory on artistic production* (pp.5-12). Literary Review.

Geertz Clifford, (1977). *The Interpretation of Cultures* (1977). Basic Books.

Gong Baoxun, (2016). *A brief analysis of the historical and cultural background of Italian opera* (p.62). Drama Home.

Gong Hede, (2020). *Some thoughts on the development status of Peking Opera* (pp.10-11). Chinese Drama.

Griswold Wendy, (2004). *Cultures and Societies in a Changing World*. SAGE Publications.

Gu Pengfei, (2013). *Aesthetics and Modernity Issues*. Beijing: People's Publishing House.



[在此处键入]

Guang Ying, (2017). *From the depths of traditional culture to modern stage expression: Commentary on the new historical Peking Opera Fu Sheng* (pp.14-15). Contemporary Drama.

Hao Cuiyun, (2021). *Traditional Aesthetics of Peking Opera Costume Art* (p.96). Cotton Textile Technology.

He Qiong, (2018). *Discussing the aesthetic differences between speaking in Chinese Peking Opera and recitative in Western Opera* (pp.150-151). Art Review.

He Wen, (2012). *Aesthetic Experience in Peking Opera Performing Arts* (pp.28-29). Great Stag.

Hu Sheng, (2018). *The generation of the classic paradigm of "The move" on the stage of Peking Opera* (pp.123-129). Journal of Liaoning University, Philosophy and Social Sciences Edition.

Hua Jing, (2002). *Similarities and differences between Peking opera singing and opera bel canto* (pp.63-66). Journal of Xi'an Conservatory of Music.

Huang Chunyuan, (2016). *Research on the differences in singing between Peking Opera's main female role and Bel Canto's Soprano* (pp.102-103). Art Research.

Huang Haibi, (2016). *Stage Dream Exhibition in Tsing Yi: Zhang Manjun's Directing Exploration in Modern Peking Opera "Tsing Yi"* (pp.32-35). Chinese Drama.

[在此处键入]

Huang Jian, (2017). *A Study of the “Idiomatic Model” of Italian Opera in the 19th Century: Taking Verdi’s Simon Boccanegra as an Example* (pp. 98-113). Music Research.

Illich, (2015). *How to standardize the study of Italian opera* (pp. 173-176). Sichuan Opera.

Ji Xin, (2012). *The Peking Opera “Xing Jiuxiao” won the key subsidized repertoire of the National Excellent Stage Art Project* (p.23). Chinese Drama.

Jiang Ling, (2018). *Tradition: Choice and Swing: The Evolution of the Stage Concept of Female Role in Peking Opera from “Teasing the Beauty”* (pp.108-115). Art of Opera.

Jiang Tianliang, (2021). *Research on the teaching mode reform of art theory courses in colleges and universities based on the production of Internet knowledge products* (pp.78-82). Jiangsu Higher Education.

Jinyin, (2013). *Financial innovation model of art market: analysis of production and consumption demand* (pp. 128-134, p.159). Business Research.

Li Ao, (2021). *Theoretical Exploration and Knowledge Production of Media Art, Analysis Report of the 6th Beijing Film Academy Art Forum* (126-128). Journal of Beijing Film Academy.

Li Chen, (2008). *Genre, Form and Bel Canto: A Discussion from the Historical Evolution of Italian Opera* (pp.100-102). Music Creation.

[在此处键入]

Li Jian, (2013). *“Vision” and Its Production: Rereading Benjamin’s Theory of Art Production* (pp.105-111). Tianjin Social Sciences.

Li Jian, (2016). *Theory and Contemporary Issues of Art Production in the Context of Visual Culture* (pp.128-134). Nanjing Social Sciences.

Li Nan, (2011). *Analysis of the important vocal concept of elderly role in Peking Opera* (pp.116-120). Art Review.

Li Wei, (2016). *An Analysis of the Development Path of Peking Opera from the “Tang Shen Controversy”* (pp.50-57). Theatre Arts.

Li Yongxin, (2019). *Aesthetic reconstruction of historical materialism: Benjamin and Eagleton’s transformation of Marx’s theory of artistic production* (pp. 44-52). Literary Review.

Li Yuehua, (2018). *Research on the Aesthetic Background of Chinese Peking Opera and Western Opera* (pp.99-101). Journal of Beijing Institute of Graphic Printing.

Liu Beicheng, (2012). *Ideological Portraits of Benjamin*. Beijing: Renmin University of China Press.

Liu Honghui, (2008). *The important role of scientific voice in the voice-changing period of Peking Opera* (pp.115-118). The Art of Opera.

Liu Lilin, (2019). *Analysis of the Influence of Italian Opera Performance on Bel Canto Teaching, Comment on “Elongating Voice Singing-A Practical Study of Italian Opera and Bel Canto”* (P.140). Higher

[在此处键入]

Education Exploration.

Liu Xinyang, (2012). *The Protection and Inheritance of the Art of the Tang School of Peking Opera* (pp.86-90). *The Art of Opera*.

Liu Xinyang, (2017). “Flow” and “Change” in the formation and development of the Peking Opera Tan School (pp.60-64, p.123). *The Art of Opera*.

Lu Mingjun, (2013). *The Knowledge System of Art Production: Between History and Theory* (pp.128-132). *Art Observation*.

Lu Tianyu, (2014). *The operation mode of the gallery market and the reform of art production mechanism* (pp.137-141). *Journal of Guangxi University for Nationalities, Philosophy and Social Sciences Edition*.

Lu Zhiwei, (2010). *A comparison between the heroic tenor in opera and “painted face male role” in Peking Opera* (pp.112-114). *Sichuan Opera*.

Ma Ye, (2015). *Thoughts on the development of Peking Opera based on the inspiration of the Shanghai Peking Opera Theatre* (pp.49-52). *Chinese Drama*.

Mao Yiming, (2020). *Between Technological Determinism and Art Politicization: A Marxist Criticism of Benjamin’s Theory of Art Production* (pp.180-187). *Modern Literary Magazine*.

Marx Karl, (1932). *Economics and Philosophy Manuscripts of 1844*. Beijing: People’s Publishing House.

[在此处键入]

Ni Maocai, (2011). *Carrying forward traditional culture and developing Peking Opera art* (p.33). Drama Literature.

Pan Longrui, (2006). *Comparison of Chinese Peking Opera Performance Art and European Opera Singing Art* (pp.124-126). Journal of Shandong Institute of Education.

Pan Mingdong, (2014). *Aesthetic performance and cultural differences between Peking Opera and Western Opera* (pp.51-52). Drama Home (bimonthly).

Pan Shiping, Cui Jing, Tan Hui, Guo Ran and Jing Qi, (2012). *Current Situation, Problems and Solutions of Peking Opera Art Archives Management* (pp.21-23). Beijing Archives.

Qi Huiying, (2013). *Reflections on the phenomenon of large-scale production in the Peking Opera stage* (pp.42-45). Sichuan Opera.

Qi Zhixiang, (2011). *The Revelation of the Development of Peking Opera Schools, The Inheritance and Development of Mei School Art* (pp. 56-60). Chinese Drama.

Qin Fei, (2017). *The Influence of Italian Opera on Bel Canto—Comment on “Elongating Voice Singing-A Practical Study of Italian Opera and Bel Canto”*. Education Theory and Practice.

Raymond Williams, translated by Liu Jianji, (2018). *Key words: vocabulary of culture and society*. Beijing: Life, Reading, Xinzhi Sanlian Publishing House.

[在此处键入]

Shen Pengfei, (2018). *Similarities and Differences in Music Performance between Chinese Peking Opera and European Opera* (pp.63-68). Art Review.

Shen Yue, (2013). *Practical Exploration of Peking Opera and Bel Canto in Mutual Learning* (pp.128-129). Music Creation.

Su Yi, Bao Jing, (2021). *Let Peking Opera art shine forever on the stage of the people* (pp.28-29). Chinese Drama.

Sun Bingna, Liu Lei, (2017). *A Review of the Seminar on “The Development and Prospect of Modern Peking Opera”* (pp.24-30). Art Review, 2017(07): 24-30.

Sun Jianhua, (2008). *Looking back on the history of Italian opera* (pp.99-101). Drama Literature.

Sun Jiashan, (2017). *The contemporary value of “main melody” stage art: from the drama “Gu Wenchang” and the modern Peking opera “Turned out to”* (pp.18-21). Art Review.

Tan Haozhe, (2013). *Art Production under the Condition of Contemporary Media Technology: Reflection on Two Different Theoretical Orientations of the Frankfurt School* (pp.112-120). Journal of Renmin University of China.

Tan Haozhe, (2018). *The theoretical horizon and contemporary significance of Marx’s “artistic production” theory* (pp.17-25, p.190). Journal of Tsinghua University, Philosophy and Social Sciences

[在此处键入]

Edition.

Towse Ruth, (2010). *A Textbook of Cultural Economics*. Cambridge University Press.

Trimarchi Michele, (2016). Chapter *Market Options and Public Action for Opera* in *The Artful Economist*. Springer.

Wang Hongzhi, Zhang Haiyan, (2007). *Interpretation of Internal Contradictions in Benjamin's Theory of Art Production* (pp.93-98). Journal of Hebei Normal University, Philosophy and Social Sciences Edition.

Wang Kui, (2020). *The stage image of Shan Na, the first female role in Sanjin Peking Opera and the development of Shanxi Peking Opera Theatre* (pp.5-7, P.4). Chinese Drama.

Wang Qunying, (2010). *Comparative Study of Peking Opera and Italian Opera in Vocal Performance Art* (pp.175-178). Yuefu Xincheng, Journal of Shenyang Conservatory of Music.

Wang Renyuan, (2015). *Chinese Peking Opera Music and Modern Development* (pp.34-41, p.56). Hundred Schools in Arts.

Wang Wei, (2020). *Strengthening the role of stage art in the presentation of opera repertoire, a review of the 2019 new version of Peking Opera "Tang Concubines"* (pp.77-78). Chinese Drama.

Wang Wenjun and Miao Huaiming. *From National Opera to Peking Opera: An Investigation of the Development Context of Chinese*

[在此处键入]

- Drama in the 20th Century* (pp.89-110). Literature and Art Research.
- Wang Xiuli, Wang Xinhui, (2012). *Research on the relationship between Peking Opera art and national vocal music* (pp.43-44). Great Stage.
- Wang Xuxiao, (2011). *Marx's art production theory and its contemporary significance* (pp.23-30). Teaching and Research.
- Wang Yibing, (2021). *Realism and Narrative of stylization—Translation of the stage significance of Opera construction methods by Peking Opera Films in the New Era* (pp.12-20). Journal of Beijing Film Academy.
- Wang Yueli, (2012). *Analysis of Italian Opera's Interpretation of Human Nature from themes in Different Periods* (pp.28-29). Great Stage.
- Wright William, (1995). *Pavarotti: My World*. Crown.
- Wu Xinbin, (2019). *Light up the stage with the heart: Discussion on the modern children's Peking opera "Tibetan Antelope"* (pp.32-34). Chinese Drama.
- Xu Jia, (2020). *Reviewing the Development of Peking Opera Art from the Perspective of Music: One of the Reflections on the Introduction of Orchestra to Chinese Modern Peking Opera in the 1960s and 1970s* (pp. 119-122). Drama Literature.
- Xu Yanling, (2021). *The Spread of Italian Opera in the 19th Century: Cultural Fusion and Political Color in the Background of the Revival Movement* (pp.131-136). Hundred Schools in Arts.



[在此处键入]

Yan Jia, (2020). *The paradox of Marxist art production theory and aesthetic autonomy* (pp. 181-188, p.282). Social Science Front.

Yan Quanyi, (2021). Cultural causes and phenomena of male role art in Peking Opera (pp.62-69). Art of Opera.

Yang Jian, (2001). *Keep away from the misunderstanding of Peking Opera's voice, "Shouting" is the first killer that damages the vocal cords* (pp.54-56). Chinese Peking Opera.

Yang Xiaoqin, (2013). *The metamorphosis of Italian opera in the mid-18th century* (pp.36-44). Journal of Wuhan Conservatory of Music.

Yang Yuanyuan, (2010). *Comparative Study of Chinese Peking Opera Art and European Opera Art* (pp.111-112). Film Review.

Yao Wenfang, (2020). *Two kinds of "artistic production": A new exploration of Marx's "artistic production" theory* (pp.144-167, pp.207-208). Chinese Social Sciences.

Ye Shaolan, (2021). *Analysis of the innovation, inheritance and development of Peking Opera from the perspective of the new era of socialism with Chinese characteristics*. Art of Opera.

Yi Tianfu, (2016). *The Freehand Spirit of Visual Metaphors in Stage Space and Lighting Design, Taking the Modern Peking Opera "The Dawn of Fire" as an example* (pp.63-70, p.137). Theatre Arts.

Zhang Bing, (2017). *Comparison of Chinese Peking Opera and Western*

[在此处键入]

- Opera in Art Form* (pp.47-48, p.53). Contemporary Music.
- Zhang Fan, Zhou Lijuan, Yao Zhiqiang and Xu Chao, (2012). *Peking Opera Art and the Growth of Primary and Secondary Students* (pp.82-84, p.67). The Art of Opera.
- Zhang Jiadong. *Discussion on the translation strategy of Peking Opera in the event of Mei Lanfang Theatre Company's performance in the United States* (pp.54-59). Shanghai Translation.
- Zhang Xuelian, (2013). *Theoretical Interpretation of Peking Opera Voice and High-level Speaking on National Vocal Music Singing* (pp.242-244). Hundred Schools in Arts.
- Zhang Zhen, (2013). *Analysis of the development of contemporary Chinese literary criticism from the perspective of "art production theory"* (pp.103-106). Jiangnan forum.
- Zhao Bin, (2015). *Comparison of Chinese Peking Opera and Western Opera Based on Artistic Perspective* (pp.109-113). Journal of Nantong University, Social Science Edition.
- Zhao Jing, (2011). *False and Real Freehand, "A semblance great, the shadow of a shade", Comparison between "Our Town" and Peking Opera Stage Art* (pp.51-56). Drama Literature.
- Zhao Lan, (2020). *Tasting opera through "minimal details": A discussion on singing art in the "Garden" of Peking Opera Xie Yaohuan* (pp.73-74). Chinese Drama.

[在此处键入]

Zheng Guodong, (2016). *A brief description of the similarities and differences in stage layout and performance between Chinese Peking Opera and Western Opera*. Drama Home.

Zheng Jiayan, (2021). *Analysis of the elegance brought by Kunqu Opera to Peking Opera from the perspective of Mei School* (pp.116-120). Sichuan Opera.

Zhou Chang, (2021). *Analysis of the Similarities and Differences between Peking Opera and Bel Canto—Taking Mei School's Singing as an Example* (pp.21-22). Drama Home.

Zhu Fangqiu, (2020). *Anxiety and stage technique practice of Shanghai school Peking Opera* (pp.130-139). Drama Literature.

Zou Jingzhi, (2002). *History of Peking Opera and Italian Opera* (pp.61-62). People's Forum.

Zou Lu, (2016). *Interpretation of Peking Opera and Opera in the Context of Chinese and Western Culture* (pp.37-40). Qilu Realm of Arts.