



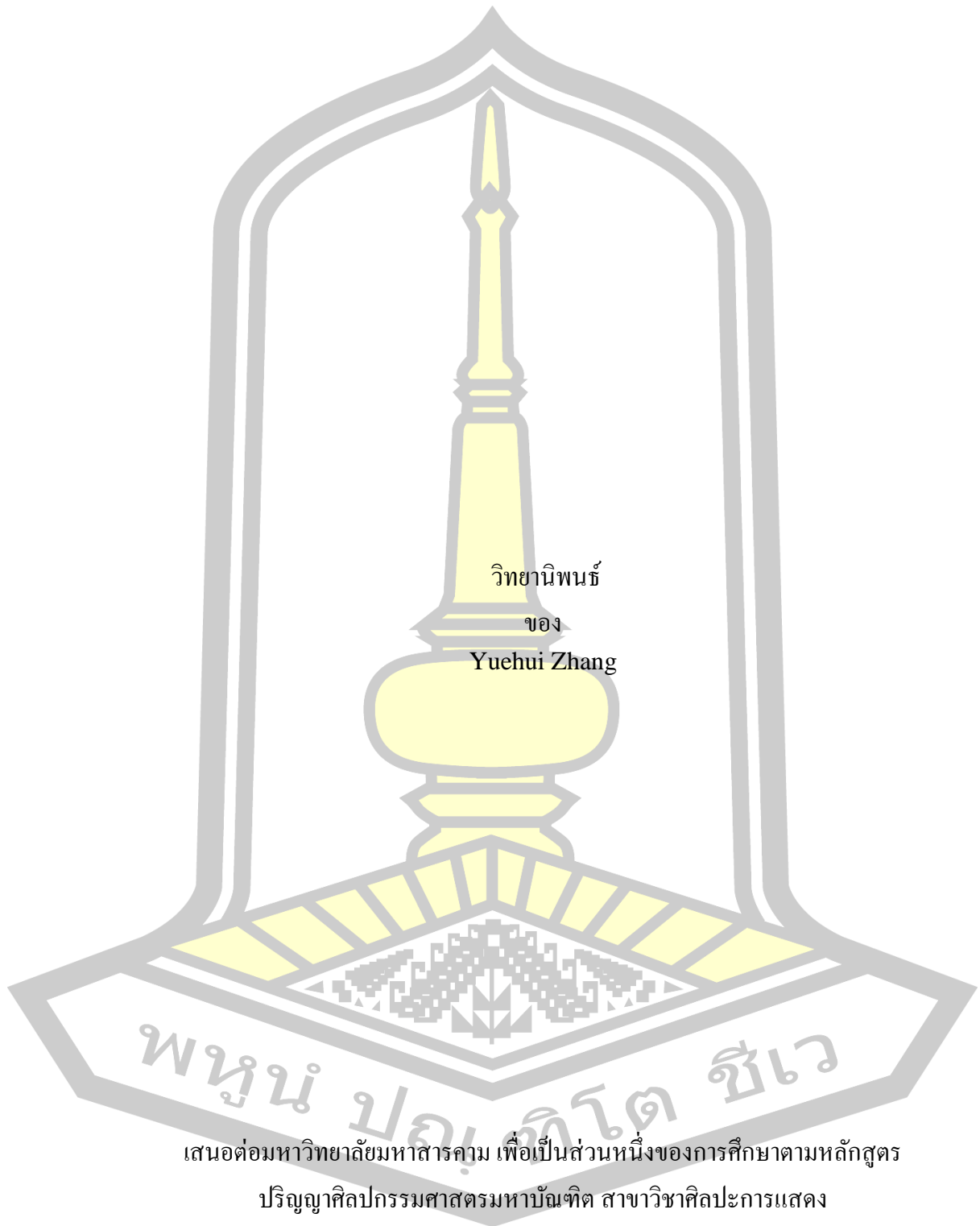
The Current situation and Revival of Buyi Opera in Chinese traditional culture

Yuehui Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Fine and Applied Arts in Performing Arts  
May 2023

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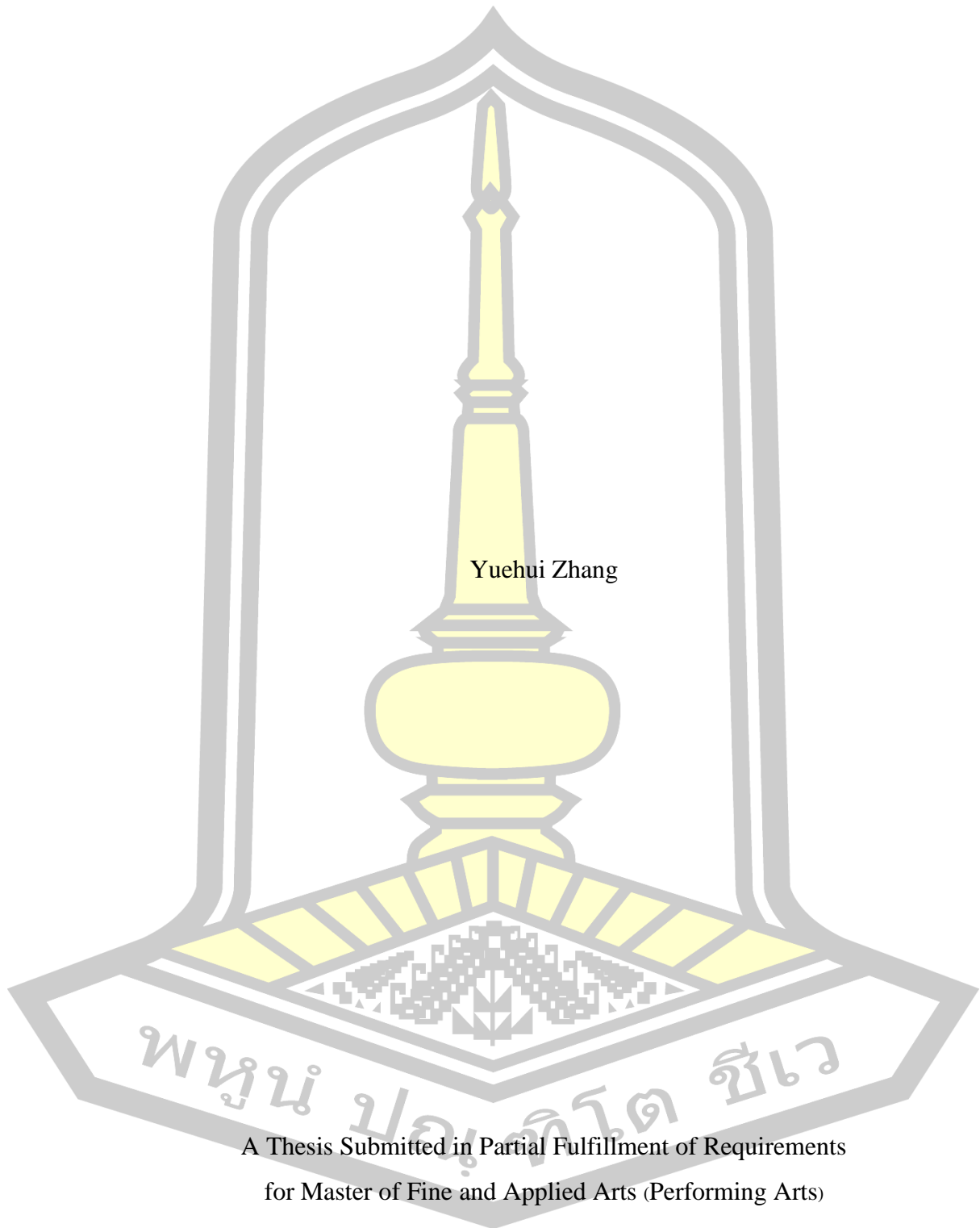


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Yuehui Zhang

A Thesis Submitted in Partial Fulfillment of Requirements  
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May 2023

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**TITLE** The Current situation and Revival of Buyi Opera in Chinese traditional culture

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### ABSTRACT

This qualitative research aims to study 1). History and Development of Buyi Opera at Ceheng, Guizhou Province, China and 2) Analyzed the current situation and Revival of Buyi Opera at Cebeng, Guizhou Province, China. All information are collected from Documentaries and research concerning, In-depht interviews, Observation and Focus Group including the experts of Guizhou opera artists Association 2, Professors 1, Buyi Opera Scholar 1 Buyi Opera Performer 2 and the Ceheng villagers 5. with the descriptive analysis.

The research found that There is no exact evidence of when Buyi Opera appeared but it was found to be the most prosperous during the reign of Emperor Qianlong of the Qing Dynasty (1736-1795) and still perform until nowday during festivals and sacrifices in open fields. In ancient Opera form, the division of roles is very clear such as Xiao Dan, Xiao sheng, Xiao Zhou, Wang, general and so on. Actors take more triangles, and different characters will have different speeds and rhythms. Buyi modern opera adaptation, its plot and characters are more related to life. More narrative, more monologues, and more dialogue, rap combinations.

For the current situation reveals that Buyi Opera are still performed among the elderly villagers. But the youth paid less attention. However, The State revival approaches and Community revival approaches still explore the path of Buyi Opera revival under the perspective of traditional culture

Keyword : Buyi Opera, CeHeng, Chinese Traditional Culture

## ACKNOWLEDGEMENTS

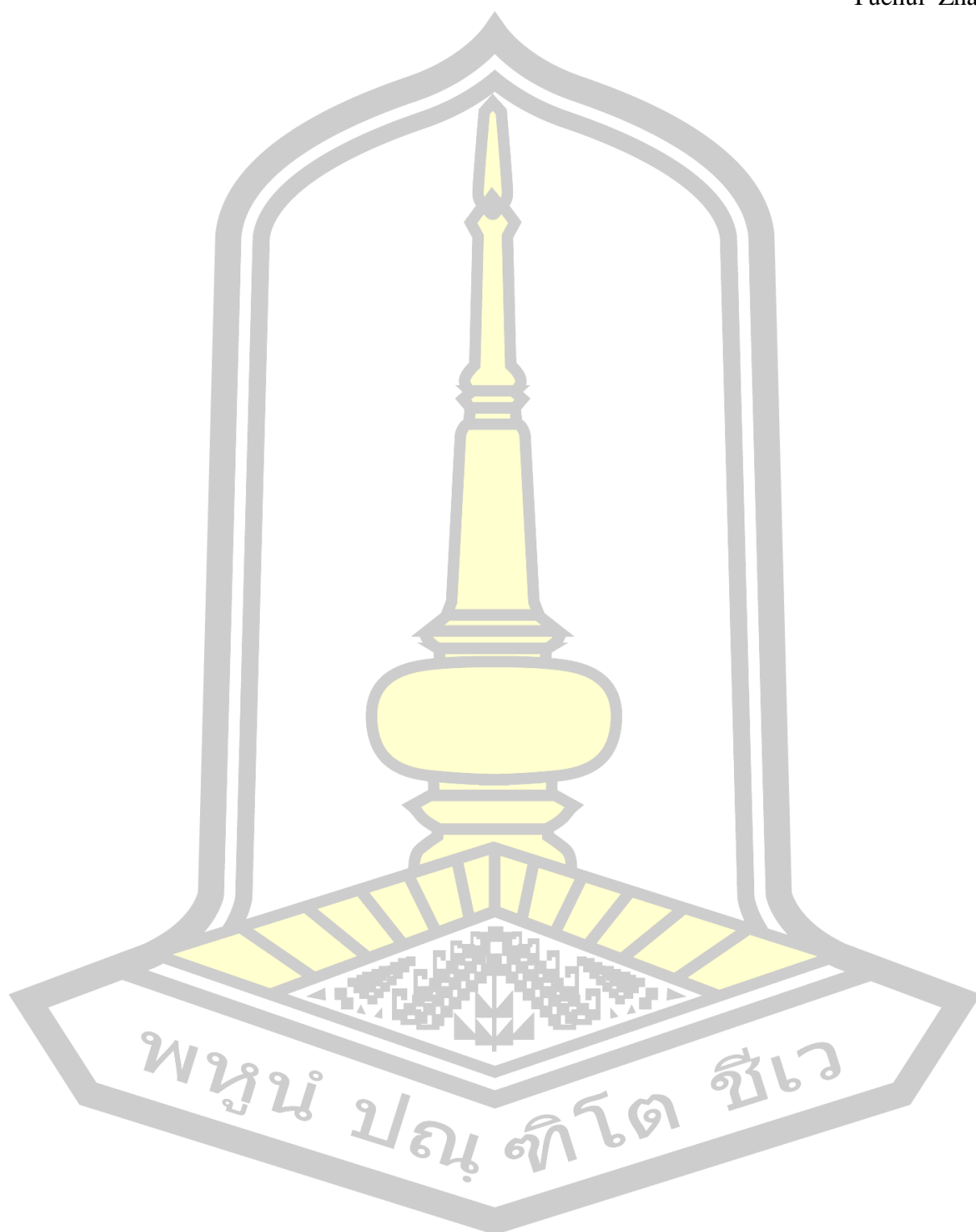
Two years of study is coming to an end, I would like to sincerely thank you to Mahasarakham University for giving us this wonderful encounter and two years of study experience has given me academic improvement.

Firstly, I would like to give special thanks to my supervisor Associate Professor Dr.Sirimongkol Natayakulwong, In the process of writing the thesis from the selection of the thesis topic to the later writing of the thesis , my supervisor gave me great help and the completion of the thesis is inseparable from the careful guidance of the supervisor. The tutor's profound knowled gerigorous teaching, and approachable personality have deeply infected me. He not only provided me with great academic assistance and guidance but also gave me many life advice. He has always encouraged me to have my own ideas explore my potential, and helped me find my research direction. With his help I learned how to use my own thinking to independently complete a paper.

Thanks to Chairman Assoc. Proof. Supunnee Leaboonschoo Ph.D. Committee Assoc. Prof. Ourarom Chantamala Ph.D. Committee Thanyalak Moonswan Ph.D. Put forward precious opinions on my graduation thesis creation.

Thanks to the leaders of China Guizhou University, Thanks to Ms.Jin Zhu, Director of the Department of Drama, School of Music,China Guizhou University, Thank you to Mr.Zhengbin Wei, Vice President of China Guizhou Dramatists Association, Thanks to Mr.HuangWen, the director of Zhiheng County Culture and Sports Tourism Investment (Group) Co., LTD., Thanks to the Head of Biyou Town, Ceheng County, founder of the Mr. "Yong He" Buyi opera Association "Changfei Yang" gave me a great help in my study.

Here, I would like to once again extend my heartfelt thanks to all those who have helped and supported me during my learning journey with your support and encouragement I believe I will work harder continue to learn and grow.



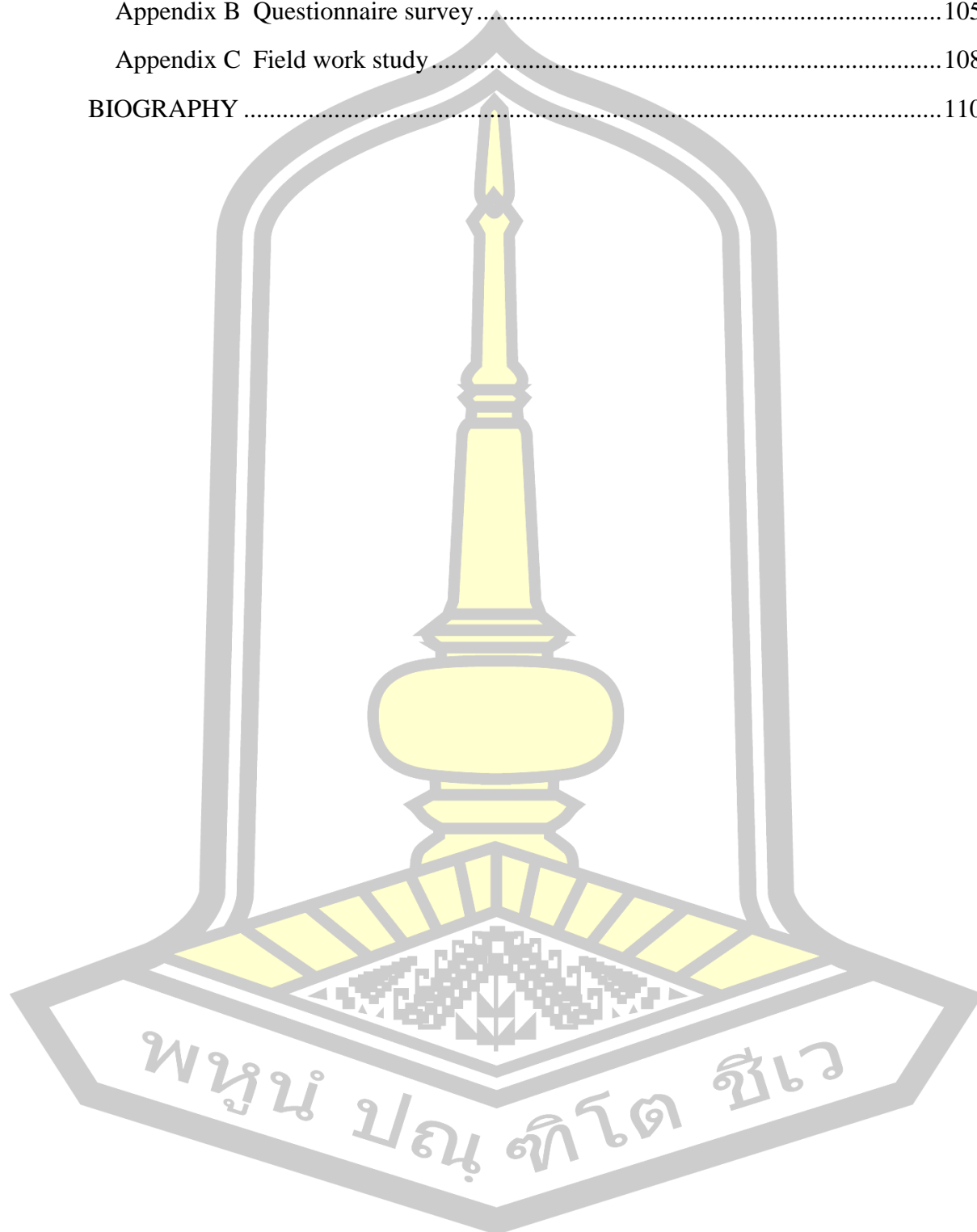
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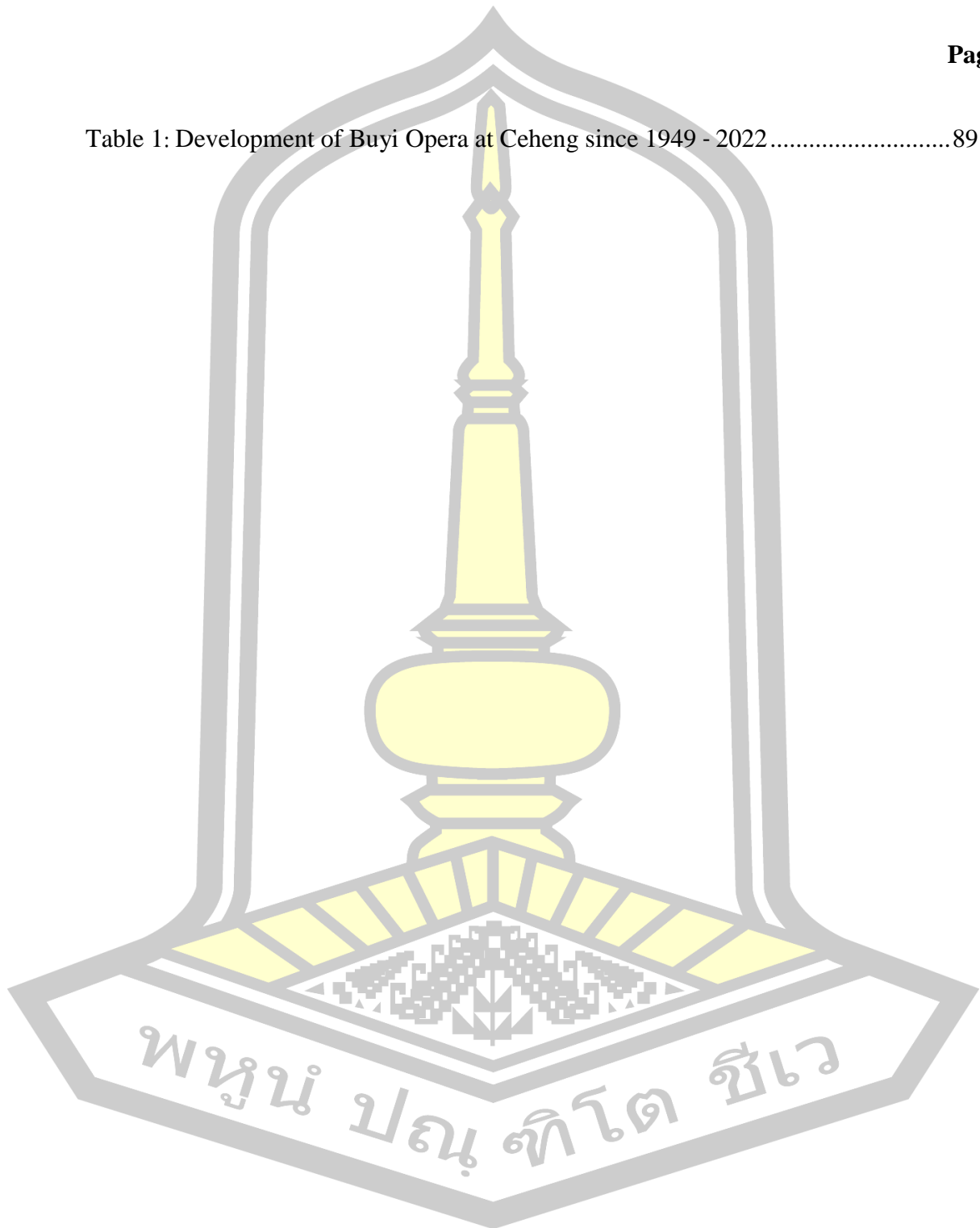
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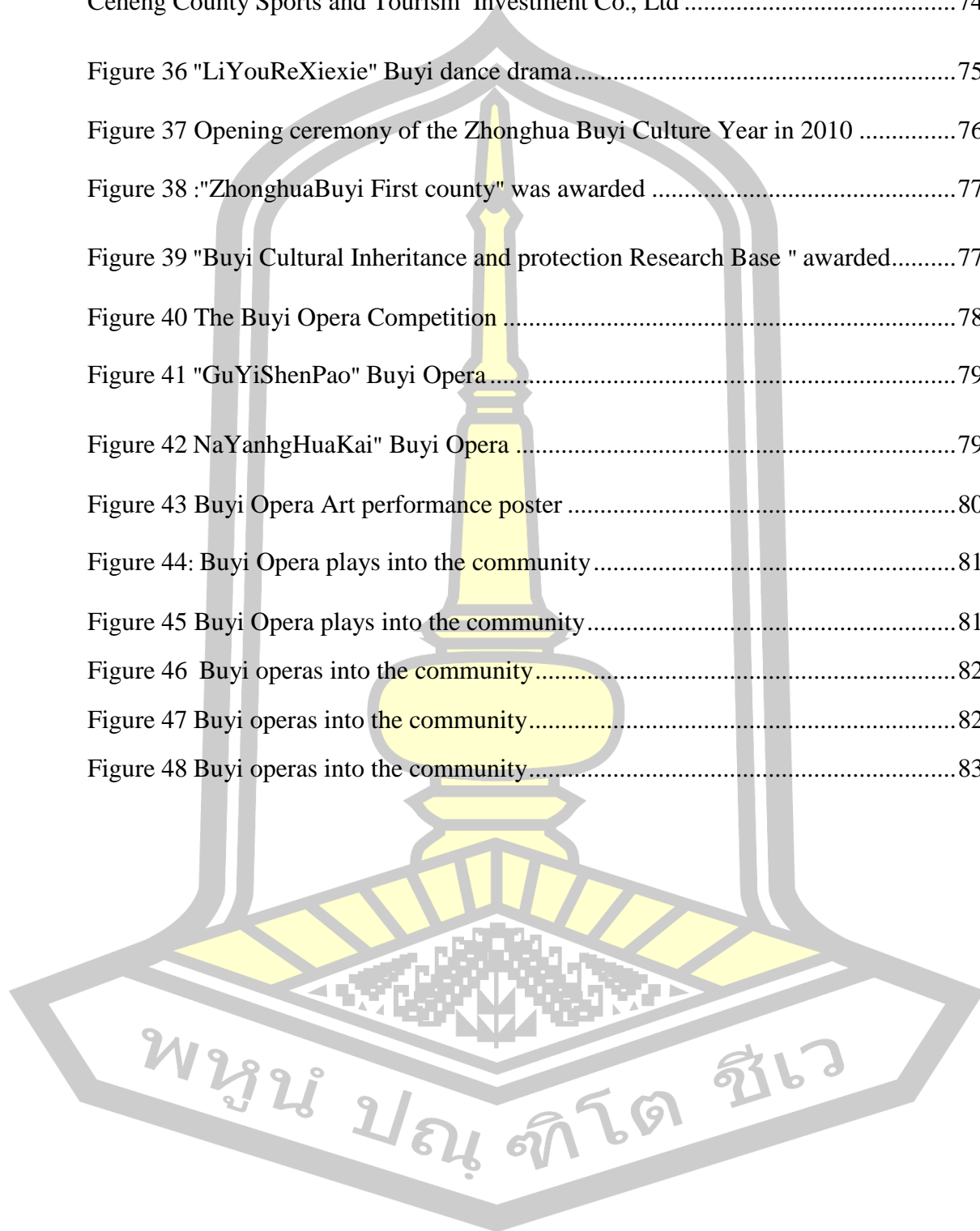


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# Chapter 1

## Introduction

### 1.1 Research background

The Chinese government has always attached great importance to the traditional culture of ethnic minorities. Since the founding of the People's Republic of China, a series of policies and measures have been formulated to promote the culture and art of ethnic minorities and to promote and develop the cultural undertakings of ethnic minorities.

In 2009, The State Council issued the Opinions on the Further Prosperity and Development of the Cultural undertakings of Ethnic Minorities, which defined the prosperity and development of ethnic minority cultural undertakings as a long-term and major strategic task.

Article 21 of the guideline mentioned to strengthen the construction of cultural talents for ethnic minorities. We will strive to create a team of sufficient number and high-quality ethnic minority cultural workers, create institutional mechanisms and social environment conducive to outstanding talents, and strive to train a large number of top artistic personnel, management personnel, and professional and technical personnel.

Actively protect and support Holding outstanding ethnic minority folk artists and endangered cultural projects The inheritors, to the inheritance of intangible cultural heritage The contributing inheritors shall be given in accordance with the relevant provisions of the State commend. We will support institutions of higher learning and scientific research institutions in participating in the rescue efforts Endangered culture, promote the construction of related disciplines, and cultivate endangeredculture Culturalinheritor. (State Development, 2009) these under the background of macro policy, ethnic intangible cultural heritage, as

the most representative part of ethnic minority cultural undertakings, has become the pillar of the prosperity and development of ethnic minority cultural

undertakings. The Regulations on the Protection of The Intangible Cultural Heritage of Guizhou Province promulgated in 2012, the protection, dissemination, utilization and inheritance of the existing intangible cultural heritage projects in Guizhou Province are stipulated in detail. (State Development, 2009)

The "Buyi Opera" is one of China's first national intangible cultural heritage list items. Project No.: 228 Project No.: IV-84 Date : 2006 (the first batch) Category: Traditional drama, region: Guizhou Province, application area or unit: Ceheng County, Guizhou Province, protection unit: Ceheng County Cultural Center. Buyi Opera, called "Gu Yi" in Buyi language, is mainly distributed in Ceheng, Anlong and Xingyi and other counties where Buyi people live in southern and southwest Guizhou province. It is influenced by the Han, Zhuang and Miao operas, singing Buyi music in Buyi language, and is developed on the basis of eight-tone sitting and bench opera

( Digital Museum of China Intangible (2022) Cultural Heritage network  
Retrieved September ,2022//From [https://www.ihchina.cn/project\\_details/13367/](https://www.ihchina.cn/project_details/13367/))

In the Buyi opera, there are roles such as "Xiaodan", "Xiaosheng", "Dajiang", "Dawang" and "Xiaochou". The performers' action route on the stage is usually a triangular walk or a five steps and a turn.

Most of the "Xiaosheng" and "Wenguan" stage action routes take triangle steps, "Dawang" takes four steps, "Xiaodan" horizontal movement steps, small triangle steps and one high and low tiptoe steps, "Xiaochou" three steps or monkey step. Actors travel face to face during the singing and communication process. The performance form is lively, and the style is simple and unique.



The music of Buyi opera consists of tunes, singing and percussion. The playing instruments are "Bull bone hu", "Erhu", "Dizi", "Yueqin", "Gu", "Cha", "Small ma gong", etc. The instrumental music is mainly used to enhance the mood of the stage, master the rhythm of the drama, and express the emotions of the characters. It also serves as a interlude music

The singing structure of Buyi opera is mostly divided into five-character sentences, seven-character sentences, seven-character sentences, etc., singing positive tone, king tone, shout board, back spring board, etc., the other is composed of rise and fall tone, wave whistle cavity, shout board, light tone, bitter tone and so on. In addition, there is a kind of Buyi color tone, which has a legendary relationship with Guangxi Zhuang color tone bench opera.

The performances of the Buyi Opera are mostly folk spontaneous and are staged by local villagers in traditional festivals. The background of the stage is mostly the curtain of "Eight Immortals", which has the meaning of exorcising evil spirits, praying for good fortune and eliminating disaster. The costumes are made by the villagers according to the needs of the characters, and the makeup is relatively simple. In traditional dramas, some historical dramas will wear masks to represent the identity of the characters, while most contemporary actors directly make up.

Nowadays, it is not easy to see the Buyi Opera, and most of the actors are spontaneously organized by folk artists. Inheritance lacks textual basis, and the older artists are taught by language, troupe members lack professional training, and the loss of Buyi actors and performances is slowly dying out.

From 1966 to 1976, China's "Cultural Revolution" was a ten-year disaster, and the Buyi Opera was fatally destroyed. Most of the Buyi actors are known as "bull

ghosts and snake god", and the Buyi Opera, props and accompaniment instruments were confiscated and burned, and the Buyi troupe was forced to dissolve.

In the early 1980s, after the Third Plenary Session of the 11<sup>th</sup> CPC Central Committee, the Buyi ethnic group was revived, showing new vitality in various festivals and celebrations. After the reform and opening up, the social and economic development has developed rapidly, and the relatively closed and backward Buyi youth have gone out of their homes and joined the tide of modern economic and cultural construction. This situation once again brought severe tests to the Buyi Opera, and it was in danger of being lost. How to push Buyi Opera to systematization and specialization has become an urgent mission of artists at present.

## 1.2 Research Objectives

- 1.) To study History and Development of Buyi Opera at Ceheng, Guizhou Province, China.
- 2.) To analyzed the current situation and revival of Buyi Opera at Ceheng, Guizhou, China.

## 1.3 Research Questions

- 1.) What is the history of Buyi Opera at Ceheng, Guizhou ?
- 2.) What is the existence status of Buyi Opera at Ceheng, Guizhou ?

## 1.4 Research significances

- 1.) It is known about the persistence of the Buyi Opera at Ceheng, Guizhou China
- 2.) It is the continuation of the traditional knowledge of the performing arts of the Chinese people

3.) It is a guideline for preserving and reviving this type of performance art and culture so that it will not be lost over time

### 1.5 Scope of Research

The Research area of study at Ceheng Country, Guizhou Province and focusing to study about the current situation and how to revival the Buyi opera

### 1.6 Definition of the terms

**Buyi Opera** in this dissertation refer to a Chinese Opera was spread in Ceheng Country which located in the southwest of Guizhou Province and the southeast end of Qianxinan Prefecture.

**Current situation and Revival** in this dissertation refer to The current situation of the Buyi Opera performance appearing in Ceheng Country, Guizhou Province, China.

**Buyi Minority** in this dissertation refer to An Ethnic groups in China which one of the larger ethnic minorities in southwest China. Buyi people are generally dozens or even hundreds of households gather to live in, and at the same time is a minority living staggered with other ethnic groups.

**Ceheng Country** in this dissertation refer to a county in the southwest of Guizhou province, China where the researcher studies the Buyi Opera performance

### 1.7 Conceptual framework

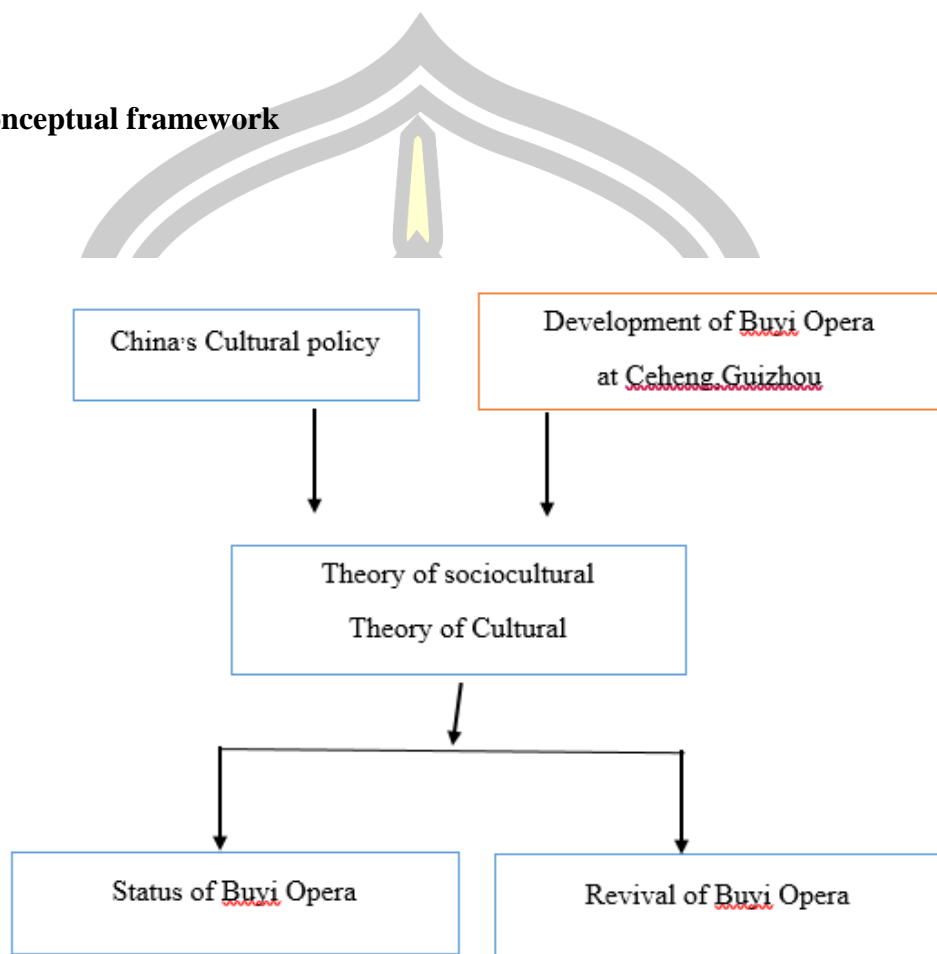


Figure 1 Conceptual framework  
By Researcher

## Chapter 2

### Literature Reviews

In the research on The Current situation and Revival of Buyi Opera in Chinese traditional culture, the researchers sorted out the relevant literature and research as follows :

- 2.1. Knowledge about the cultural of Ceheng Country, Guizhou Province, China
- 2.2. Knowledge about Buyi Minority Culture
- 2.3. Study in Location context
- 2.4. Knowledge about Buyi Opera
- 2.5. Theory Related
- 2.6. Research Related

#### **2.1 Knowledge about the cultural of Ceheng Country, Guizhou Province, China**

Zhang hey, (2013) In the third year of the Republic of China (1914), the hall, state and government systems were abolished and Ceheng county was established. The People's Republic of China was founded (October 1,1949) and the Ceheng County Liberation Committee was established on December 12,1949.

On May 16, 1951.Ceheng County People's Government was established successively belonging to Xingren and Xingyi zones.

On July 18, 1956. the Xingyi special area was abolished, and Ceheng County was subordinate to the newly-built Qiannan Buyi and Miao Autonomous Prefecture.

On December 29, 1958.Ceheng County was assigned to Anshun District, and the register Ceheng was abolished and merged into Anlong County. On August 18, 1961.

Ceheng County Construction was restored.

On April 27, 1963, Ceheng County was transferred from the Anshun area to Qiannan Buyi and Miao Autonomous Prefecture.

On August 17, 1965, Ceheng County was placed under the newly restored Xingyi section.

On November 26, 1965, The State Council approved the abolition of Ceheng County as Ceheng Buyi Autonomous County, which is the only Buyi autonomous county in China.

On May 1, 1981, Qianxinan Buyi and Miao Autonomous Prefecture was established.

On September 21, 1981, Ceheng Buyi Autonomous County was transferred to Qianxinan Buyi and Miao Autonomous Prefecture, and the autonomous county was abolished and Ceheng County was replaced.

On November 13, 2009, the provincial Buyi Society named Ceheng County as "the first County of Buyi in China" and "Buyi Cultural Inheritance and Protection Research Base".

Pengnana Wuqiulin Yaodan, (2017) In terms of national and folk belief culture, the Buyi belief culture in Ceheng County should be the most traditional and primitive one. In Ceheng County, the belief culture of social gods is the most intact and has the strongest atmosphere, and it is still running spontaneously among the ethnic people today. The annual sacrificial atmosphere is warm, and the ceremony is complete and solemn.

In terms of ethnic folk music culture, Ceheng County, represented by the Buyi eight music culture with outstanding performance, is the most distinctive Buyi ethnic folk music by the Nanpan River. Buyi music is the highest stage of Buyi music, and Ceheng County is its main spread area. From these historical records and descriptions, it can be seen that Ceheng County not only has the common music culture forms in the first native language area of the Buyi nationality, but also has many own unique

forms, and develops the Buyi music culture to the height of drama music, which makes the Buyi music fully expressed in the Buyi Opera.

On the national folk song and dance culture, Ceheng county also has many in other Buyi area will spread dance, has the characteristics of life dance and production dance, of course also has the ritual religious dance, but Ceheng county Buyi people put the transition dance interpretation incisively and vividly, become the representative of the Buyi dance culture in Guizhou.

In terms of ethnic and folk costumes culture, the ethnic and folk costumes in Ceheng County are not as rich as those found in other areas, but it also has its own characteristics, which is more beautiful and pure.

In the field of national folk drama culture, Ceheng County stands on the peak of Buyi drama culture. As a relatively common kind of drama culture in Qianxinan region, Buyi Opera has appeared in many areas of Qianxinan Prefecture, but now it is only retained in Ceheng County, and named after Buyi Opera in Ceheng County, it is listed in the National Intangible Cultural Heritage List.

In terms of folk literature, Ceheng County is also the main spread place of Buyi folk literature in southwest Guizhou.

In 2009, the Buyi Society of Guizhou Province named Ceheng County as "The First Chinese Buyi County in China", establishing the status of Ceheng County as the main representative of Chinese Buyi culture.

## 2.2 Knowledge about Buyi Minority Culture

Machun Shiyugang Liumingzhe Gongbaijia, (2008) Buyi people are mainly distributed in parts of Guizhou, Yunnan, Sichuan and Guangxi, adjacent to Han, Miao, Dong, Shui, Yao, Gelao, Zhuang, am and Maonan ethnic groups. They are an

ethnic group that lives in compact communities and lives with other ethnic groups. Geographically, it is mainly distributed in the Beipanjiang River basin, the north bank of the Nanpanjiang River, the Mengjiang River (Lianjiang River) basin, and the Caodu River basin.

In the upper reaches of the Jincheng River, most of these rivers flow into Guangxi. Located at north latitude 24°10'~26° and east longitude 104°10'~108°10'. In terms of terrain, it is mostly distributed in the transition zone from Yunnan-Guizhou Plateau to Guangxi Basin. Among them, the Buyi people in Guizhou have the largest population, accounting for 97% of the national Buyi ethnic population.

Machun Shiyugang Liumingzhe Gongbaijia, (2008) have a variety of different views on the family origin of the Buyi people. Some say it comes from Baiyue, some say it comes from the Han nationality, some say that Baiyue is integrated, and some say it is harmonious. The Zhuang nationality has the same origin, and some say that Miao Yao in Guizhou first mentioned the origin of Buyi minority. The historical book "Ming History Zhangheming biography" said: Zhong family (namely Buyi people) "is the west of Guangdong corvee seeds into central Guizhou".

Wangwei Lidengfu Chenxiuying, (1991) Buyi ethnic housing construction, according to local conditions, mainly have buildings, stilted buildings, bungalows. Three forms and wood structure, wood and stone structure, stone forest back room, etc. For example, in the southern Panjiang River and the Hongshui River area, the mountain slope is large, here still retains the Buyi ancestors prevalent in ancient times "Dry column" style building.



### 2.3 Study in Location context

Pengnana Wuqiulin Yaodan, (2017) Ceheng County is located in the southwest of Guizhou Province, the southeast end of Qianxinan Buyi and Miao Autonomous Prefecture, is located in the corner of the intersection of the two upper tributaries of the Pearl River, located in east longitude 105 27 '~106 12' north latitude 24 38 '~25 19'. It faces Wangmo County in the east, Tianlin, Leye and Longlin counties of Guangxi Zhuang Autonomous Region in the south, Anlong County in the west and Zhenfeng County in the north. The north and south of the most The large distance is 73 kilometers, the maximum distance from east to west is 76 kilometers, and the total land area is 2,598 square kilometers.

Zhang hey, (2013) According to the existing historical materials, the origin of the Buyi people can be traced back to the ancient Yue people. However, the Yue people are called " Luoyue" in northwest Guangxi and southwest Guizhou due to their different distribution regions. Today's Buyi nationality in the first dialect area and the Zhuang nationality in the northern dialect are derived from the branch of "Luoyue". From the Qing Dynasty to the Republic of China, there were "Turen", "Yi clan", "Tong family", "Zhong family", "Shuihu" and other titles. It was not until after liberation that the "Turen", "Zhongjia" and "Yi groups" on the Guizhou side were renamed "Buyi nationality".

The Buyi and Zhuang families belong to the Dai language branch of the Zhuang Dong language family of the Han Zang language family. The Buyi people living in Ceheng, Wangmo, Anlong, Xingyi and other counties of Guizhou province are basically connected with the Zhuang people living in Guangxi Tianlin, Longlin, Leye, Xilin, Lingyun, and Baise. The Buyi opera in Ceheng County is mainly spread in

Qiaoma Town, YTa Town, Yangba Town, Biyou Township, Badu Town, Baikou Township, Shuangjiang Town, Zhelou Town and other places.

The Buyi people have lived in this landscape treasure land for generations, and the aura between heaven and earth has endowed this national customs with a unique cultural color. Since ancient times, the Buyi people have been industrious, honest and brave. They have created a rich and colorful folk art with their intelligence and wisdom. The unique Buyi Opera is a bright pearl among the many art varieties of their own nation.

#### **2.4 Knowledge about Buyi Opera**

Hejqian Chenlihao, (1992) Opera is a comprehensive art that includes literature, music, dance, and fine art. It will only appear in a certain stage of social, economic, political and cultural development. The appearance of yuanqu in the 13<sup>th</sup> century shows that the Opera art in the Han nationality area has been fully mature. And the Buyi Opera, whether it is the lantern drama or the Buyi Opera, from the current information, are only produced more than a hundred years ago.

Wangwei Lidengfu Chenxiuying, (1991) Buyi Opera is a comprehensive art developed on the basis of folk rap, and it also appeared only in modern and modern times. There are mainly three operas : Buyi Opera, local opera and lantern opera.

The history of Buyi Opera is not long, only about a hundred years. It originated in Shuheng,Xingyi, Anlong,Zhenfeng and other counties on the border between

Guizhou and Guangxi. It is said to have been produced under the influence of Zhuang Opera in Guangxi, but it is obviously different from Zhuang Opera. There are

two types of Buyi opera. One is based on Buyi folk tales and reflecting the social life of the Buyi people, wearing Buyi costumes and singing in Buyi words. The other is adapted from the stories or rap of the Han nationality, and the costumes and props are basically the same as the Han nationality drama, singing in Chinese dialect and Buyi dialect.

Machun Shiyugang Liumingzhe Gongbaijia, ( 2008) Machun, Shiyugang Liumingzhe Gongbaojia,(2008, p. 244) Buyi ethnic has Buyi Opera, local opera and lantern drama, etc. Buyi Opera, the old name is " earth Drama ", called " Gu Yi " in the Buyi language, in the winter of 1953, with the establishment of the Buyi people said, collectively known as the Buyi Opera. Buyi Opera evolved from the religious sacrificial activities of Buyi minority and originated in the reign of Emperor Qianlong of the Qing Dynasty (1736-1795). It was mainly popular in southwest Guizhou and Anshun areas and has a history of hundreds of years. It focuses on showing the level and achievements of Buyi literature, music and dance, art and other aspects, and is the essence of various art of Buyi minority.

At first, it was a simple local opera sung on the ground without a stage on the ground, which was refined and processed by generations of artists, set up a stage, and embroidered on a certain scale.

Machun Shiyugang Liumingzhe Gongbaijia, ( 2008) The Buyi troupe, composed of more than 30 people, has a clear division of roles. With three small namely clown, small Dan, small living, plus the king, general, poor officials and so on. Actors take more triangles, but the pace depends on the role. Such as a step by step, slow, steady, leisurely steps; a clown, one legs, one jumps, three steps and one turns, witty action; a general moves big, flexible and graceful. Buyi Opera is deeply

loved by the Buyi people. Southwest Qianzhiheng, Wangmo, Zhenfeng, Xingyi and other places are particularly popular, and it is still continuing to develop.

Zhang Yihe, (1981) Ceheng Buyi Opera production has gone through a long embryonic period. Colorful cultural and artistic traditions, such as Buyi folk literature, Buyi folk songs, Buyi dance, Buyi rap, and Buyi eight tones, have provided a deep soil for the production of Shuheng Buyi Opera. The integration of Han Opera art is the driving force of Buyi Opera art. In the meantime, there are also the influence of Buyi religious activities such as "Dalaomo", "Damila" and "dumb face", as well as the cultural and artistic forms of the origin of the same nationality, in the same region and in the same period.

Zhang hey, (2013) Buyi Opera is rooted in the fertile soil of Buyi national life. It is a Opera with a long history and unique characteristics created by the Buyi ethnic people, and it is a bridge for national cultural exchanges. Buyi Opera has the common similarities with other operas, which is a kind of stage comprehensive art. Buyi Opera gradually divided into roles, with a band, the basic tune is relatively stable, the performance figure has begun to take shape. Use the Buyi language when performing, and have a certain degree of virtual performance and a certain type of character profession. Extensive involvement in folk literature, music, dance, rap, folk arts and crafts and other rich cultural and artistic forms. And Buyi Opera is also different from other operas, although simple, but has a distinct and strong Buyi emotion and national spirit.

Zhang hey, (2013) The performing arts of Shu Heng Buyi Opera have its own unique national style. Buyi Opera known as "wen shake fan, Wu swing knife" art proverb, the role of the body has a program."Little Dan willow eyebrow hand holding

fan, tight legs slowly step soft; small life sword eyebrow step square step, elegant demeanor to naturally old people come out leisurely, wide forehead square face must be ran The clown active monkey walk, white nose cuttip like a rat." This section of folk formula, is the summary of the performance of Buyi Opera.

Maoying, (1985) Buyi Opera has "formal Opera" and "miscellaneous Opera". The so-called formal opera is written from Buyi folk tales and real life stories, performed in Buyi language and Buyi music, and costumes, and props ; The so-called "miscellaneous Opera" is transplanted and adapted from Han and Zhuang scripts and novels, and performed with Buyi music, and costumes and props in Chinese.

Maoying, (1985) From its birth, Buyi Opera focuses on stage art design. In the early stage, the curtain on the stage painted the totem of cattle. Because the Buyi people worshipped cattle in ancient times, it is still popular in the "Bull King Festival" style, and many Buyi people do not eat beef. The Buyi people also worshipped the "eight immortals", believing that in the polar world, they could send treasures, help others, or punish the wicked. The "eight immortals" naturally became the "immortal god" that could not be violated in the eyes of the Buyi people. So the curtain on the Buyi stage is usually painted with the "eight immortals" imagination picture. Some are also accompanied by the "eight immortals" poems.

## 2.5 Theory Related

From the perspective of researchers, the revival and development of Buyi Opera is related to Postmodern theory by Lucien Febvre, who is one of the famous

French historians and theorists in the 20<sup>th</sup> century. The theory he advocated which has exerted an important influence on the contemporary historians.

theoretical connotation mainly includes the following aspects: paying attention to the social, economy, culture, psychology, geography and other aspects of history, rather than pure politics and military, advocating interdisciplinary cooperation, and drawing lessons from the knowledge and methods of social science, humanities, natural science and other fields. It attaches great importance to the criticism and interpretation of historical documents, and uses logic and imagination to restore the consciousness and motivation of historical actors. It is a way of thinking, which appears after modernity and challenges the assumptions and values of modernism. It questions the possibilities of objective knowledge, truth and reality, believing that they are mediated by social construction, political influence and linguistic culture. It also explores the influence of power, ideology, history, and technology on human society and culture. Edward-Burnett-Taylor Theory of cultural communication:

Edward-Burnett-Taylor, the founder of anthropology in British culture and the main representative figure of classical evolution. The basic idea of Taylor's cultural communication theory is that culture is a complex relationship, which is constructed by the process of spreading culture. Each element of the whole cultural system, such as words, language, art, religion, rituals, customs, activities of daily life, etc. Each part is a communication technology, which can capture, analyze, recognize, and re-innovate. This is the process of cultural communication studied by Taylor's cultural communication theory, and also the basic concept behind the complex phenomenon of cultural communication.

With the help of Taylor's cultural communication theory, this paper explores the road of Buyi Opera development and revival, through the historical culture and time development with the support of literature theory, field investigation as the main

means to maximize the understanding of Ceheng Buyi Opera revival strategy, and explore the connotation and cultural value of culture itself to better highlight the significance of national cultural rejuvenation and inheritance.

Franz Boas The American anthropologist, the founder of ethnology, enjoys the reputation of "the father of cultural anthropology".

Boas argued that the history of a particular culture lay in the study of its individual traits unfolding in a limited geographical region. After many different cultures have been studied in the same way within a region, the history of individual cultures may be reconstructed. It advocates the collection and analysis of specific cultural phenomena, and believes that the culture of each nation has its own unique history. Therefore, the culture of each nation must be studied according to the characteristics of each nation.

With the help of historical special theory, this paper explores the cultural origin of Buyi Opera itself through the local origin theory, literature collection and field investigation, and reproduces the status quo and development of Buyi Opera through objective analysis.

## **2.6 Research Related**

According to the current research literature on the study of Buyi Opera is mostly selected from the formation of Buyi Opera, musical design, singing style, artistic characteristics and other aspects.

Guizhou Provincial Ethnic Affairs Commission, (2012). Buyi Opera is one of the important drama arts of the ethnic minorities in China, which has evolved from the religious sacrificial activities of the Buyi minority. At present, it is mainly popular in Xingyi, Ceheng, Anlong and other cities (counties) in Qianxinan Buyi and Miao

Autonomous Prefecture. It is an art type reflecting the social background, historical culture and aesthetic habits of the Buyi minority, and is deeply loved by the local people. From the perspective of art forms and techniques, in addition to the national drama form, Buyi Opera also has unique features in the dance movements. According to the current research, there are more studies on the Opera content and the performance form of Buyi Opera.

Wuhaobin.(2016). The Buyi minority is a larger ethnic minority in southwest China. It mainly lives in two Buyi autonomous prefectures of Guizhou and parts of Guizhou, Yunnan and Sichuan. In the past, Chinese characters have always been used. In 1956, the Chinese government created the Latin alphabet pinyin for the Buyi people. The culture and art of the Buyi people are rich and colorful. Buyi Opera is especially distinctive. It is an opera drama with a long history. In terms of its style, it can be divided into Buyi Opera music with "positive tone" and "lantern" and "color tone" as the main body.

Gongdequan Ethnic Art Forest, (2015) With the rapid development of the urbanization process of the Buyi community, the art form of the Buyi Opera has undergone important changes, and its artistic temperament and artistic style have also undergone important changes. In the face of the weakening of Buyi Opera artistic personality, it is necessary to correctly handle the relationship between tradition and modernity, so that Buyi Opera can still play an important cultural function under the background of urbanization. At the same time, efforts should be made to enhance the cultural confidence of the Buyi people and fully understand the artistic value of Buyi Opera itself.

Zhangdi (2022). In recent years, with the development of economy and society, new changes have taken place in the social function of Buyi folk songs and their value



orientation: people's living standards are constantly improving, and their cultural needs are also constantly improving. We will carry out traditional ethnic cultural activities to make the awareness of ethnic minorities more enthusiastic and proud. It reignited the enthusiasm of people to learn folk songs, learning to reverse the sound and listen to the songs. The actual role of Buyi folk songs in making friends and choosing spouses is gradually weakening, while the previously obscure entertainment wisdom and singers' desire to express themselves are very strong.

Researchers try to provide a certain theoretical basis for the development and revival of Buyi Opera. Analyze the traditional art form, development and current situation of Buyi Opera, and explore its development law from the perspective of literature, philosophy and drama. In the process of comprehensive analysis of local ethnic characteristics, combined with the national development characteristics, combined with the development situation of the new era, an innovative and effective development strategy is put forward to effectively promote the development of local ethnic art and culture.



## Chapter 3

### Research Methodology

As a comprehensive art form, Buyi Opera contains many aspects of the cultural forms of Buyi minority which can be regarded as an inclusive body of Buyi minority art and culture. So, cloth play content is by the art itself and Buyi people really face things together, it reflects reality on the one hand, on the one hand, sublimation reality, research content is macro, medium and micro layer series, in cloth play cultural core research, pointing to the present situation of Buyi Opera and revival.

The researchers made a qualitative research on the current situation and revival of Guizhou Buyi Opera in traditional Chinese culture. Collect information from relevant literature and research papers, and collect field data by qualitatively examining the following research frameworks and methods:

#### 3.1.Scope of Research

##### 1 .Scope of research content

Study on the Current situation and Revival of Buyi Opera

##### 2. Scope of Area to Study

Ceheng Country, Guizhou Province,China

##### 3. Scope of Duration

June 2022- March 2023

#### 3.2 Research Methodology

This Dissertation is a qualitative research, comprehensively collect data through Documentaried collected and Fieldwork methods :

##### 1 . Population and sampling groups

##### Key informants

“ Weizhengbin” Vice Chairman of Guizhou Dramatists Association	
“ Huangwen” Director of Ceheng Sports, Tourism and Investment Group	
The officer of Ceheng Buyi Ethnic Museum	2 person
The teacher of Buyi Opera	2 person
<b>Casual informats</b>	
Head of Ceheng community	1 person
Leader of Buyi Opera at Ceheng Country	1 person
Buyi Opera musicians	5 person
Buyi Opera actors	5 person
<b>General informants</b>	
Ceheng Villagers	5 person

## 2. Research tools

Questionnaires

Indept-interviews

Focus group

Observation

## 3. Data collection

1.) The researchers studied the relevant literature as follows: papers obtained through the dissertation database, books consulted through the library, survey data from official websites, etc.

2.) On-site data collection: Use Observation, Questionnaire, Focus group and In-depth interviews to conduct surveys on actors and audiences

**4. Organizing and analyzing data** Researchers analyze the data using theory and related research principles.

Check the collected data

Get sorted information.

Summarize and analyze the data.

Get edited information.

#### **5. Research Report**

Oral presentations

Full text presentations

Research article presentations



## Chapter 4

### History and Development of Buyi Opera at Guizhou, China

This dissertation aims to study history and development of Buyi Opera and analyzed the current situation and revival of Buyi Opera at Ceheng, Guizhou, China and researchers divided the research results into the history and development of Buyi Opera in this chapter divided into three periods as follows ;

1. History and Development of Buyi Opera at from beginning period to 1949
2. History and Developmant of Buyi Opera Since1949-2022
3. History and Development of Buyi Opera at Ceheng, Guizhou from beginning period to 2022

#### 4.1 History and Development of Buyi Opera from beginning period to 1949

The emergence and development of art in any country and region cannot be separated since the influence of the common region, economy, politics and traditional culture connotation. The generation of some form of aesthetics and even the mutual reproduction of other art forms.

Through investigation, the researchers found that there is no clear origin time of Buyi Opera. There are different opinions. In the process of research, the older generation of artists and contemporary researchers agreed that the Qing Dynasty belonged to the peak development of Buyi Opera.

Buyi Opera is mainly distributed in Ceheng County, Zhenfeng County and Wangmo County and other Buyi ethnic gathering areas in the southwest and south of Guizhou Province. Ceheng County, Qianxinan Prefecture, Guizhou Province.

During the reign of Emperor Qianlong of the Qing Dynasty (1711-1799), Buyi opera was performed in southwest Guizhou. But how long the specific origin of Boui era has artists proposed several theories



Figure 2 The Emperor Qianlong(1711-1799) in the Qing Dynasty  
 Available: [https://m.sohu.com/a/340007307\\_340783/?pvid=000115\\_3w\\_a](https://m.sohu.com/a/340007307_340783/?pvid=000115_3w_a)  
 (March 9,2023)

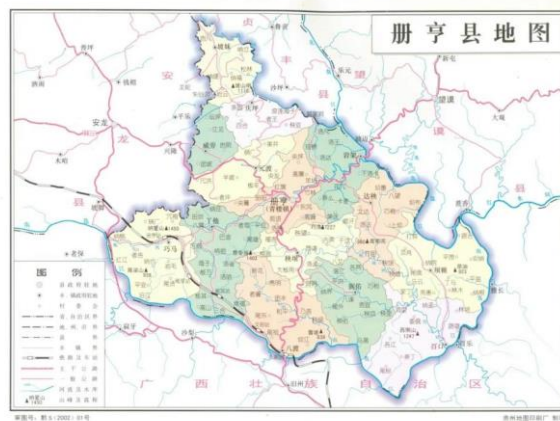


Figure 3 Map of Ceheng, Guizhou, China  
 Available: <https://mr.baidu.com/r/WkWdyGJDOg?f=cp&u=bde709ab3d70f370>  
 (March 9,2023)

The researchers have learned from the field survey that Buyi is good at singing and dancing, music is the foundation of Buyi Opera : " Zhong marriage, men and women gather together to sing all night" " men and women in groups, folk songs

answer" these songs are considered the prototype of Buyi Opera, "Buyi Opera is said to have a history of hundreds of years. During the reign of Emperor Qianlong of the Qing Dynasty (1736-1795 AD), Yangba, Ceheng Prefecture, and Bajie, now Xingyi, began to compile and perform Buyi Opera, and later gradually promoted to other regions. At first, it was performed on flat ground, so it was also called "local opera".

Buyi songs are not only the main source of Buyi Opera music, but also an important source of Buyi Opera lyrics, especially the folk rap art of the Buyi people.



Figure 4 Buyi Opera at Banwan village Ceheng County. folk Buyi Opera performance

Available:<https://m.sohu.com/> (March 9,2023)

Buyi rap art rich in rhythm and charm, inheritance, developed the characteristics of the Buyi prose and rhyme, catchy, singing melodious, both lyrical and narrative, lively, coupled with elegant local instrument accompaniment, the Buyi people, become the main way of their leisure. In The Religious Faith and Culture of the Buyi minority, Huang Yiren believes that "The Buyi Opera is said to have has a history of hundreds of years. During the reign of Emperor Qianlong of the Qing Dynasty (1736-

1795 AD), Bajie of Ceheng Prefecture, both Yangba and Puan Prefecture (now Xingyi), began to compile and perform Buyi Opera, which was later gradually promoted to other regions. At first, he performed on flat ground, so it was also called local opera” (Huang Yiren, 2002)



Figure 5 Buyi Opera mask  
Available: <https://www.gzstv.com/>

(March 9,2023)

Although there is no national language, the myths, legends, fables and poems spread by the Buyi people are gorgeous and touching. The traditional customs of Buyi people have folk songs singing each other, soft, subtle and moving "Langshao" love song lyrics rhyme, euphemistic and long melody. The unique expression mode highlights the charm of folk art."tonggu dance" favored by the Buyi people.



"Kangbao dance", "Cymbal Dance", "Lion Dance", "Dragon Lantern Dance", and used for funeral, "transfer dance since sacrifice" turn dance ", " rounddance " these dances, the rhythm is bright, the dance is a variety of scenes, the scenes are prosperous, warm. These rich and inherent cultural traditions have played a profound role in the evolution of Buyi Opera.



Figure 6 "Nayanghuafan" The Buyi ethnic Opera  
Available: <http://tuchong.com/4337029/94950771/>

(March 9,2023)

Researcher in the process of investigation and research through literature review and field investigation, the older generation of artists and local artists believe that the origin of Buyi Opera and the national musical form of "eight tones singing" have an inseparable relationship.

"eight tones singing" It is a kind of music art that the people of the Buyi people. The number of players' 5-10 people play musical instruments and the number of players is not limited. Everyone sat around and plays the musical instruments. During

the performance of the music, the musicians played the story, telling the story, and explaining the story because it presents the entire process in the form of sitting, singing, and narrative, and is also known as the eight-tone discussion drama sitting on Wooden Bench Or Stool. Singing and narrative with stories makes Buyi opera's music and singing form a foundation. The place where Buyi opera performed as a folk drama was performed on the field or the stage of the villagers himself. Later, he moved to the theater stage in the government renew policy.

Eight sound said is the academic circle about the source of Buyi Opera more view. In his article, "A Brief Talk about the Buyi Opera" (also known as the "The Buyi Local Opera"), the scholar Guan Taiping believed that the Buyi Opera "was very similar to the eight tones popular in the Buyi areas at that time." (1984, p.31)

Because it is the form of sitting and singing, also known as the eight-tone discussion play. There are many accompaniment instruments in Buyi Opera, and the string instruments alone are sharp hu qin, flapping qin, short xiao, wood leaves, three strings, moon qin and so on.

The top son huqin is the "gong huqin" of the Buyi Opera. It is made for the piano barrel with the cow calf barrel bone hollowed out. High tone. Puhuqin is "mother huqin", bamboo tube for the tube, wide and low tone. The short xiao is made of bamboo, a six-inch long flute. When the band is more played, it will add the moon harp, three strings, and the percussion music big gong, cymbals, wooden fish and so on. These instruments can fully meet the needs of dramatic accompaniment.

The combination of eight-tone sitting and singing tunes and singing tunes of the Buyi minority became the positive tone of Buyi Opera, combining other tunes on the positive tone, surviving the continuous sound tone system of Buyi Opera, wave tone, shout board, lamp tone and bitter tone. These vocal and musical cards are the main

criteria between Buyi Opera and other operas. Buyi Opera to [tone] as its main singing, while [tone] is since the "eight tones". since the perspective of music, the main singing [positive tone] and the [rise and landing board] and [positive tone] in the "eight tones" (some places called [original board] or [regular tune]), in the tone, tone list, sentence organization, middle tone and the whole song structure, have an obvious relationship. The only difference is that the emotional color of the [rise and off board] is warm and bright, and the "eight-tone sitting and play" and Buyi Opera music is introverted and smooth.

"Eight tones", originally the name of the ancient Chinese musical instrument classification, is also the name of the folk instrumental music performance form. It is said that the "eight tones" became popular in the southeast of Guangxi in the Song Dynasty.

In the Collection of Buyi Opera Studies, the author collected the volume 1 of Yuexi Literature: Chenlian, Guangdong Dongwan, Minghong, professor Guilin. In his Dacheng music Fu and preface (fu slightly) said: "The Ming Dynasty Spring Ding festival, eight sound ke harmonic, six yi purge, god and, when the listener salty phase and sigh, thought the pilgrimage event." (Guimei Yiting, 1993)

since this record, it can be seen that the "eight tones", which were popular in the southeast area of Guangxi in the Ming Dynasty, were not only used for the sacrificial ceremony ceremony, but also used as accompaniment for various dances. Its scale is also very grand.

Zhangheyin Record in the book Ceheng Buyi opera "Since the late Ming dynasty and early Qing dynasties, "eight tone" has developed into the art form of "eight tone

sitting singing", which occupied the dominant position at that time. especially since the early Qing Dynasty, every festival invited relatives and friends to participate in various ceremonies. to invite the "eight tones sitting and singing" team to perform a few "drama", "Qingbianleishao" book of "eight notes" explanation said: " eight tones, to play and sing as a kind of business. All operas, without makeup, and with gongs and drums (Zhang hey, 2013)

At that time, all places have set up special teaching performance" eight tone sitting "" eight tone hall ", the whole Pearl River basin, Baise, Longzhou can see its traces.

When did the "eight tones" flow into the Buyi region, when did it develop into the "eight tones sitting and singing", after what kind of evolution, and whether its band combination is consistent with the form of expression retained today? Due to the incomplete historical records, the lack of records, annual metabolism, and difficult to check, it is difficult to have a clear conclusion, but since this region, the activities of "eight tones" and the evolution of its artistic form can be seen.

After the " eight tones" spread to the Buyi nationality, it experienced a long process of integrating into the folk art. Since the "eight tones" evolved into "eight tones sitting singing", especially into the Buyi region of Qianxinan Prefecture, the main singing in the music has obviously been integrated into the tone of Buyi folk songs. " Eight-tone sitting singing" has developed into " local opera" - -today's Buyi opera. According to the oral materials provided by Huang mingliang, the inheritor of Buyi Mo, Biyou Township, Ceheng County, combined with the history of the formation of opera culture in adjacent areas, it can be identified about 100 years ago.

Buyi eight-tone sitting singing : it is a kind of musical art that Buyi people like since generation to generation. With silk and bamboo instruments as the main accompaniment instruments, the Musical Instruments include ox bone hu, ox horn hu, gourd hu, flute, three string harp ( or moon qin), small drum, bamboo drum, chai, mang gong, le wave, wooden fish, big wood leaves, etc.



Figure 7 Photos with videos about The researcher interviewing Huang mingliang and Wei Zhengbin, Vice Chairman of Guizhou Dramatists Association  
Photo By Researcher

In history, there has been a record of "eight tones harmony" in the palace in the Yuan Dynasty. The eight tones of Buyi eight tones actually borrowed its name, implying good luck, not specifically referring to these eight instruments. With the increase and decrease of the instruments, the number of performers has also changed.

After the production of Buyi eight tones, it evolved into eight-tone small singing and eight-tone sitting singing. Along with the eight tones in the wedding, birthday,

relocation and other festive, acting while singing, the emergence of the character relationship, laid the embryonic foundation of Buyi Opera.

"Ceheng Buyi Opera" "Buyi eight vocal singing, also known as Bandeng play, is sitting on the Bandeng to play and sing and rap, mostly with blessing gifts, filial piety, etiquette and other festive folk customs as the main content of playing and singing and dialogue. Its folk songs and tunes, named according to the performance situation, there are dozens of "marriage tunes", "blessing tunes", "marriage melody" talk ", "birthday tune ", "wedding tune " and other dozens of songs. There are also folk woodcut songs such as "willow", "Python", etc., to sing songs with stories, which is the basis for the formation of singing, music and repertoire of Buyi Opera.



Figure 8 Photos with videos about Local Buyi people performed in Pinai, Rongdu Town, Ceheng County, province, 2017.

Available:<http://pic.people.com.cn/NMediaFile/2017/1208/>

MAIN201712081839000448054981191.jpg

(March 9,2023)

Buyi eight-tone tune is simple, simple and elegant, the shape, combination and performance of Musical Instruments, extremely rich ethnic characteristics

Her formation and development, with a long history, is a treasure in the treasure house of Chinese national instrumental music culture, and is praised as "the living fossil of sound" by music experts. " (Zhang hey, 2013)

The shape of the Buyi Opera accompaniment band is based on the "eight-table singing" band. The main instruments, Niuguhu and Hulu Hu, are also the most characteristic instruments in the accompaniment of Buyi Opera, and they are the main instruments for the accompaniment music of Buyi Opera. At the same time, the Buyi Opera accompaniment music absorbed the tune of "eight-seat singing" to enrich their own music cards. The singing, music and singing of the eight seats are the basis of the formation of the Buyi Opera, so the argument that the Buyi Opera comes since the eight seats can be traced back.



Figure 9 The Buyi opera performance in the open space  
Available: <https://ms.mbd.baidu.com/r/UUdr8g6dbi?f=cp&u=bef409458ddb3fd4>

(March 9,2023)

Since data collection and field interviews with folk artists, researcher believed that the evolution of Buyi Opera is related to the religious belief and religious rituals of the nation. For example, there are sacrificial activities before each performance, which is a very typical expression of religious belief. Therefore, some scholars believe that the Buyi Opera comes since the religious beliefs of their own people.



Figure 10 Provincial non-hereditary inheritor director Luzhenguang representative work "WushuNaoDongjing" performance Opera  
Available: <https://ms.mbd.baidu.com/>

(March 9,2023)

Guizhou Provincial Ethnic Affairs Commission. Buyi Culture View Bumo belief is considered as national religion by Buyi scholars. It has the highest god Baolietuo patriarch, special religious professional Bumo, Jiebang Sutra, Binwang Sutra and other unified classics, has formed a relatively fixed and standard religious etiquette, but also initially formed its own basic teachings, and so on (Wang Jichao and Qu Se, 2019)



The Buyi Mo religion takes the concept of ghosts and meditation as the ideological basis of the faith, the ancestor worship as the core of the belief, and the liberation of disease pain and guiding the dead into the happy world. It is created on the basis of natural religion with a lot of natural religious materials. The objects of worship of Buyi natural gods include Kuaozhai god, mountain god, Thor, water god, rain god, and so on. Among them, the ritual of sacrifice to the mountain god and the valley god is the most solemn.



Figure 11 The Buyi people held the sacrificial ceremony

Available:<https://me.mbd.baidu.com/>

(March 9,2023)

Religious activities have contributed to the development of Opera in the Buyi region. Human religious concept changes since natural religion to artificial religion. Religion is an important part of people's spiritual life in different historical periods,

and religious activities are all closely linked to the comprehensive art of singing and dancing.

A mysterious Jingnai activity is popular in the Buyi area on July 15 of the ancient Chinese calendar. Because this activity is connected with the " Damina" invitation gods attached to people, some places are also called " Dangya" . The "Damina" is generally held by adult women and is of a professional nature."Damina" is purely religious superstition activities, specially for people to divination, send ghosts and invite gods.

While the "Jingnai" activities are conducted by young men and women. Anyone can play a role, which is a slightly mysterious entertainment activity. This kind of activity has the "taste" of acting, the performance is not written script, all by the role of the actors improvised; in addition to singing and dialogue, accompanied by simple stage action, therefore, we can think of this is a kind of embryonic Buyi Opera art. Later, this single performance could no longer meet the demands of the masses, so the anecdotes near the village were compiled into stories, which greatly promoted the emergence and development of Buyi Opera.

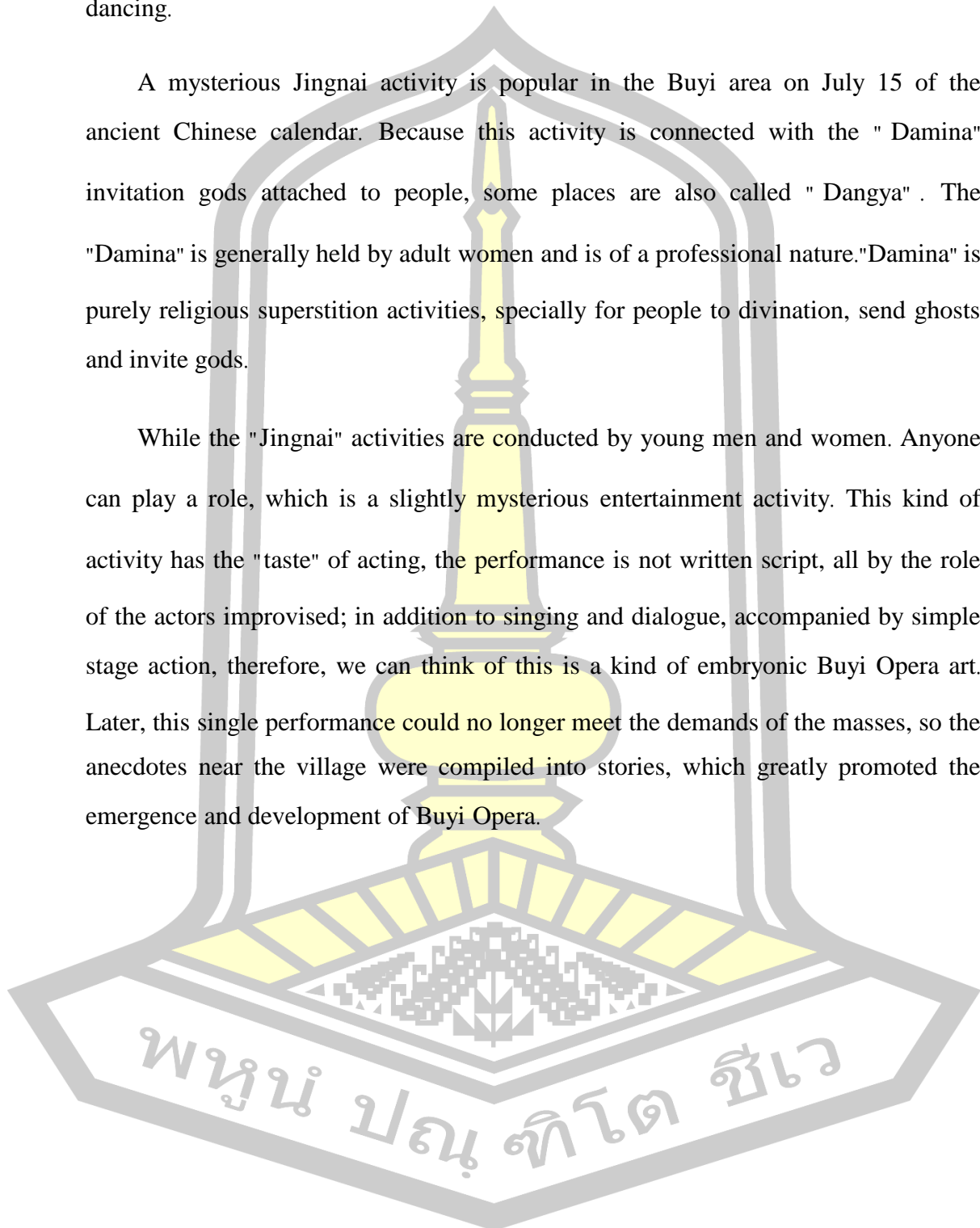




Figure 12: Ceheng Buyi sacrificial ceremony

Available: <https://me.mbd.baidu.com/r/VhgWK4GMY8?f=cp&u=520e03bbc1de318d>

(March 9,2023)

Penglong Yuqijia Guolihua In the " Qianxinan Daily" and " Eight treasures " of Buyi Culture, there is the following record that Buyi Opera originated since the religious sacrifice activities of Buyi minority. During the reign of Emperor Qianlong in the Qing Dynasty, PuanZhoupan Xingyi and Ceheng Yangba began to compile and perform Buyi Opera.

After more than a hundred years of development to 1875, they had a relatively complete performance form and had a certain reputation on both sides of Panjiang, and received the welcome of Buyi people. The repertoire of Buyi Opera is divided into three categories: traditional repertoire, transplanted repertoire and modern repertoire. Most of the traditional plays come since the scriptures of Buyi religious sacrifice, nuo ritual stories, ancient songs and the repertoire of Buyi rap art." (July 24,2008 p. Comprehensive news)



Figure 13: Ceheng Buyi sacrificial ceremony

Available:<https://me.mbd.baidu.com/>

(March 9,2023)

Buyi Opera sacrificial activities are widely held in the end of the year or major national festivals, before the founding of the People's Republic of China, the Buyi opera teams followed the tradition of "Jinglaolang", "Dajiaguan", "Kaitai", "sweeping tables and sealing boxes" and other customs. Intended to exorcise evil spirits, eliminate disasters and pray.

Every year before the troupe starts or goes to perform elsewhere, they must follow the troupe to hold the "Kaitai" ceremony according to the customs and procedures, and then take on the play. After the performance, according to the custom, "sweep the stage and seal the box", to end the whole performance work. After the box is closed, no one is allowed to disturb the Opera costumes, props and all Opera supplies. If special circumstances must be used, the actor will hold the ceremony

again." The whole process because there is no written introduction, only the oral, adds to the mystery of religious theory.



Figure 14 Ceheng Buyi sacrificial ceremony  
Available: <https://me.mbd.baidu.com/>

(March 9,2023)

Another evidence of the religious view is that the Buyi opera is very similar to the word "Laomo" in the traditional national sacrifice.

The Buyi Opera of Guizhou was compiled by the Cultural Bureau of Qianxinan Prefecture, and the evolution, Current situation and artistic Characteristics of The Buyi Opera of Ethnic Opera created by Fengjinglin are quoted in the Xingyi County Annals "In the late Ming Dynasty and early Qing Dynasty, the traditional sacrifice of the Buyi people without" Laomo " contained the national folk stories similar to the opera. After the land reform in the fifth year of Emperor Yongzheng of the Qing

Dynasty (1727 AD), the chieftain of Wang still inherited his office, and his clan Wangxiaowu and others often invited the people to participate in the traditional sacrificial activities. Under the organization of "Laomo", some children of the family to participate in the sacrificial activities of playing, singing and dancing. During the period of Jiaqing (1797 AD), Wangjinlong, surnamed Wang, set up private schools to educate the children of the tribe, supplemented and adapted the songs, added plots and tasks, and danced in festivals and banquets.

Since then, Buyi opera has taken shape and separated since sacrificial activities. Later retained plays appeared in the folk Baji area. At the same time, it also became the reserved Opera of the Wang family, which was passed down since generation to generation during the reproduction of the Wang family." (1993, p .214-215)

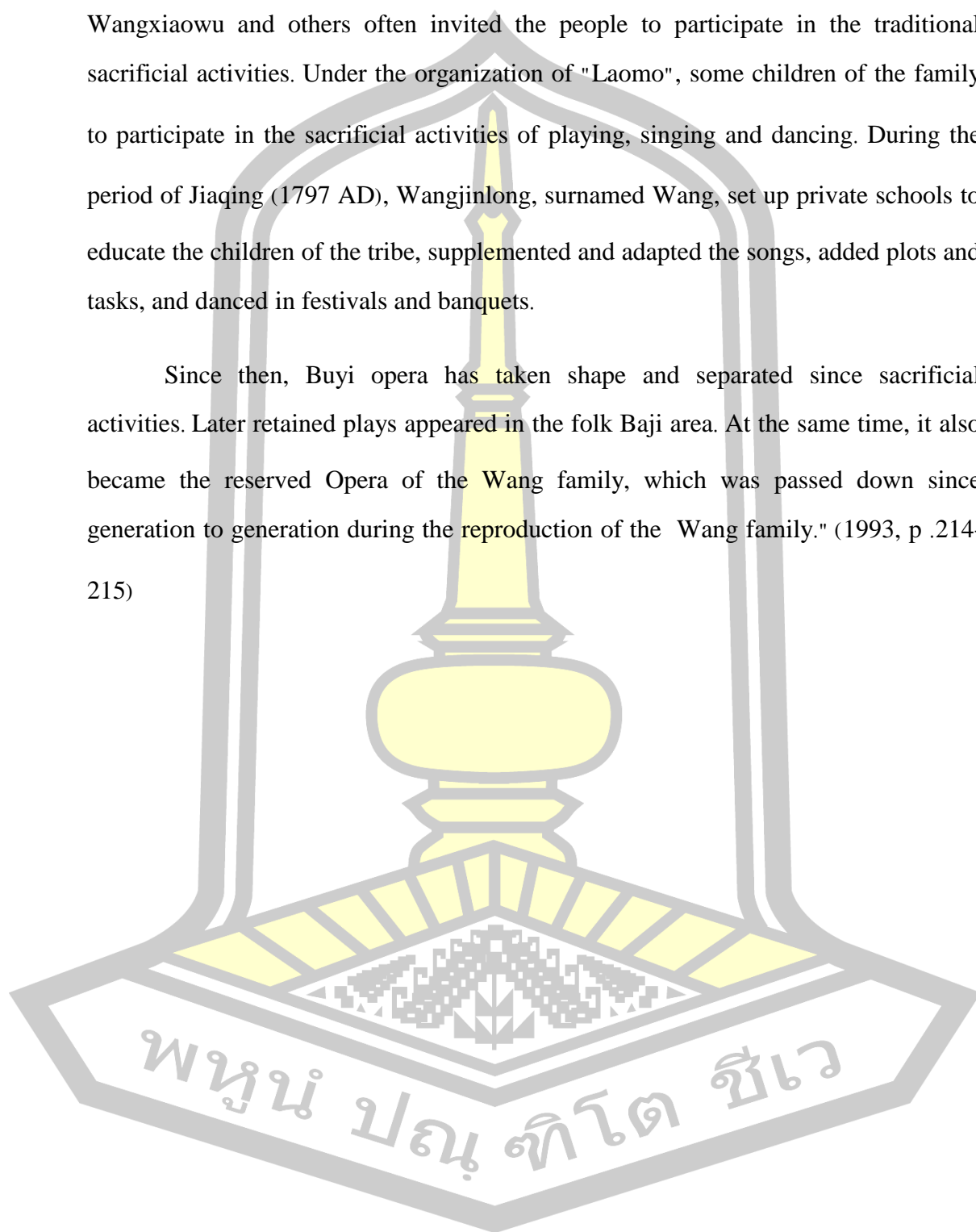




Figure 15 Mountain god sacrificial activity held in Zhenfeng County,Guizhou province

Available : <https://www.chinanews.com.cn/m/cul/2016/04-09/7828616.shtml>

(March 9,2023)

Guangxi Zhuang Autonomous Region local traditional Opera origin said, Scholars in history have argued about the view that Buyi Opera comes since the local traditional Opera in Guangxi Zhuang Autonomous Region.

According to the History of Buyi Literature, the compilation group of Buyi Literature, "Buyi Opera was gradually formed after accepting the beneficial elements of local traditional Opera in Guangxi Zhuang Autonomous Region. The local traditional Opera in Guangxi Zhuang Autonomous Region was initially played by " Youyuan" with Ma Guhu and other instruments, called " Youyuan" , and then developed into "bench drama", since "Bandeng drama" to "Tianlin drama" that shaped the relationship between characters and characters."(1992 ,p.374 )



Figure 16 Guangxi North Road Zhuang Opera

Available: <http://www.mzb.com.cn/>

(March 9,2023)

As for the relationship between Buyi Opera and Guangxi local traditional Opera of Guangxi Zhuang Autonomous Region, it is contained in The History of Guizhou Opera : “ In the twenty-first year of Guangxu of the Qing Dynasty ( 1895 AD),in GuangxiTianlin County, Huangyonggui, a local traditional Opera teacher of Guangxi Zhuang Autonomous Region, went to Buyi Village of GuizhouCeheng County. After he saw the Buyi eight tones singing, he said to the people in the stockade: "Since you can sing Bandeng Opera, then I will teach you to sing 'local opera'!

"He taught Ceheng Bada, Naiyan, Yanghou and other eight tones, and later up along the river, to Tuanfeng, Zheneng, Banwan, Banba and other villages. These groups, through his education, on the basis of eight-tone playing and singing, whistle



singing, and singing, first-person roles, dancing, plot and story conflicts, they became the native opera of the Buyi people.” (1985,p.29)

Soon after this, Wngyouyi, the Buyi Opera artist of XingyuBajie, also went to Nalao in GuangxiXilin County and Zhelang in Longlin County to study the local traditional Opera of Guangxi Zhuang Autonomous Region. At that time, Bajie was the place of merchants between Guangxi, Yunnan and Guizhou provinces. The economy was prosperous and the culture developed. Buyi, a kind of opera had long been popular, and the music was melodious and melodious. Wang Youyou, with high artistic talent, combined the local traditional opera skills of Guangxi Zhuang Autonomous Region learned in Guabgxi with the local eight-tone opera ; he actively reformed Buyi Opera to make it a particularly fresh Buyi opera, and quickly spread in Baji and Xingyi areas.

During this period, as Huangyonggui, the local traditional opera teacher of Guangxi Zhuang Autonomous Region, came into Ceheng to teach his skills, and Wangyouyi went out to learn the local traditional Opera of Guangxi Zhuang Autonomous Region, so the Buyi Opera of Ceheng and Xingyu was obviously influenced by the local traditional opera of Guangxi Zhuang Autonomous Region. For example, sheng and Dan appear, like the local traditional opera of Guangxi Zhuang Autonomous Region, Dan often have to make rotating fan dance first ; in the tune of music, Buyi Opera borrows some of the local traditional Opera of Guangxi Zhuang Autonomous Region ( the local traditional Opera of Guangxi Zhuang Autonomous Region is called dressing tone).

According to the researchers' later field visits, the origin of local traditional opera in Guangxi Zhuang Autonomous Region is only a representative of the many other nationalities.



Figure 17 Yaoniang: The love story of zhuang Opera Zhiniv Niulang on Guangxi  
North Road

Available: <https://m.sohu.com/>

(March 9, 2023)

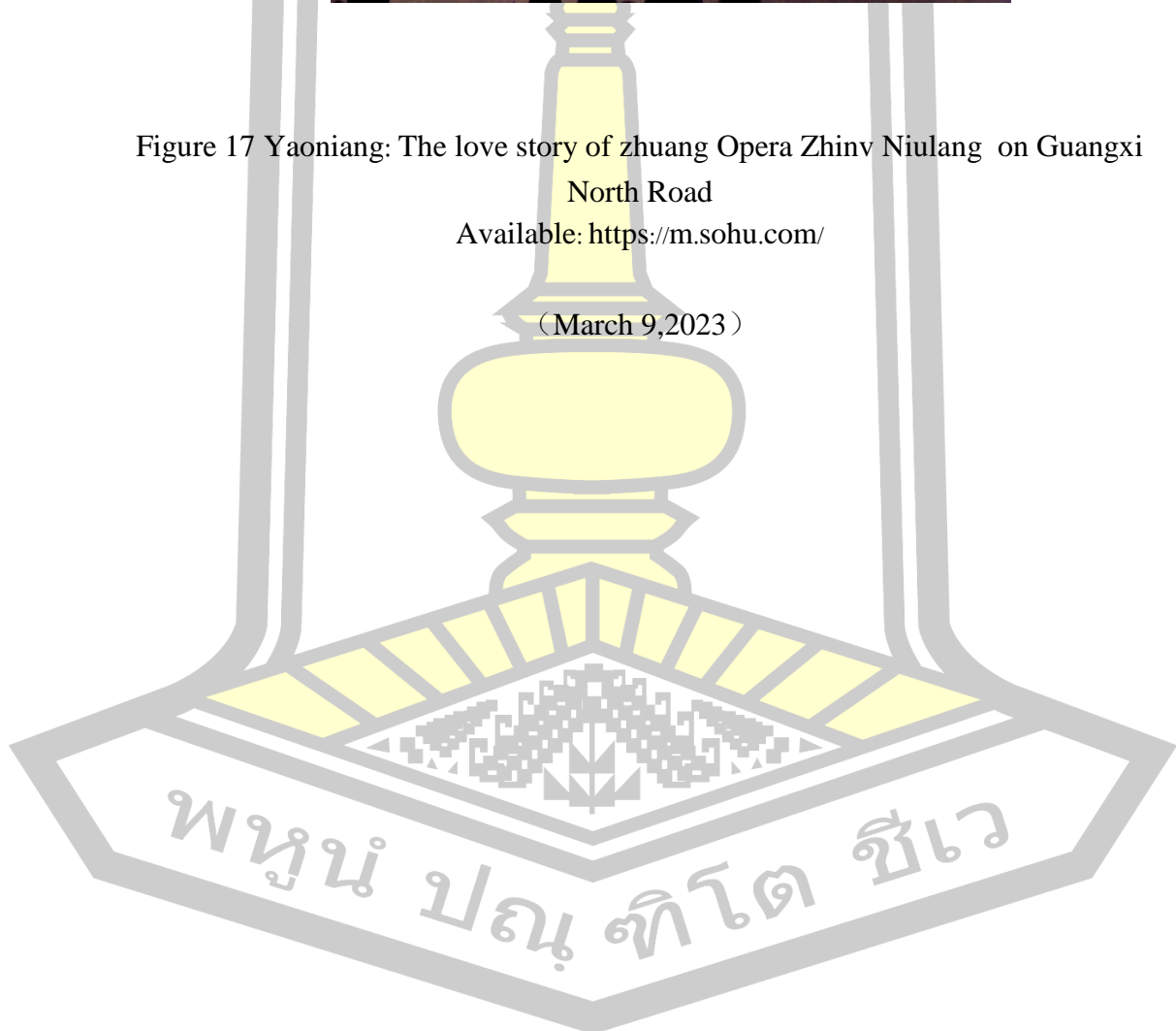




Figure 18 Yaoniang"the love story of zhuang Opera Zhinv Niulang on Guangxi North Road

Available: <https://m.sohu.com/>

(March 9,2023 )

since the researcher 's later field investigation, the origin of the local traditional Opera in Guangxi Zhuang Autonomous Region is only a representative of the many other nationalities. Liulingling " Song Sea" since the perspective of " history and geography research" view of the local traditional Opera and Buyi Opera " like the Han Opera Yong Opera, The birth to Buyi opera shout board and king tune, Make the Buyi opera music has a relatively rich positive tone cavity class; In the performance of Han drama, Such as "swing the whip for the horse", "pole pole for the boat", "close the door and open the door" and so on; In the transplanted Han Chinese repertoire, The characters directly perform in Chinese in the aspects of "introduction", "fixed field poem", "self-report" and so on, We can see the influence of Han opera on Buyi drama.

However, because of the "kinship" of the Zhuang minority it became an important representative in the origin of other minorities”



Figure 19 Interviews Weizhengbin, president of *Guizhou Dramatists Association*  
Photo by Researcher  
(August 3,2022)

#### 4.2 History and Development of Buyi Opera Since 1949-2022

Since the 1950s to the early 1960s, the Party and the government attached great importance to the construction of national culture, and the Buyi Opera wrote and performed itself in a prosperous scene.

In 1953, the Ceheng Buyi Opera team first performed "Yutangchun" in the county Ceyang town.

In January 1956, XingyiBajie opera team to the pot bottom river reservoir sympathy performance, after the county people's stadium public performance, involved in many actors. In June of the same year, Anlong County held the first

national folk art performance, Longguang small team performed "June 6" and other plays. In August, Qiannan Buyi and Miao Autonomous Prefecture was established, and AnlongLongguang troupe and CehengZheshu troupe went to Duyun to participate in the celebration performance. In October, Xingyi Buyi Opera "A Woman marries Sdorf" and Ceheng Buyi Opera "Yutang Chun" won the first industrial and agricultural art performance in Guizhou Province, among which Ceheng County Biyou troupe actress Wanganxiu won the first prize in performance.



Figure 20: "Yutangchun" Buyi Opera

Available: <https://m.v.qq.com/>

(March 9,2023)

In 1958, Anlong County held a folk art performance and the Many troupe performed the Buyi opera "Hu Xi and Nanxiang".

In 1964, in order to prepare to participate in the ethnic minority art performance in Guizhou Province, Ceheng County dispatched personnel to rehearse modern Buyi operas such as "March 3 rd" and "Shuangjiangkou" in the county seat.

In 1965, the Ceheng Buyi troupe participated in the ethnic minority art performance in Guizhou Province, and the performance of March 3<sup>rd</sup> won the Outstanding Opera Award.

In 1966, the Ceheng Buyi Autonomous County was established, and the three Buyi opera teams of Banba, Biyou and Benggang went to the county seat to participate in the celebration performance.



Figure 21 "Youjinzhou"Buyi Opera  
Available:<https://mr.baidu.com/>

(March 9,2023)

During the "Cultural Revolution (1966-1976)", most of the Buyi actors and the main actors were called "bull ghosts and snake spirits", and the scripts, props and Musical Instruments were forcibly confiscated, sealed up or burned down, and the troupe was forcibly disbanded. The ten years of the "Cultural Revolution" was a fatal blow to Buyi Opera. The editing and acting activities could not be carried out, and the development of Buyi Opera was at a low point.

In the decade of the Cultural Revolution, the national Opera art, including Buyi Opera, was seriously impacted. Ethnic minority operas were dusty and even lost, most troupes were disbanded, some excellent plays were denied ; many artists were brutally persecuted.

After the third Plenary Session of the 11<sup>th</sup> CPC Central Committee, the Party and the government attach great importance to the development of Buyi Opera. Taking Ceheng County, the birthplace of Buyi Opera, as an example, " the period since the third Plenary Session of the 11<sup>th</sup> CPC Central Committee.

In 1978 to the establishment of China's market economy in 1992 is the most prosperous stage in the history of Ceheng Buyi Opera development."

Under the influence of the new Chinese cultural wave, At the same time, under the leadership and guidance of the Party's policies of "letting a hundred flowers bloom and bring forth the new" , The Buyi opera troupe and clubs in southwest Guizhou province have sprung up like bamboo shoots after a spring rain, Not only restore most of the traditional repertoire, And broaden the content of real life at that time, He wrote and performed modern plays like Guangrong Yingzheng, Sanyuesan, Sanmeihuiniangjia, Xiongmeixuewenhua and Renwanggaochuzou.

The restoration and reconstruction of the Buyi opera troupe has created the conditions for the normal performance activities of the Buyi opera."Over the years, Buyi Opera has been performed at various festivals and celebrations in the Buyi area. At the same time, I have participated in the provincial, state and county activities of all kinds of cloth opera and theatrical performances or art performances for 37 times, and organized the selection activities. Excellent collective or individual of outstanding repertoire, table, director, performance, composition and stage design were commended and rewarded. For some troupes, the state also allocated special funds to

add costumes, props, Musical Instruments, etc. All of these play an important role in the healthy development of Buyi Opera.”

In the new era of socialism, the sustainable development of the economy and society, under the guidance of rural cultural construction, rural revitalization strategy and other policies, political stability and unity, scientific and technological level, cultural education, vigorous improvement and other favorable factors have jointly promoted the development of Buyi Opera. Ceheng County part of the Buyi opera troupe to be restored, Buyi opera revitalized.

In 1978, Wudaming, the composer of the film Shanzhai Fire, went to Ceheng County to collect music material for Buyi Opera.



Figure 22 film "Shanzhai Fire"

Available: <https://mbd.baidu.com/ma/s/MbHg0ADo>

(March 9,2023)



In 1979, the Guangxi Pingtang Zhuang Opera troupe went to the Ceheng Bda joint Taiwan performance, and learned "Qiu Man Seller" since the Bada opera troupe. In the same year, Laigangan, the director of Ceheng County Cultural Center, and the Publicity Department of the County Party Committee, led Hexiangyu, Weianli, Jinying and others to Banba, Zhegao, Banwan, Bada, Nauyab and other places to investigate Buyi Opera, and collect and sort out the data of ethnic opera.

In 1980, Buyi Opera troupes resumed everywhere. In the same year, Helping of Guizhou Dramatists Association went deep into Ceheng, Anlong, Xingyi and other places to investigate Buyi Opera.

In 1981, the staff of Ceheng County Cultural Center went to the countryside to help Buyi Opera. Ceheng County Bada troupe performed "empty people and money" in the national folk art performance to celebrate the 15th anniversary of the founding of Xinyi County Autonomous County, including eight other Naiyan Buyi troupe participated. Xingyi Regional Cultural Bureau sent professional Fengjinglin to Ceheng to guide the development of Buyi Opera.

In April 1982, in order to celebrate the establishment of Qianxinan Buyi and Miao Autonomous Prefecture, Fengjinglin was sent to Ceheng to coach Biyou and Luxiong troupe, to prepare for the celebration of the establishment of the autonomous prefecture.

In March 1983, Ceheng County Buyi troupe went to the county to participate in the national unity month and perform Luo ; in April, Qianxinan Cultural Bureau sent people to Ceheng County to investigate Buyi Opera; in May, the prefectural Cultural Bureau set up Buyi Opera Performance Research Group. In 1984, "He Menggu Pan" (namely "I Wish You Success" ) won the first Folk Art Association Performance Award and Performance Award of Qianxinan Autonomous Prefecture.

In September 1984, buyi opera "Luo Xi Shixing" and "Golden Bamboo Love" in Qianxinan Prefecture participated in the first ethnic minority opera research, report and performance in Guizhou Province, which aroused great social response.

Qu Liuyi, a famous opera theorist, and the leaders of the Publicity Department and the Culture and Publication Department of Guizhou Province, as well as the experts and scholars since the cultural and art circles, discussed the advantages, disadvantages, artistic characteristics and their ideology of the two Buyi operas, and prepared the conditions for the improvement of the plays. Among them, the excellent script "Jinzhu Love" was published in Guizhou Daily.

Since November 15 to 24, 1984. Ceheng Buyi Opera "Luoxixing" was selected to participate in the national ethnic minority Opera observation and video performance held in Kunming. This is the first national ethnic minority opera performance held since the end of the Cultural Revolution, and also the largest ethnic minority opera event in the 35 years since the founding of the People's Republic of China.

Luo xixing won the "Outstanding Play Performance Award" by the Ministry of Culture and was awarded the "Peacock Cup" trophy. This is the first time of Buyi Opera on the national Opera stage, showing its fresh face on the national ethnic minority opera stage, and won a high honor.

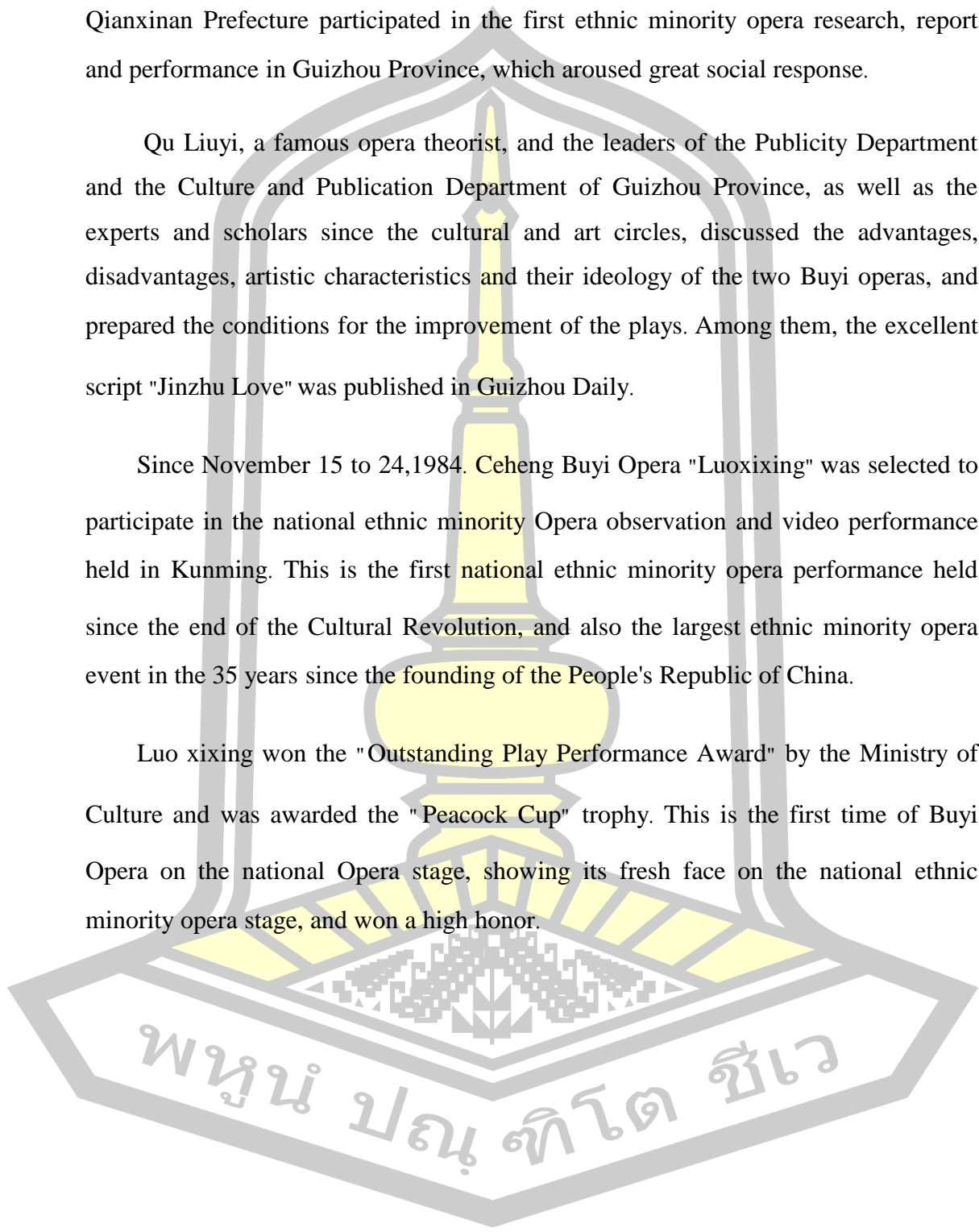




Figure 23 In 1984, the Buyi Opera first appeared on the national stage and won the award /

The book "Ceheng Buyi opera"



Figure 24 Buyi Opera "Luo xixing"

Available: <http://www.ddcpc.cn/wap/views/detail.html?>

(March 9,2023)

Through TV, newspapers and other media promotion, at home and abroad began to focus on opera appreciation to Buyi opera this simple but rich, colorful "mountain flower", to Buyi opera has a certain understanding, for Buyi opera editing and research activities created the favorable conditions, enhance the Buyi culture of the confidence.

In May 1988, the Chinese Academy of Art compiled "Video History of Chinese National Opera", Buyi Opera entries "Hu Xi and Nan Xiang", "A Woman Married Sdorf", "King Wu Xian Lantern" and "Beat Jia Guan" were included.

Since the late 1980s to the early 1990s, the relevant professional staff spent 20 months traveling more than 4,380 kilometers to rescue the Buyi Opera.

A comprehensive visit was conducted on the area of the establishment of Buyi Opera team, the distribution points of Buyi opera in history were verified, the distribution and evolution of Buyi Opera were verified again, and the investigation and interview were conducted in the relevant areas of Guangxi, Guizhou and Yunnan provinces.

In 1993, Guizhou Buyi Opera was compiled, which became an important work in the history of Buyi Opera, and also provided an important data basis for the protection, development and study of this opera later.

#### **4.3 History and Development of Buyi Opera at Ceheng, Guizhou from beginning period to 2022**

A Brief History of the Buyi Ethnic History Group states: "During the Reign of Emperor Qianlong of the Qing Dynasty (1736-1795), Yangba and Puan Zhoupan (now

Xingyi) Bajie of Ceheng Zhoutong began to compile and perform Buyi opera, and later promoted other regions." " Yangba of Ceheng Zhoutong and Bajie of Puan Zhoupan ( now Xingyi) " are the two locations of Buyi Opera, one in today's XingyiBajie and one in today's Ceheng.(1984, p.135) It can be seen that Ceheng Buyi opera has existed in the Qianlong period.

In March 1994, the Guizhou Provincial Department of Culture named Naiyan Township of Ceheng County as "the hometown of Buyi Opera Art".

In 1995, the Ministry of Culture named Naiyan Township as " Hometown of Chinese Folk Art" and "Hometown of Buyi Opera in China". In 2006, approved by the State Council, Buyi Opera became one of the first national intangible cultural heritages.

2012 Ceheng, The Buyi Opera Competition was held on November 20th, With Naiyan, BanbaBaihe class, Bada, Luxiong, Zhenong, Zheshu, Yanghou, Yangyoutaohe class, Banwan, Nayang, Biyou and other 11 Buyi troupe and Biyou Buyi Association teams ( separated since Biyou troupe) a total of 12 teams participated, The plays are "Wu Xuan King Make the Lantern cut Wu", "Xue Rengui to fight Yang Erhu", "Poor uncle", "Three pin village girl", "Five Tigers Ping West", "Tang Emperor Dream", "Xue Rengui" East ", " Take the bride ", " Xue Dingshan "West Ping West Fan", "Luo Shixing", "Naxi Green" and "Green". In the participating team, Nayong opera class won the first prize, banba Baohe class, Bi you two opera classes won the second prize, Naiyan, Lu Xiong, Banwan three opera classes won the third prize.

It is worth mentioning that Bada, Zhenong and Yanghou resumed after 20 or 30 years. This is an unprecedented Buyi opera performance, the audience of more than 10,000 people, the largest number of audiences in the troupe and the largest performance activities.

The state and relevant departments are promoting the protection of Buyi Opera in full swing. On the other hand, Ceheng County Intangible Cultural Heritage Center also actively declares the inheritors as the guarantee of the protection work. Today, there are 25 inheritors of the Buyi opera, They are : Naiyan troupe actors Huangchaonin, Huagguangying, Biyou troupe actor Luoguocong, actor Wanganxiu, Banbabaohe troupe performers Weibaoshu, Luojaxiang, Yangyou troupe performers Huangmingliang, Yangxiuchun, Nayang troupe foreman Huangchengzhen, Bada Theater Class Actors Huangfuchun, Luobojinshan, Theater Actors Nongchunlin, Banwan troupe performers Luzhenguang, Ludingheng, Zheshu troupe performers Luofulian, Lujiaxing, Cenchangliu, The Sayi Theatre Class Creator, Liangdingming, Luxiong troupe performers Luobaoying, Moshaoji, Luoai Head Leader Huangguojin, Naiyan troupe actor Weixuefeng, actors Huangbaota, Huangxiaodu, He has worked for Biyou troupe and Sayi troupe actor Luogulong.

On October 13,2013. the large-scale modern Buyi Opera "Guyishenpao", jointly produced by Qianxinan Prefecture Bureau of Culture, Radio, Film and Television, Qianxinan Prefecture Ethnic and Religious Committee and Ceheng County Party Committee and Government, premiered at the people's venue of Qianxinan Prefecture and won high praise.

On October 23,2013. "Gu Yi God Robe" participated in the 5th Guizhou Ethnic Minority Art Performance held in Guiyang and won the gold medal for performance. The play is mainly presented in the form of ethnic songs and dances, and the stage expression form of the traditional Buyi opera is obviously weakened. For example, the stage scheduling of traditional Buyi characters takes three or five steps and a turn, and

the original elements of the actors running across each other in the process of singing and dialogue are diluted. The electronic sound effects of the stage also replace the live effect of the accompaniment of silk and bamboo instruments. However, the success of its performance provides a new way for us to discuss the protection, inheritance and development of Buyi Opera.



Figure 25 Buyi Opera "Guyishenpao"

Available:[http://gzch.gov.cn/zjch/mswh/201911/t20191126\\_17187481.html](http://gzch.gov.cn/zjch/mswh/201911/t20191126_17187481.html)

(March 9,2023)



*Figure 26 Buyi Opera "Guyishenpao"*

Available:[http://gzch.gov.cn/zjch/mswh/201911/t20191126\\_17187481.html](http://gzch.gov.cn/zjch/mswh/201911/t20191126_17187481.html)

(March 9,2023)

In the Spring Festival of 2014, in order to digitize the collection of Buyi Opera, the Guizhou Branch of the Resource Sharing Center of the Ministry of Culture organized four opera troupes since Qiaoma Town, Badu Town, Yata Town and Biyou Township in Ceheng County to take pictures of Buyi Opera.

In the Spring Festival of 2015, the cultural department of Ceheng County, under the leadership of Teacher Zhangheyin, shot the Buyi Opera feature film. This shooting was more comprehensive than in 2014, involving the 13 Buyi Opera classes existing in Ceheng County. That means that only eight of the 21 troupes mentioned in the previous section have not resumed their performances, and the others have all resumed their performances. The eight troupes that have not resumed performance are Zegao, Tuanfeng, Luoai, Luosheng, Mayong, Shaai, Rongding, and Bahuo. At present, only the 13 actors are left to carry out the activities smoothly.

In 2021, in the 7th Ethnic Minority Art Performance in Guizhou Province, the modern Buyi opera "Na Yang Hua kai" pushed by Ceheng County on the performance of Qianxinan Prefecture won the silver award.

The Opera tells the story of Buyi college students Weiliang after graduation in the new era of rural revitalization inspired, choose to return to their hometown to start a business. His choice was opposed by his father, who thought Weiliang needed to stay and work in the metropolis. Therefore, there is a conflict between Weilian and his father on life, career and inheritance of traditional culture. The play is divided into seven chapters, with the modern Buyi music, singing and dancing, Opera art form to



integrate the traditional Buyi Opera singing form and fragment elements organically into the plot development.



Figure 27 The modern Buyi Opera "NaYang Hua Kai"

Available: <http://jgz.app.todayguizhou.com/news/>

(March 9,2023)



Figure 28 The modern Buyi opera "NaYang Hua Kai"

Available: <http://jgz.app.todayguizhou.com/news/>

(March 9,2023)



Figure 29 Photos with videos about Ceheng Buyi Town folk literature and art trade union

Photo by Researcher

(August 3,2022)

#### 4.4.Conclusion

Buyi is an ancient minority in China with a long history and culture. In the long-term production struggle and social practice, Buyi people have not only created rich material wealth, but also created colorful spiritual wealth.

Although the Buyi people had no words in the past, the myths, legends, fables, poems and so on passed on from generation to generation were all colorful and varied.

The formation and development of a drama requires many conditions. First of all, it must have its own colorful traditional culture. The traditional custom of the Buyi people is to be good at singing and dancing, and the folk songs echo each other. Beautiful "eight tones"; warm and implicit "Langshao" is the Buyi indispensable

spiritual food. There are also "Kangbao Dance", "Raobo Dance", "Lion Dance", "Dragon Lantern Dance", as well as "Zhuanchang Dance" and "Round Dance" used for funeral, with bright rhythm, colorful dance and lively. These rich and incomparable internal cultural traditions have laid a rich soil for the emergence of national Opera culture.

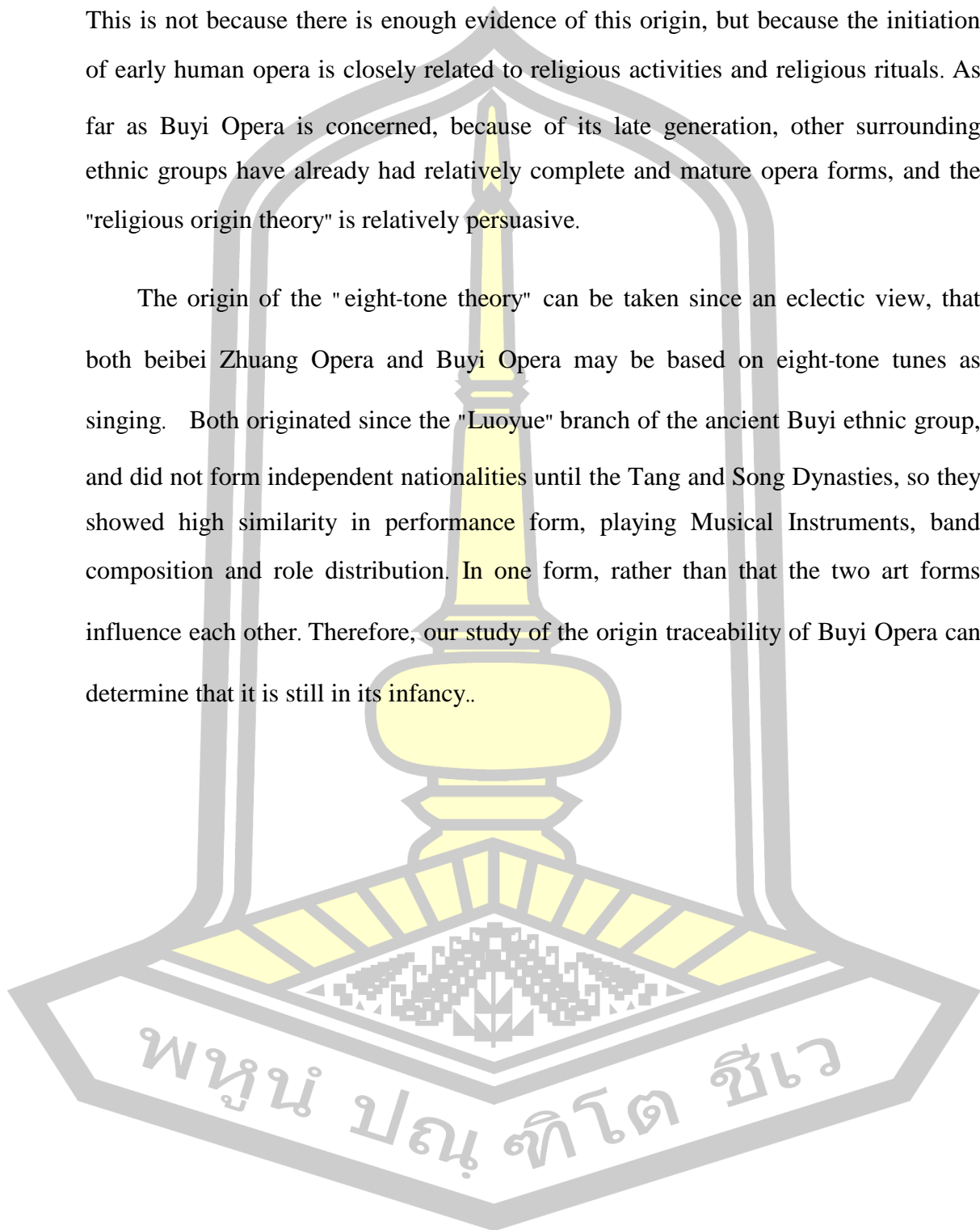
Integration of Han Opera art is the driving force of Buyi Opera. During this period, it was also influenced by the Buyi folk religious activities of Buyi people, and the exchange and integration of Guangxi North Road Zhuang Opera formed in the same ethnic origin, the same region and the same period, which bred the unique national treasure "Buyi Opera" of Buyi people

During the review of historical documents and field investigation, the researchers learned that Bajie of Yangba and Xingyi in Ceheng County in the Qianlong period (1736-1795 AD) began to compose Buyi Opera."At that time, the arrangement was to change or supplement some of the sacrificial lyrics in the sacrificial ceremony, and to entertain singing and dancing in the banquet. But she gave birth to the original form of Buyi opera. Later, in the process of reproduction, the lyrics and songs constantly enriched the plot and content, giving the relationship between characters and characters and formed the initial embryonic period of Buyi Opera.

The source of any kind of culture is adhering to the law of development of things, since multiple elements since simple to complex to simple and generation. Its final form must necessarily be complex and diverse. As far as the Buyi Opera is concerned, its source is also a complex formation process, which is closely related to religion, instrumental music, rap, etc. The chapter explores the source of truth, launched a deep study of the origin of Buyi Opera, and found that any kind of origin is relatively one-sided, and the lack of powerful historical data research.

since an academic point of view, and can achieve consensus is "religious origin". This is not because there is enough evidence of this origin, but because the initiation of early human opera is closely related to religious activities and religious rituals. As far as Buyi Opera is concerned, because of its late generation, other surrounding ethnic groups have already had relatively complete and mature opera forms, and the "religious origin theory" is relatively persuasive.

The origin of the "eight-tone theory" can be taken since an eclectic view, that both beibei Zhuang Opera and Buyi Opera may be based on eight-tone tunes as singing. Both originated since the "Luoyue" branch of the ancient Buyi ethnic group, and did not form independent nationalities until the Tang and Song Dynasties, so they showed high similarity in performance form, playing Musical Instruments, band composition and role distribution. In one form, rather than that the two art forms influence each other. Therefore, our study of the origin traceability of Buyi Opera can determine that it is still in its infancy..



## Chapter 5

### **Analysis of Current Situation of Buyi Opera at Ceheng, Guizhou**

Buyi Opera develops today, except for Ceheng County, the troupe in other areas have gradually disappeared. This further enhances the pertinence of the research topic, highlighting the preciousness of Buyi Opera status research in Ceheng County.

The period from the third Plenary Session of the 11<sup>th</sup> Central Committee in 1978 to the establishment of the socialist market economy in 1992 was the flourishing period of Ceheng Buyi Opera. On the one hand, Buyi troupe pays attention to cultural exchanges with the outside world, and the performing arts quality of performers and actors has been improved.

On the other hand, every Chinese New Year and important national festival Ceheng Buyi troupe will hold acting to celebrate, and the province, outside the

province, state, county regions held the annual cultural performances, vigorously promote the Buyi Opera into the track of healthy development.



Figure 30: Ceheng Folk artists play eight tones to sit and sing to celebrate the festival

Available: <http://www.xyzc.cn/article-415545-1.html>

(March 9,2023)

Ceheng Buyi Opera Play for the development of the second climax in 2006 was listed in the national first list of intangible cultural heritage, until 2012 the first China Ceheng Buyi culture activities, as many as 11 troupe of 12 teams performed more than 30 plays, among them, activate the Bada Zhe nong Yanghou has stopped 20 to 30 years ago Opera team at that time, the audience reached more than 10,000 people, creating the largest performance activity with the largest audience in the history of Buyi Opera. Ceheng The work of the inheritors of the County Intangible Cultural Heritage Center also started in 2012, and so far 25 inheritors of Buyi Opera have been developed.



Figure 31 In 2006, Buyi Opera was listed in the first batch of national intangible cultural heritage list  
Photo by Researcher

(August 3,2022)

During 2014 and 2015, Buyi Opera relied on digital technology to collect the work. the existing 13 Buyi troupes in Ceheng County were filmed in full detail.

Later, Ceheng Buyi Opera play development decline year by year the original spread without cloth Opera not New Year Buyi village because villages integration replaced, foreign cultural entertainment changed people's entertainment habits, convenient transportation and information technology attracted more young people, the older generation of Opera artists gradually died, young people go out to make money, Buyi Opera inheritance is difficult slow, the birth of one thousand history of Buyi Opera in just a few decades facing serious inheritance crisis.



Figure 32 Ceheng County, Yta Town, Banwan Village  
Available: <https://view.inews.qq.com/>

During their visit to Ceheng, the researchers learned that although the Chinese government and local governments have issued relevant policies to support the revival of ethnic minority literature and art, Buyi Opera is still in danger of developing or even on the verge due to various factors such as the historical fault and the impact of the rapid development of modern economy.

Through on-site interviews with non-genetic inheritors, experts, visiting the Buyi Ethnic Museum in Ceheng County, the researchers find the practical problems faced by Buyi Opera in the current wave of rapid economic development and multi-cultural impact:





Figure 33 Zhonghua Buyi Museum in Ceheng County  
Photo by Researcher

(August 3,2022)

## 5.1 Analyze standard status quo of Buyi Opera

### 1 .Slow progress

Ceheng Buyi Opera has not yet formed a standard and mature performance system, the actors in the performance often with the change of the plot, improvisation, with a lot of randomness.

### 2. Most of the traditional plays have been lost

Most of the ancient plays of Buyi Opera have no records, and mainly rely on the oral instructions of successive dynasties. During this period, there were some script materials, most of which were also burned during the "Cultural Revolution"

## **5.2 Risk factors existing in the Ceheng Buyi Opera**

### **1. Lack of professional theater troupe**

All Buyi troupe in the Ceheng country are rural amateur performance teams. Due to the lack of professional opera troupe for a long time, the actors do not receive professional training, and most of the actors' performance skills are not high, even a little rough

### **2. Inheritance is difficult**

Opera teachers and actors are older, and few of young local actors are willing to learn Buyi Opera due to the intervention and influence of the information age. Inheriting Buyi Opera is facing the danger of succession.

### **3. There are fewer Buyi Opera troupes**

There are few opera troupe that can carry out Buyi Opera performances normally, mainly due to the acceleration of the modernization process and the impact of the market economy, most young and middle-aged actors go out to work, leading to the loss of artists, the sudden decrease of the audience and other factors.

### **4. Lack of funding sources**

The inheritance and protection of Buyi Opera can only be realized through performance activities. Usually, Buyi troupe, in addition to the government-led Buyi

ethnic cultural activities, such as Spring Festival and folk festivals will be difficult to carry out performance activities due to lack of funds. Most troupes do not have a stage or rehearsal space and need to be built. Costumes, props and Musical Instruments need to be updated and need to be supported by protection funds.

The study of the current situation is a way to effectively link the tradition and the future, and is the basis of the objective study of inheritance based on the present.

### **5.3 Analysis for the Buyi Opera 's revival approaches at Ceheng, Guizhou,China**

#### **1 .National's revival approaches**

In 1949, the founding of the People's Republic of China and the suffering Buyi people were liberated. The competent department of culture and art in Guizhou Province went deep into the Buyi region to conduct a preliminary investigation of Buyi opera, and the people's government allocated special funds to help rebuild the Buyi troupe and vigorously support the growth of Buyi Opera, so that the Buyi Opera, which had been suspended for many years, ushered in a new spring.

On July 5, 2009. The State Council issued the opinions on further prosperity and development of cultural undertakings of Ethnic Minorities under No.29,2009. This is the first document of The State Council on the cultural work of ethnic minorities in the 60 years since the founding of new China.

This is a major measure to strengthen ethnic work, and will have a significant and far-reaching impact on further promoting the comprehensive, coordinated and sustainable development of ethnic minority areas, further consolidating the ethnic relations of equality, unity, mutual assistance and harmony, and promoting the

common unity and prosperity and development of all ethnic groups. The opinions on the implementation of the document point out the direction for the development of the cultural undertakings of ethnic minorities.

Available: [http://www.gov.cn/zhengce/content/2009-07/23/content\\_5614.htm](http://www.gov.cn/zhengce/content/2009-07/23/content_5614.htm)

On December 31, 2017, the Central People's Government of the Chinese People's Government of the Central Finance issued "Multiple measures to support the Prosperity and Development of Ethnic Minority Culture", the first item pointed out that "support the prosperity of literary and artistic creation of ethnic minorities. Through the National Publishing Fund, the National Art Fund, and the Special Fund for Fine films, etc., to support the creation and production of a variety of ethnic minority themes, including dramas, dance dramas, operas, films and books, and to support the creation of fine works with profound thought, exquisite art and excellent production."

Available: [http://www.gov.cn/xinwen/2017-12/13/content\\_5246680.htm](http://www.gov.cn/xinwen/2017-12/13/content_5246680.htm)

As one of the representatives of Chinese traditional culture and intangible cultural heritage, Buyi Opera has been highly valued and supported by the Chinese government. The Chinese government has formulated a series of measures and policies to protect and inherit Buyi Opera, including increasing investment in the research and inheritance of Buyi Opera, supporting the training and inheritance of Buyi opera actors, providing venues, equipment and financial support, and promoting the innovation and development of Buyi Opera. The government also encourages the

nationwide promotion of Buyi Opera to raise the awareness and understanding of Buyi ethnic culture and Buyi Opera.

China has accumulated a lot of useful experience in the protection of traditional art, and has also achieved extremely fruitful results. Buyi Opera is listed as a national intangible cultural heritage, but in fact, it is a miniature representative of the protection of many ethnic minority cultures and arts. The protection of its recognized folk artists, inheritors of intangible cultural heritage and intangible cultural heritage has made great gains and breakthroughs in ethnic minority areas. This is an important prerequisite for the establishment of an intangible cultural heritage protection system for ethnic minorities in China.

## **2 . Ceheng Country 's revival approaches**

Ceheng County to carry out Buyi Opera inheritance and protection measures :

- 1) Give full play to the role of different protection subjects such as the government, protection agencies and rural people
- 2) Actively organize and carry out art theory discussion, art performance, display, publicity and communication
- 3) Strengthen the publicity of the inheritors of intangible cultural heritage through the media; To expand their influence, Improving their social status
- 4) Provide appropriate funding and other assistance to the inheritors with living difficulties conducive to the inheritance of the project
- 5) Take text, pictures, audio recording and video recording, Comprehensive record of the expression forms, skills, skills and knowledge of intangible cultural heritage, And establish archives

6) Use museums to collect dramatic cultural relics, And to be studied to improve.

(2013,p.19)

Ceheng County to carry out Buyi Opera inheritance and protection measures.

Non-material cultural heritage protection work is an important embodiment of the government functions of public cultural services, is an important part of social public cultural undertakings, in the rescue and protection of national intangible cultural heritage project cloth in practice, adhere to the correct principle of protection and protection concept, through the government leading, social participation mode, take reasonable and effective protection methods and measures, is to ensure that the protection work into effect, achieve actual conditions, is the key to ensure that the protection work to obtain actual effect.

Huang Wen, a senior executive of Ceheng County Sports and Tourism Investment Co., Ltd., said in an interviews :

*"Ceheng The Opera protection work of Buyi of the county national intangible cultural heritage project shall be carried out in accordance with the formulated project protection plan, And through the text, audio and video, pictures and other forms of the project for a careful census, The establishment of archival data; Allocate funds for several Buyi activities of Opera teams; Allocate funds for the construction of Naiyan Ban ba Bao he Buyi Opera team activity room, stage and other infrastructure; Carry out Buyi Opera culture and art activities into the campus; Carry out Buyi repertoire performances and foreign cultural exchanges; Collect and sort out the Buyi Opera scripts and related materials and physical objects collected and displayed by the Cultural Relics Museum; Carry out special subject research work, Establish an expert research group, Conduct in-depth research and investigation on the source, Opera script, music, performing arts, performance customs, and troupe organizations of Buyi Opera."* (Huang Wen, Interviews )

Huangwen also expressed that "After the protection work in recent years, the inheritance and protection of Ceheng Buyi opera have achieved remarkable results. Some Buyi troupe infrastructure construction, such as activity room, stage, costumes, props, etc., has been further improved;" Yanghou" " Zhenong" "Bada" "Sayi" Buyi Opera team has stopped performing for nearly 20 years and gradually resumed the performance activities. In June 2012, a new development established Nayong Buyi troupe; excavated and sorted out 36 Ceheng Buyi Opera plays, more than 70 music scores and 105 plays; Buyi opera performance art has been well retained and inherited, with a certain inheritance and development ability foundation."



Figure 34 Jin Zhu, Professor, Director of the Opera Department, School of Music, Guizhou University Huang Wen, senior executive of Ceheng County Sports and Tourism Investment Co., Ltd

Photo By Researcher

พหุบัณฑิต ชีเว



Figure 35 Research visited Biyou Ceheng Township Jin Zhu, Professor, Director of the Opera Department, School of Music, Guizhou University Wei Zhengbin, Vice Chairman of Guizhou Dramatists Association Huang Wen, senior executive of Ceheng County Sports and Tourism Investment Co., Ltd

Photo By Researcher

In 2009, Ceheng County established the Xingfu Hengtong Art Troupe to conduct organized performances, inheritance and protection of folk songs and dances and Opera art. In that year, he rehearsed a large-scale Buyi modern original dance Opera "LiYouReXiexie", which was performed in "Sichuan", "Chengdu", "Guiyang" and Qianxinan Prefecture and achieved success.







Figure 36 "LiYouReXiexie" Buyi dance drama

Available:<http://www.gov.cn/jrzg/images/images/00123fb9bce70cacbae701.jpg>

(March 9,2023)

Since 2010, Ceheng County has held a Buyi culture and Art Festival every year to effectively inherit and protect the Buyi culture including Buyi Opera.

In 2010, Ceheng County Ethnic and Religious Affairs Bureau and Ceheng County Buyi Society collected and compiled the cultural data of Ceheng County, To apply for relevant naming matters to Guizhou Buyi Society, the most authoritative institute in the field of Buyi Studies in China, After organizing a group of experts organized by Buyi Society of Guizhou Province to conduct field investigation and repeated demonstration in the towns and villages of Ceheng County, Guizhou The Buyi Society of The Province was decided by the standing Council, Ceheng County was named as "ZhonghuaBuyi First County" and "Buyi Cultural Inheritance and Protection Research Base".

In the "China Ceheng 2010 Buyi Culture Year" activity held in November 2010, the Buyi Ethnic Society of Guizhou Province officially named Ceheng County as "ZhonghuaBuyi First County" and "Buyi Cultural Inheritance and Protection Research Base"



Figure 37 Opening ceremony of the Zhonghua Buyi Culture Year in 2010

Available : <http://www.yuncunzhai.com/book/246013.jhtml>

(March 9,2023)





Figure 38 : "ZhonghuaBuyi First county" was awarded  
 Available : <http://www.yuncunzhai.com/book/246013.jhtml>

(March 9,2023)



Figure 39 "Buyi Cultural Inheritance and protection Research Base " awarded

Available : <http://www.yuncunzhai.com/book/246013.jhtml>

(March 9,2023)

On November 20, 2012, the Buyi Opera Competition was held in Buyi Culture Square. 12 Buyi Opera teams from the whole county presented a rich national Opera feast for the audience.



Figure 40 The Buyi Opera Competition  
Available : <https://baijiahao.baidu.com/>

(March 9,2023)

On October 13,2013, the large-scale modern BuyiOpera "GuYiShenPao", jointly produced by Qianxinan Prefecture Bureau of Culture, Radio, Film and Television, Qianxinan Prefecture Ethnic and Religious Committee, and Ceheng County Party Committee and Government, premiered at the People's Congress of Qianxinan Prefecture and won high praise. On October 23, "GuYiShenPao" participated in the 5th Guizhou Ethnic Minority Art Performance held in Guiyang and won the gold medal for performance.The success of its performance provides new ideas for us to discuss the protection, inheritance and development of Buyi Opera.



Figure 41 "GuYiShenPao" Buyi Opera

Available:[http://gzch.gov.cn/zjch/mswh/201911/t20191126\\_17187481.htm](http://gzch.gov.cn/zjch/mswh/201911/t20191126_17187481.htm) (March 9,2023)

In 2021, the closing ceremony of the seventh Ethnic Minority Art Fair in Guizhou Province was held in Guiyang City, Guizhou Province. The modern Buyi opera "NaYanhgHuaKai" selected by Ceheng County and performed on behalf of Qianxinan Prefecture won the silver award.



Figure 42 "NaYanhgHuaKai" Buyi Opera

Available:<https://m.sohu.com/>

(March 9,2023)

#### 5.4 Community revival approaches

Under the strong care and support of the cultural departments of the state, Guizhou province and Qianxinan Prefecture, the county party committee and the county government, the protection of intangible cultural heritage in Ceheng County was promoted in an orderly manner, June 9, 2017. ("National Cultural and Natural Heritage Day") Ceheng, The county Party Committee and the county government organized the Buyi Opera and Buyi eight-tone performances. Launched the publicity campaign theme and slogan

Theme: Intangible Cultural heritage protection — Vivid practice of inheritance and development

Slogan: Inheriting the intangible cultural heritage — Carry forward in life, revitalize, protect and inherit the intangible cultural heritage in practice, and show the wisdom of life



Figure 43 Buyi Opera Art performance poster

Available: <https://m.sohu.com/>

(March 9, 2023)

During the survey, researchers learned that in recent years, 100 villages and communities in Ceheng County have launched 100 Buyi performances in communities and villages, making traditional art close to life, reality and the masses, and inheriting and carry forward the excellent traditional culture while enjoying the cultural feast.



Figure 44: Buyi Opera plays into the community

Available : <https://mq.mbd.baidu.com/> (March 9,2023)



Figure 45 Buyi Opera plays into the community

Available : <http://gz.people.com.cn/NMediaFile/2021> (March 9,2023)



Figure 46 Buyi operas into the community  
 Available: <http://www.gz.chinanews.com.cn/yjzy/2022-01-26/doc-ihavazia5752835.shtml> (March 9,2023)



Figure 47 Buyi operas into the community  
 Available: <http://www.gz.chinanews.com.cn/yjzy/2022-01-26/doc-ihavazia5752835.shtml> (March 9,2023)





Figure 48 Buyi operas into the community

Available: [https://m.sohu.com/a/521866453\\_121106902/?pvid=000115\\_3w\\_a](https://m.sohu.com/a/521866453_121106902/?pvid=000115_3w_a)

## 5.5 Conclusion

The researchers analyzed the current situation of the Buyi Opera House in Guizhou, China, through the network information platform and the information obtained by the visit survey, and mainly sorted out the methods of national revival, government revival and the community revival.

The Chinese government has introduced a series of positive and effective policies and measures for the development of minority culture and art, including the establishment of national art groups and art research institutions; the training of minority art talents; holding national art performances, awards, competitions, exhibitions and observation activities; and strengthening the construction of cultural infrastructure. Under the guidance of the strong support and policies of national policies, the government exchanged experience through the forms of performance, performance, observation and discussion, and found an effective channel for development to further improving the artistic level of Buyi Opera.

## Chapter 6

### Conclusion Discussion and Recommendation

The Current situation and Revival of Buyi Opera in Chinese traditional culture is the qualitative research, aims to study history and development of Buyi Opera and analyzed the current situation and revival of Buyi Opera at Ceheng Country, Guizhou , China. All information are collected from Documentaries and Field Work methods ; Indept-Interviews, Focus Group, Questionnaire and Observation. The researcher divided this conclusion into four stage are below;

6.1. Historical origin and development of Buyi Opera at Ceheng Country, Guizhou , China.

6.2. The Current situation and Revival of Buyi Opera at Ceheng Country, Guizhou , China.

6.3. Discussion

6.4. Recommendation

**6.1 Historical origin and development of Buyi Opera at Ceheng Country, Guizhou, China.**

From the historical origin of Buyi Opera to the New China, There are many documentaries described about the history of Buyi Opera that "Buyi Opera originated from the religious sacrifice of Buyi minority. During the reign of Emperor Qianlong in the Qing Dynasty, Ba jie of Pu An zhou pan Xing yi and Yang ba of Ceheng began to

compile and perform Buyi Opera. After more than 100 years of development to 1875, they had a relatively complete performance form, and had a certain reputation on both sides of Pan jiang and received the welcome of Buyi people.

Through the research, the researchers found that there was no clear origin time of the Buyi Opera and the older generation of researchers had different views.

However, in the process of research, both the older generation of artists and contemporary researchers agreed that the Qing Dynasty belonged to the peak development period of Buyi Opera. Existing widely recognized history origin has 3 kinds .

Firstly, from the "eight sit singing" because it is the form of sitting and singing, also known as the eight-tone discussion play. The accompaniment of Buyi Opera is only stringed instruments have sharp hu qin instrument, clap musical instrument, short musical instrument, wood leaf instrument, three-string instrument, yueqin instrument and so on. When the band increases, percussion, big gongs, cymbals, woodfish, etc. These instruments can fully meet the needs of dramatic accompaniment.

Secondly, from the "religion", the Buyi people take ghosts and meditation as the ideological basis of their faith, and ancestor worship as the core of their belief, liberating disease and pain, and guiding the dead into a happy world. It is based on the natural religion, creating a large amount of natural religious material. The objects of worship of the Buyi natural god are : Gaozhai god, mountain god, Thor god, water god, rain god and so on. Among them, the worship ceremony of the mountain god and the valley god is the most solemn.

Religious activities promoted the development of the opera industry in the Buyi region. The concept of human religion has changed from natural religion to artificial

religion. Religion is an important part of human spiritual life in different historical periods, and religious activities are associated with the comprehensive art of song and dance is closely related.

Thirdly, the origin of the Guangxi Zhuang autonomous region, As for the relationship between Buyi Opera and Guangxi local traditional Opera of Guangxi Zhuang Autonomous Region, it is contained in The History of Guizhou Drama “In the twenty-first year of Guangxu of the Qing Dynasty (1895 AD), in Guangxi Tianlin County, Huangyonggui, a local traditional Opera teacher of Guangxi Zhuang Autonomous Region, went to Buyi Village of Guizhou Ceheng County. After he saw the Buyi eight tones singing, he said to the people in the stockade: "Since you can sing Bandeng opera, then I will teach you to sing 'local opera'! "He taught Ceheng Bada, Naiyan, Yanghou and other eight tones, and later up along the river, to Tuanfeng, Zheneng, Banwan, Banba and other villages. These groups, through his education, on the basis of eight-tone playing and singing, whistle singing, and singing, first-person roles, dancing, plot and story conflicts, they became the native opera of the Buyi people.” (1985, p.29)

The three origin is actually synchronous and the history of Ceheng county, because Ceheng has a long history and long time of accumulation, for the "young" Buyi Opera laid the foundation of development.

Since the 1950s to the early 1960s, the Party and the government attached great importance to the construction of national culture, and the Buyi Opera wrote and performed itself in a prosperous scene.

In 1953, the Ceheng Buyi Opera troupe first performed "Yutangchun" in the county Ceyang town.

In January 1956, XingyiBajie Opera troupe to the pot bottom river reservoir sympathy performance, after the county people's stadium public performance, involved in many actors.

In June of the same year, Anlong County held the first national folk art performance, Longguang small troupe performed "June 6" and other plays.

In August, Qiannan Buyi and Miao Autonomous Prefecture was established, and AnlongLongguang troupe and CehengZheshu troupe went to Duyun to participate in the celebration performance.

In 1958, Anlong County held a folk art performance, and the Maanying troupe performed the Buyi opera "Hu Xi and Nanxiang".

In 1964, in order to prepare to participate in the ethnic minority art performance in Guizhou Province, Ceheng County dispatched personnel to rehearse modern Buyi Opera such as "March 3<sup>rd</sup>" and "Shuangjiangkou" in the county seat.

In 1965, the CehengSayi troupe participated in the ethnic minority art performance in Guizhou Province, and the performance of March 3<sup>rd</sup> won the Outstanding Opera Award.

In 1966, the Ceheng Buyi Autonomous County was established, and the three Buyi opera teams of Banba, Biyou and Benggang went to the county seat to participate in the celebration performance.

During the "Cultural Revolution(1966-1976)", most of the Buyi actors and the main actors were called "bull ghosts and snake spirits", and the scripts, props and Musical Instruments were forcibly confiscated, sealed up or burned down, and the

troupe was forcibly disbanded. The ten years of the "Cultural Revolution" was a fatal blow to Buyi Opera. The editing and acting activities could not be carried out, and the development of Buyi Opera was at a low point.

In the evolution of history, Buyi Opera develops today, except for Ceheng County, which still retains Buyi troupe, and the troupe in other areas has gradually disappeared. This phenomenon enhances the pertinence of the topic research and highlights the preciousness of the current situation research of Buyi Opera in Ceheng County.

The development process of the founding of new China from 1949 to the end of the 20<sup>th</sup> century. Among them, the third Plenary Session of the 11<sup>th</sup> CPC Central Committee to the establishment of the socialist market economy in 1992 was the flourishing period of Ceheng Buyi Opera.

Ceheng Buyi Opera The second upsurge of the development was that it was listed in the first batch of national intangible cultural heritage list items in 2006.

November 2010, the Buyi Ethnic Society of Guizhou Province officially named Ceheng County as "Zhonghua Buyi First County" and "Buyi Cultural Inheritance and Protection Research Base"

In the 2012 Ceheng Buyi Cultural Year activities, as many as 12 teams composed of 11 Buyi troupes performed more than 30 plays, with an audience of more than 10,000 people creating the largest performance in the history of Buyi Opera. Ceheng The work of the inheritors of the County Intangible Cultural Heritage Center also started in the same year, and there have been 25 inheritors of Buyi Opera.

During 2014 and 2015, Buyi Opera collected the Buyi Opera using digital technology. Comprehensive and detailed pictures of the 13 existing Buyi Opera troupe were taken in Ceheng County

Since then, the development of Ceheng Buyi Opera has declined and the integration of multicultural has changed people's entertainment habits, convenient transportation and information technology has attracted more young people, the older generation of Buyi Opera inheritors have died, young people go out to make money, Buyi Opera no inheritance.

Table 1: Development of Buyi Opera at Ceheng since 1949 - 2022

<b>times</b>	<b>characteristic</b>
1949–1992	The third Plenary Session of the 11 <sup>th</sup> Central Committee of the Communist Party of China, the prosperous period of Ceheng Buyi ethnic group opera
2006	The first batch of national intangible cultural heritage list
2020.11	Named "The first Chinese Buyi County" and "Buyi Cultural Heritage Protection and Research Base"
2012	Created the largest performance in Buyi Opera history, with 25 intangible cultural heritage inheritors
2014–2022	Collected the Buyi Opera using digital techniques

To sum up, it can be seen that the impact of external environment on Buyi Opera is strong. Born for thousands of years, Buyi Opera is now faced with a serious inheritance crisis. The research of the current situation is a way to effectively link the tradition and the future, and is the basis of objective and realistic research based on the present.

## **6.2 The Current situation and Revival of Buyi Opera at Ceheng Country,**

### **Guizhou , China.**

Buyi Opera today, except for Ceheng county still retain Buyi Opera class, other areas of the troupe have disappeared. From the founding of the People's Republic of China to the end of the 20<sup>th</sup> century, Among them, the period from the third Plenary Session of the 11<sup>th</sup> CPC Central Committee to the establishment of China's socialist market economy in 1992 was the prosperous period of Ceheng Buyi Opera.

In 2006, it was listed in the first batch of national intangible cultural heritage list items, and then until the first China Ceheng Buyi Cultural Year activity was held in 2012. during 2014-2015, Buyi Opera used digital technology to collect Opera. Since then, the development of Ceheng Buyi Opera has declined .

Foreign cultural entertainment changed people's entertainment habits, convenient transportation and information technology attracted more young people, the older generation of Opera artists gradually died, young people go out to make money, Buyi Opera inheritance is difficult slow, the birth of one thousand history of Buyi Opera in just a few decades facing serious inheritance crisis.

Researchers found that although the Chinese government and local governments have issued relevant policies to support the revival of ethnic minority literature and art, Buyi Opera is still in danger of developing or even on the verge due to various factors such as the historical fault and the impact of the rapid development of modern economy. There are few opera troupe that can carry out Buyi performances normally, mainly due to the acceleration of the modernization process and the impact of the market economy, most young and middle Aged actors go out to work, leading to the loss of artists, the sudden decrease of the audience and other factors.

All Buyi troupe in the county are rural amateur performance troupe. Due to the lack of professional opera troupe for a long time, the actors do not receive



professional training, and most of the actors' performance skills are not high, even a little rough there are few opera teams that can carry out Buyi performances normally, mainly due to the acceleration of the modernization process and the impact of the market economy, most young and middle-aged actors go out to work, leading to the loss of artists, the sudden decrease of the audience and other factors.

For The Buyi Opera state' s revival approaches, Buyi Opera as one of the representatives of Chinese traditional culture and intangible cultural heritage. Buyi Opera has been highly valued and supported by the Chinese government. The Chinese government has formulated a series of measures and policies to protect and inherit Buyi opera, including increasing investment in the research and inheritance of Buyi Opera, supporting the training and inheritance of Buyi Opera actors, providing venues, equipment and financial support, and promoting the innovation and development of Buyi Opera. The government also encourages the nationwide promotion of Buyi Opera to raise the awareness and understanding of Buyi ethnic culture and Buyi Opera.

China has accumulated a lot of useful experience in the protection of traditional art, and has also achieved extremely fruitful results. Buyi Opera is listed as a national intangible cultural heritage, but in fact, it is a miniature representative of the protection of many ethnic minority cultures and arts. The protection of its recognized folk artists, inheritors of intangible cultural heritage and intangible cultural heritage has made great gains and breakthroughs in ethnic minority areas. This is an important prerequisite for the establishment of an intangible cultural heritage protection system for ethnic minorities in China.

In addition, Ceheng The Opera protection work of Buyi of the county national intangible cultural heritage project shall be carried out in accordance with the formulated project protection plan and through the text book, audio and video, pictures and other forms of the project for a careful census, The establishment of

archival data ; Allocate funds for several Buyi activities of Opera troupe ; Allocate funds for the construction of Naiyan Ban ba Bao he Buyi Opera troupe activity room, stage and other infrastructure ; Carry out Buyi Opera culture and art activities into the campus ; Carry out Buyi repertoire performances and foreign cultural exchanges; Collect and sort out the Buyi Opera scripts and related materials and physical objects collected and displayed by the Cultural Relics Museum ; Carry out special subject research work, Establish an expert research group, Conduct in-depth research and investigation on the source, Opera script, music, performing arts, performance customs, and troupe organizations of Buyi Opera.

After the protection work in recent years, the inheritance and protection of Ceheng Buyi Opera have achieved remarkable results. Some Buyi troupe infrastructure construction, such as activity room, stage, costumes, props, etc., has been further improved;" Yanghou" " Zhenong" "Bada" " Sayi" Buyi Opera troupe has stopped performing for nearly 20 years and gradually resumed the performance activities.

In June 2012, a new development established Nayong Buyi troupe ; excavated and sorted out 36 Ceheng Buyi Opera plays more than 70 music scores and 105 plays; Buyi opera performance art has been well retained and inherited, with a certain inheritance and development ability foundation.

### **6.3 Discussion**

In view of the History and Development of Buyi Opera,the historical development part shows Buyi Opera, from the following aspects:

1. Social history and culture: In the study of the history and development of Buyi Opera, it is obvious that the social turbulence and historical changes play a significant role in promoting the humanistic information of the nation. The founding of new

China in 1949 brought new life to Buyi Opera, and the later Cultural Revolution brought an almost-fatal blow to Buyi Opera.

2. Social economy: In the new era of socialism, China's economy and culture have been well integrated and developed. The older generation of artists have died one after another, and few people of the younger generation are willing to pass it on, leading to Buyi Opera facing the risk of basic elements being lost and replaced.

3. Humanities and natural science: The Buyi people fear nature and regard the phenomena that cannot be explained by science in the original natural phenomena as the display of the gods. Therefore, some ceremonies appear to worship the gods, so the language, body and environment give Buyi Opera great space for growth.

From the perspective of researchers, the revival and development of Buyi Opera is related to Postmodern theory by Lucien Febvre, who is one of the famous French historians and theorists in the 20<sup>th</sup> century. The theory he advocated which has exerted an important influence on the contemporary historians.

theoretical connotation mainly includes the following aspects: paying attention to the social, economy, culture, psychology, geography and other aspects of history, rather than pure politics and military, advocating interdisciplinary cooperation, and drawing lessons from the knowledge and methods of social science, humanities, natural science and other fields. It attaches great importance to the criticism and interpretation of historical documents, and uses logic and imagination to restore the consciousness and motivation of historical actors. Is a way of thinking, which appears after modernity and challenges the assumptions and values of modernism. It questions the possibilities of objective knowledge, truth and reality, believing that they are mediated by social construction, political influence and linguistic culture. It also explores the influence of power, ideology, history, and technology on human society and culture.

As a cultural phenomenon, Buyi Opera's innovations use some of Postmodern theory's perspectives and methods. Buyi Opera In the process of evolution, the old artists inherit through language, without specific written records. In addition, the social, political and economic changes in different periods lead to the presentation of Buyi Opera gradually separated from the original way of presentation.

Edward-Burnett-Taylor Theory of cultural communication:

Edward-Burnett-Taylor, the founder of anthropology in British culture and the main representative figure of classical evolution. The basic idea of Taylor's cultural communication theory is that culture is a complex relationship, which is constructed by the process of spreading culture. Each element of the whole cultural system, such as words, language, art, religion, rituals, customs, activities of daily life, etc. Each part is a communication technology, which can capture, analyze, recognize, and re-innovate. This is the process of cultural communication studied by Taylor's cultural communication theory, and also the basic concept behind the complex phenomenon of cultural communication.

With the help of Taylor's cultural communication theory, this paper explores the road of Buyi Opera development and revival, through the historical culture and time development with the support of literature theory, field investigation as the main means to maximize the understanding of Ceheng Buyi Opera revival strategy, and explore the connotation and cultural value of culture itself to better highlight the significance of national cultural rejuvenation and inheritance.

Franz Boas The American anthropologist, the founder of ethnology, enjoys the reputation of "the father of cultural anthropology".

Boas argued that the history of a particular culture lay in the study of its individual traits unfolding in a limited geographical region. After many different

cultures have been studied in the same way within a region, the history of individual cultures may be reconstructed. It advocates the collection and analysis of specific cultural phenomena, and believes that the culture of each nation has its own unique history. Therefore, the culture of each nation must be studied according to the characteristics of each nation.

With the help of historical special theory, this paper explores the cultural origin of Buyi Opera itself through the local origin theory, literature collection and field investigation, and reproduces the status quo and development of Buyi Opera through objective analysis.

As the contemporary Buyi Opera expression form has the presentation concept of modern opera, the historical expression techniques, figure, opera singing, and dialogue only appear in the modification of a play, or are presented in a certain style element. More forms of expression have been close to the expression of contemporary human life.

By the ideas and methods of this trend of thought to artistic creation, a student has created a new art form, with diversity, freedom and participation. Buyi Opera Reflected the rigor and standardization of traditional opera, more inclined to explore diversity and freedom.

Buyi Opera rose in this context. It is no longer limited to the strict requirements of traditional opera, but pays more attention to freedom and diversity, mixing different elements of music, dance, drama, video and other elements to create a more free way of artistic expression.

Buyi Opera Emphasizing the experience and audience participation of stage performance, mixing and integrating music, dance, drama and other elements, breaking the boundaries and norms of traditional art forms. Under Postmodern theory's view, art is an experience, and the importance of audience engagement is

fully affirmed. Buyi Opera It is no longer a one-way artistic presentation, but encourages the audience to interact with the performance, which has become an art form of collective creation and common experience.

Buyi Opera It also pays attention to the reference and innovation of history and culture, and explores the integration of different cultural backgrounds and artistic resources. From the perspective of Postmodern theory, the interweaving and integration of different cultures and historical backgrounds is seen as a rich and mixed way, rather than a single and one-way cultural inheritance. Therefore, Buyi Opera focuses on learning from different cultural and artistic resources, and integrates a variety of cultural elements to create a novel and mixed art form. The innovation of Buyi Opera is the application and practice of Postmodern theory in the field of art. It is no longer limited to the boundaries and norms of traditional art, but explores a more free and open art form on the basis of freedom, diversity and participation.

#### **6.4 Recommendation**

Among the rich national culture in China, Ceheng Buyi Opera is one of the intangible heritage treasures of China's minority culture. It is necessary to respect the authenticity of historical development and hold a sense of historical protection for Buyi opera related historical opera. In the inheritance of Buyi Opera expression form to constantly improve their own performance skills.

At present, most of the Buyi Opera are rehearsed and performed by local villagers, and the content of the script creation is single. We can experience the life of the Buyi people and explore the plot story of the Buyi people, and create ethnic works that are popular with the Buyi people and even the public. More over, there is no standard conclusion on the origin of Buyi Opera. In the research, Buyi Opera can be

compared with other cultures and arts of similar ethnic minorities, and the national intangible cultural heritage can be divided according to different ethnic groups, and the intangible cultural heritage projects of the same ethnic group can be collected and scientifically classified at multiple levels and angles. The aim is to trace the source of traditional Buyi Opera as clearly as possible.

Under the premise of the existing relevant policies, it does not conflict with the current laws, policies, regulations and regulations. Aiming at the protection system of the intangible cultural heritage of ethnic minorities, we constantly explore, rescue and innovate Buyi Opera, and explore the way of inheritance for the revival and development of Buyi Opera.

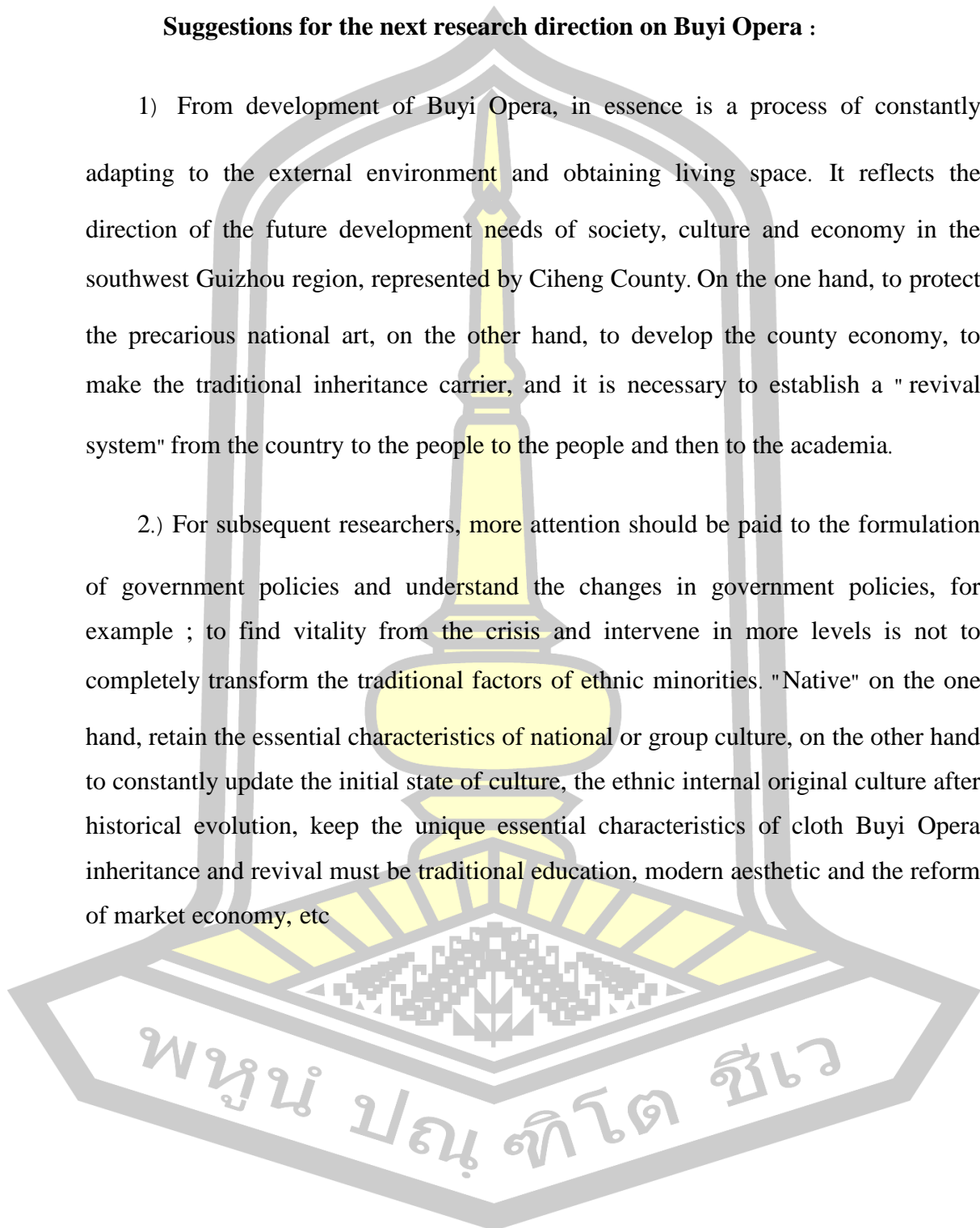
Buyi Opera is a typical national native art, from the stage design, costumes, music, makeup, props, and then to the whole performance process, it is easy to get the result of its nature and humanity. A nation must have lasting values, and a culture must also be endowed with lasting national aesthetic appreciation. Native value is the secret of the Buyi Opera, which reproduces the national sacrifice, production, customs, connects the ethnic emotions, and records the national history.

After entering the modern society, Buyi Opera has encountered the same dilemma as other ethnic minority art forms. When the foreign cultural and artistic forms gushing out, the original nature seems to become a sharp sword to the traditional culture. From the origin to the development to the revival of the present needs, Buyi Opera is essentially a process of constantly adapting to the external environment and obtaining living space. It reflects the direction of future development in social, cultural and economic areas represented by Ceheng County. To make the tradition have a carrier, it is necessary to establish the "revival system" from the country to the folk and then to the academic circle.

### **Suggestions for the next research direction on Buyi Opera :**

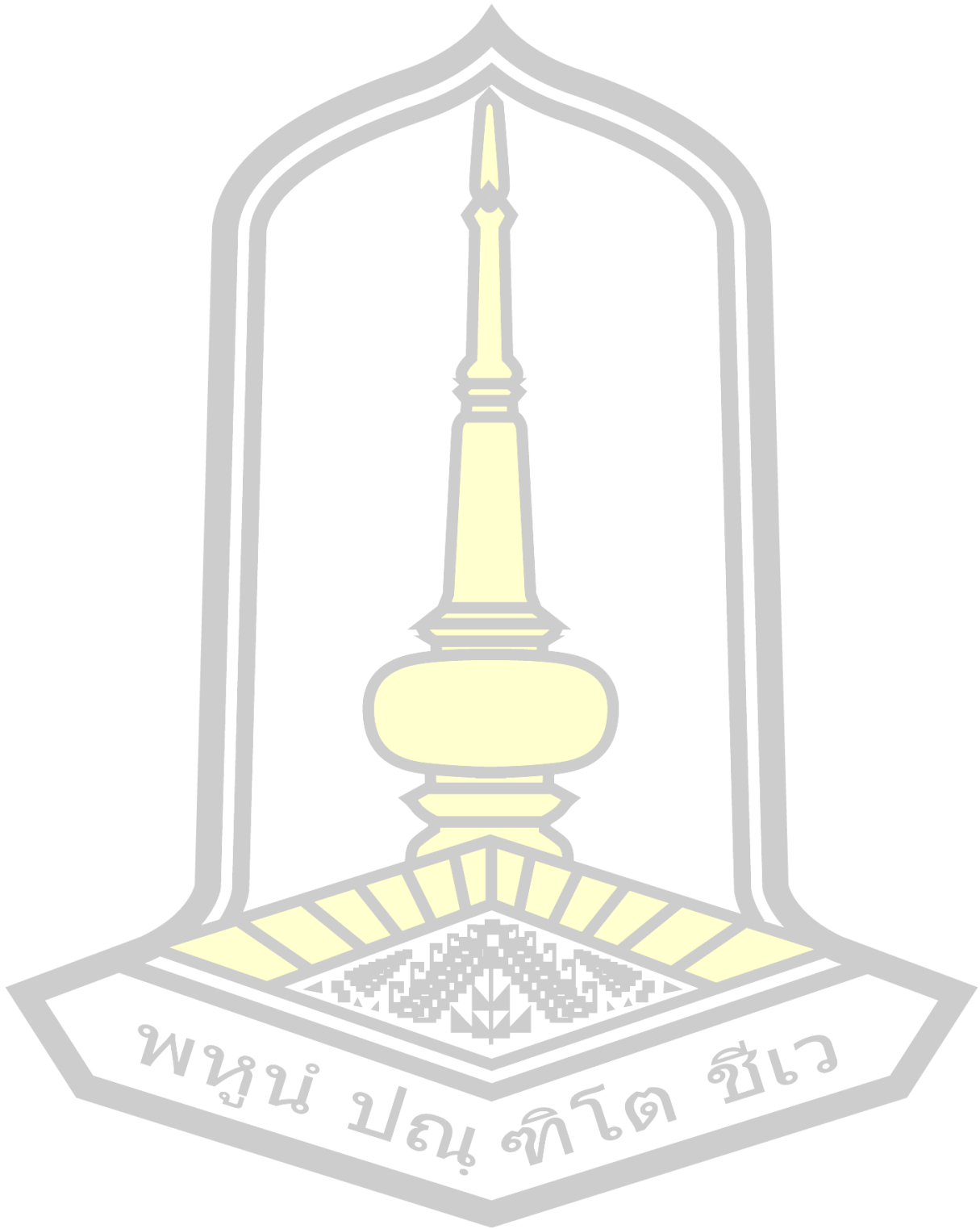
1) From development of Buyi Opera, in essence is a process of constantly adapting to the external environment and obtaining living space. It reflects the direction of the future development needs of society, culture and economy in the southwest Guizhou region, represented by Ciheng County. On the one hand, to protect the precarious national art, on the other hand, to develop the county economy, to make the traditional inheritance carrier, and it is necessary to establish a "revival system" from the country to the people to the people and then to the academia.

2.) For subsequent researchers, more attention should be paid to the formulation of government policies and understand the changes in government policies, for example ; to find vitality from the crisis and intervene in more levels is not to completely transform the traditional factors of ethnic minorities. "Native" on the one hand, retain the essential characteristics of national or group culture, on the other hand to constantly update the initial state of culture, the ethnic internal original culture after historical evolution, keep the unique essential characteristics of cloth Buyi Opera inheritance and revival must be traditional education, modern aesthetic and the reform of market economy, etc





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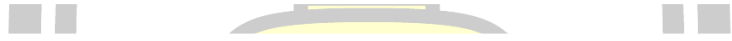


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# Appendix



## Appendix

### A Interview video

#### Interview video

#### **Name and position**

1.Changfei Yang: Head of Biyou Town, Ceheng County, founder of the "Yong He"

Buyi opera Association

2.Dongjiang Yang: Biyou Town, Ceheng County, a member of "Yong He" Buyi opera Association

3.Jianyu Cen: Member of the founding "Yong He" Buyi opera Association of Biyou Town, Ceheng County

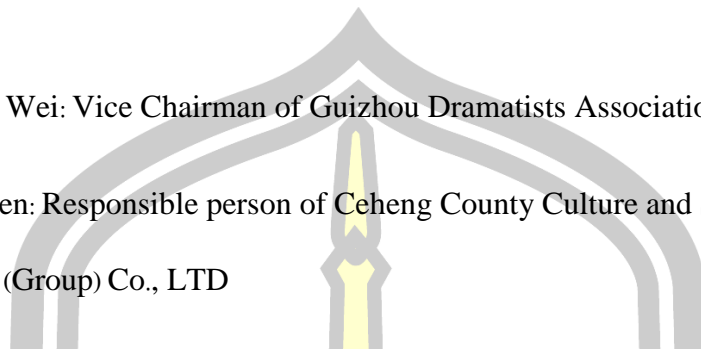
4.Dinglong Ban: Villagers of "Yangyou" village, Biyou Town, Ceheng County

5. Mingliang Huang : Buyi "Mo Sutra" inheritor

6.JinZhu: Professor, Director of the Drama Department, School of Music, Guizhou University

7.Zhengbin Wei: Vice Chairman of Guizhou Dramatists Association

8.Huang Wen: Responsible person of Ceheng County Culture and Sports Tourism Investment (Group) Co., LTD



**Appendix B**  
**Questionnaire survey**

**Questionnaire survey**

Interviewer: CehengBuyi Opera There are several forms of expression, a form of expression, in the open field, the actors wear a mask. There is also a form of modern expression, with modern dress reflects modern life. What is the difference between these two forms of dramatic performance? Do they both belong to the presentation form of Buyi Opera?

Huang Wen: Buyi Opera evolved to now, there are a lot of new creation stories, Buyi people Opera the role of Buyi Opera belongs to a kind of Buyi Opera, inheritance is inherited from the original elements of Buyi Opera, even small Operas and sketches, as long as the Buyi people are doing this it belongs to a kind of Buyi Opera.

Interviewer: How can the elements add or reduce according to the needs of the plot?

Huang Wen: Yes, the musical instrument accompaniment must be available. The form of expression is more free.

Interviewer: In the process of reviewing the literature, I learned that Buyi Opera stage form has three steps and five-step positioning scheduling. Whether all Buyi Opera need to use such a framework is the expression.

Huang Wen: The content presented in the literature is regarded as the normative existence of these elements, but also the characteristics of Buyi Opera recorded, but in fact, in Buyi Opera production and life, it is very casual. Unless the script specifically requires doing so. But the usual Buyi Opera is very lifestyle. Including our move through the form of public performance without special stage scheduling, hand position requirements.

Interviewer: Just like the figure and hand position of Chinese opera have standard requirements, Buyi Opera relatively speaking, it is a relatively free opera with national elements integrated.

Huang Wen: Yes, the pace of the physical position is still according to the original presentation, but in the process of the performance is actually very casual.

Mingliang Huang: Although the form of Buyi Opera is free, there are provisions in



role allocation. There are "XiaoSheng" and "HuaDan" and so on, and the pace of different characters is different accordingly





**Appendix C**  
**Field work study**



**Field work study :** Eight-tone sitting and singing disOpera, Interview with the Mingliang Huang, Mingliang Huang Talk about the origin of Buyi opera, Buyi opera clothing, Buyi Opera video "Shanbo Liang With the YingtaiZhu"



## BIOGRAPHY

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