

RESEARCH ON INHERITANCE DILEMMAS AND COPING STRATEGIES OF OPERA ERRENTAI

Keywords: Chinese folk music, Local opera, Errentai, Inheritance

ABSTRACT

Errentai is a unique local opera in northern Shaanxi and central and western Inner Mongolia, which is an important representative of Chinese folk music. In the new era, it is not only the objective need of the contemporary inheritance of the art of the Errentai, but also the inevitable requirement of promoting the strategy of «cultural China» to strengthen the research on the inheritance of the Chinese local opera Errentai. This paper first briefly introduces the art of Errentai in China's local opera, then reveals the dilemma faced by the contemporary development of Errentai, and then discusses the inheritance strategy of Errentai in the contemporary context.

A. CHINESE LOCAL OPERA ERRENTAI

There are various types of Chinese folk music, among which Errentai is a folk singing form popular in Fugu and Shenmu in northern Shaanxi, Hequ and Datong in northwestern Shanxi, and Satuo in western Inner Mongolia. Errentai integrates rap, singing, dancing, folk songs and opera, and has strong characteristics of Chinese folk music[1]. In northern Shaanxi and Inner Mongolia although Errentai has different titles in different regions, it can be divided into two categories: Donglu Errentai and Xilu Errentai. Among them, the music rhythm of Donglu Errentai is very compact, and the singing of the actors is quite loud. The music rhythm of the west road Errentai is relatively loose, the singing of the actors is more gentle. The artistic features of the two types of Errentai are closely related to the local residents' history, culture, geographical environment, customs and so on. Although the artistic features are different, they are both treasures of China's excellent traditional culture and have important inheritance value.

B. THE DILEMMA FACED BY THE CONTEMPORARY INHERITANCE OF CHINESE LOCAL OPERA ERRENTAI

The investigation shows that the local opera Errentai faces the following difficulties in the process of inheritance.

a. Lack of Young Inheritors

In northern Shaanxi and Inner Mongolia, there are serious aging problems in the inheritors of Chinese local opera Errentai. There are three reasons for this dilemma: first, the art of Errentai in many areas still depends on family inheritance or apprenticeship inheritance, and the range of inheriting objects is narrow; second, the performance cost of Errentai actors in many areas is very low, and actors can't make money to support their families through Errentai, so they give up this occupation, and give up inheritance at the same time [2]; third, the performance of Errentai art in the youth group is not enough. Even in counties (cities) and townships (towns where Errentai performances are widely carried out, it has not been introduced into the school art education curriculum.

b. Few Platforms for Errentai Performance

In northern Shaanxi and Inner Mongolia, the Errentai is mostly performed in public festivals without too many platforms for performance. At present, the Errentai performances in northern Shaanxi and Inner Mongolia mostly take the fixed troupe as the carrier. The development of the duet troupe depends not only on the actors' interests, but also on steady financial support. According to the survey, except for a few large Errentai groups most of them only have a few oppor-

tunities for commercial performance every year, and many small Errentai groups are facing the danger of dissolution all the time. At the same time, the competition from other local operas has also brought great pressure to the Errentai. The perennial difficult operation of the Errentai has led to the loss of performers' performing enthusiasm and reduced their confidence in the succession of the Errentai.

c. Focus on Form Rather Than Substance

In recent years, China's tourism market has been booming. In this context, some cities in northern Shaanxi and Inner Mongolia seize the opportunity to package the Errentai into tourism products and present them to tourists at home and abroad. To be sure, it does promote the development of the Errentai to some extent. However, some cities pay too much attention to the form of the Errentai packaging, not pay attention to the substance. For example, artificially compress the content or time of the Errentai performance, or change the singing and lyrics of the Errentai. Some even take the Errentai show as a means to promote political achievements and commodities, without considering its function of cultural communication and communication.

C. INHERITANCE STRATEGIES OF LOCAL OPERA ERRENTAI IN THE CONTEMPORARY CONTEXT

In the contemporary context, the inheritance of local operas Errentai in China faces the dilemma of few inheritors, few performance platforms and too much emphasis on form instead of substance. Based on this, the following strategies are proposed.

a. Introducing the Errentai into the School Art Education Curriculum System and Expanding the Range of Inheriting Objects

In northern Shaanxi and central and western Inner Mongolia, it is possible to introduce the Errentai into the classroom system of art education in schools, so as to enhance teenagers' understanding and cognition of the Errentai through the development of special teaching materials and teaching plans. Taking universities as an example, Errentai elective courses can be set up, allowing students to fully understand the artistic charm of the Errentai through performance under the guidance of teachers or Errentai inheritors. In the process of teaching, teachers or successors of Errentai should inform the young people of the dilemma of contemporary inheritance of Errentai and stimulate their awareness of inheritance[3]. In addition, universities should also encourage students to actively carry out academic research and social research on the inheritance of the Errentai, deepen their review and interpretation of the current situation of the inheritance of the Errentai, and make them take

the initiative to assume the responsibility of the contemporary inheritance of the Errentai.

b. Provide Strong Policy and Financial Support for the Development of the Errentai

In terms of policies, relevant departments in northern Shaanxi and central and western Inner Mongolia should actively formulate various supporting policies and provide corresponding financial support for the healthy development of local Errentai inheritors and Errentai performers. Relevant departments should actively explore and sort out local Errentai scripts, inheritors and troupes, do a good job in their number, type, scale, address and other statistical work, and on this basis, formulate relevant protection standards to create a good policy environment for the contemporary inheritance of Errentai[4]. In terms of funds, relevant departments in northern Shaanxi and central and western Inner Mongolia should set up special funds to provide financial support for script creation, inheritor inheritor inheritor's activities, and performance activities of troupes on the basis of government grants, in combination with local commercial performance enterprises, clothing enterprises, tourism enterprises, etc., and strengthen the inheritance power of the inheritor and troupes of the Errentai.

c. Improve the Quality of the Market-Oriented Development of Errentai through the Integration of Culture and Tourism

«Integration of culture and tourism» is one of the hottest topics in the field of contemporary Chinese tourism. Northern Shaanxi and central and western Inner Mongolia are rich in natural tourism resources. It is a popular tourist destination for many tourists at home and abroad. The art of Errentai in the two places has a long history and is a precious cultural tourism resource. Abundant natural tourism resources and precious cultural tourism resources enable Errentai to improve its marketization development quality through «cultural and tourism integration»[5]. Under the guidance of «integration of culture and tourism», relevant departments should take the Errentai culture as the soul and the Errentai tourism as the carrier when developing tourism projects. The two should not put the cart before the horse. In terms of operability, the cultural elements of Errentai can be transformed into scenes or stories. Through artistic and technical innovations, tourists can be given sensory, thinking, and emotional experiences, thus making them intangible inheritors of Errentai art. In order to improve the market competitiveness, tourism products with IP attributes should be created in the process of promoting the market-oriented development of Errentai, so as to give more possibilities to Errentai tourism products and improve the market-oriented development quality of Errentai.

CONCLUSION

The local drama Errentai is an important representative of Chinese folk music. In the contemporary context, the research on the inheritance of Chinese local drama Errentai was strengthened to fully comply with the requirements of the implementation of the «cultural China» strategy. Based on the dilemma faced by Errentai in the contemporary development, relevant governments can introduce Errentai into the school art education curriculum system to expand the range of inheriting objects; in addition, they should provide strong support for the development of Errentai in terms of policies and funds; and through the «integration of culture and tourism», improve the market-oriented development quality of Errentai.

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