



Sichuan Opera: The Inheritance Development and Innovation of Local Performing Arts

Ling Zhang

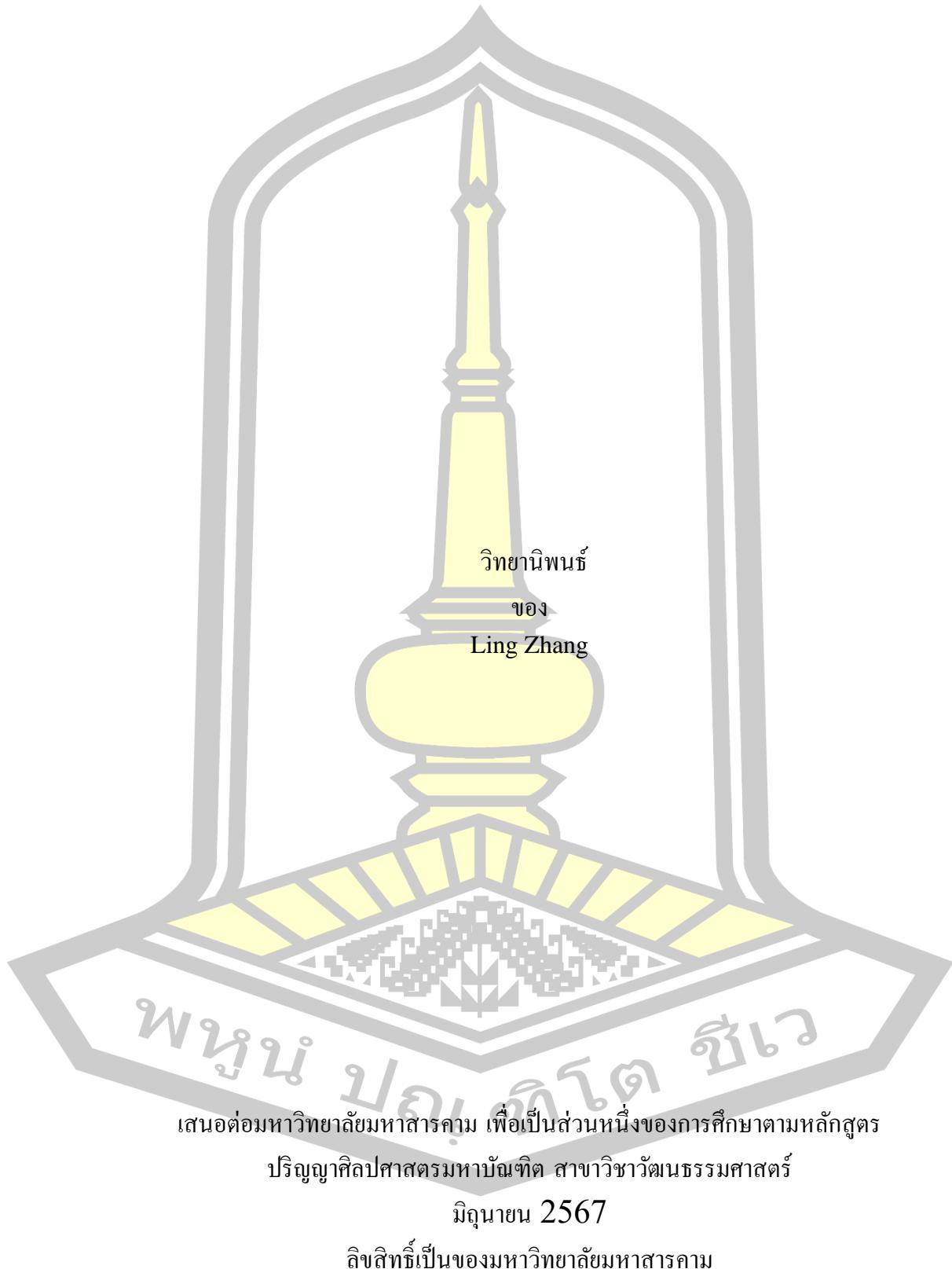
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A Thesis Submitted in Partial Fulfillment of Requirements for
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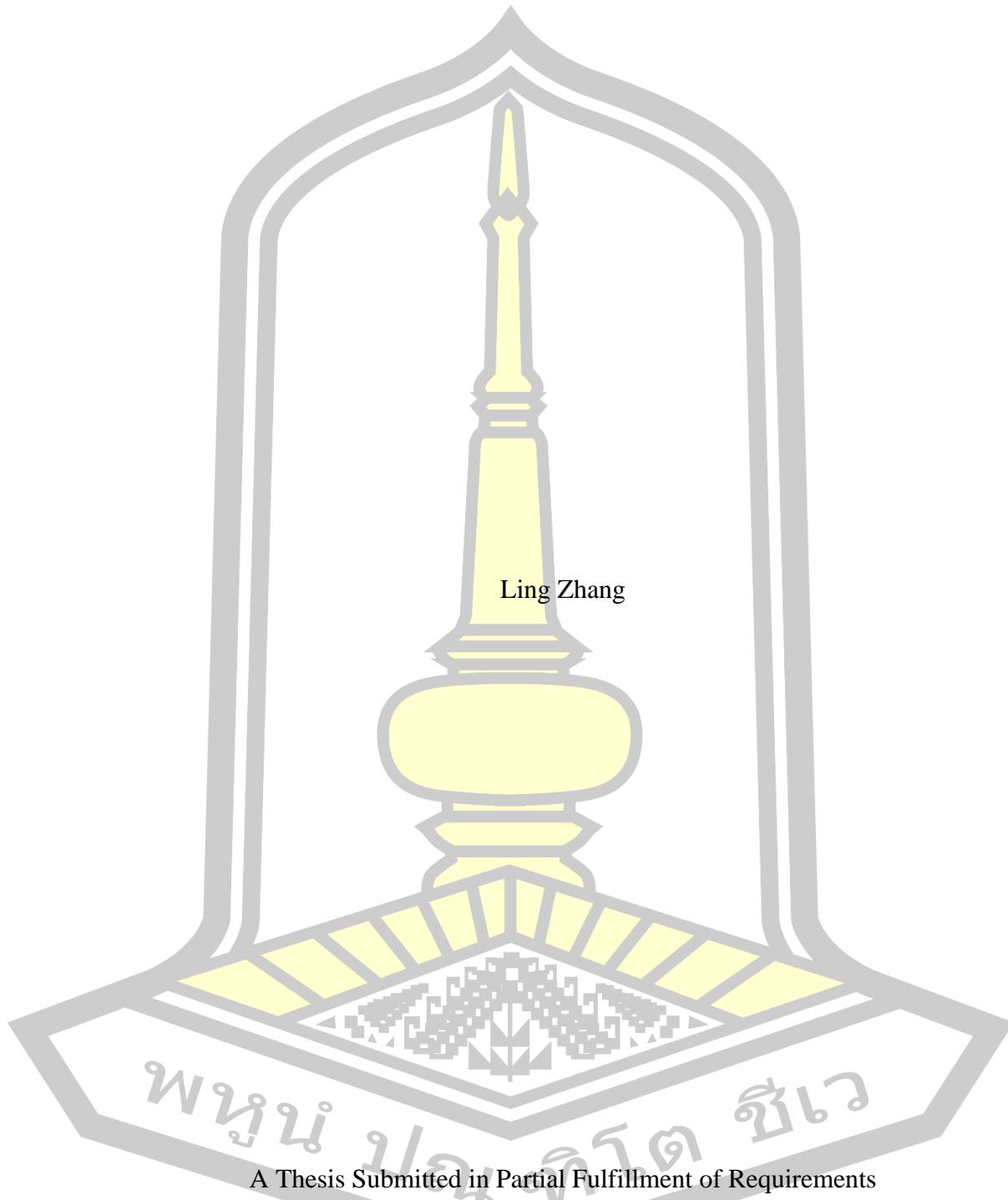
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Sichuan Opera: The Inheritance Development and Innovation of Local Performing Arts



A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Cultural Science)

June 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Ling Zhang , as a partial fulfillment of the requirements for the Master of Arts Cultural Science at Mahasarakham University

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ABSTRACT

Sichuan Opera: Inheritance, Development and Innovation of Local Performing Arts is a qualitative study. This research aims to 1) study the history and development of Sichuan Opera 2) study the current situation and problems encountered in Sichuan Opera 3) study the inheritance and development of Sichuan Opera and innovation. The area of this study is Chengdu, Sichuan Province, and the researchers chose Sichuan Theater in Sichuan Province as the main research area for data collection. The methodology of this study consisted of three phases. Data collection sources Literature research, observation, interviews.

The outcomes are as follows: 1) Sichuan Opera is one of the traditional Chinese operas, known as the mother of Chinese opera art, with profound historical and cultural heritage and diverse artistic expressions, and is an important part of Chinese opera culture. 2) With the changes of the times and the development of society, Sichuan Opera is facing the challenge of inheritance and development, especially in contemporary society, the influence and audience base of Sichuan Opera have declined. In order for Sichuan Opera art to enter the market, it is necessary to pay more attention to market demand, to innovate, and to constantly develop new repertoires and performance methods. 3) Innovation is one of the important directions for the development of Sichuan Opera. Sichuan opera in the new era should combine the characteristics of the development of the times, incorporate new elements, and create performance forms and repertoires that are more suitable for the needs of modern audiences. Studying the inheritance, development and innovation of Sichuan Opera not only helps to consolidate and carry forward Chinese traditional culture and enhance cultural self-confidence, but also improves the level of understanding and appreciation of Sichuan Opera art, and promotes the innovation and development of Sichuan Opera art. At the same time, the study of Sichuan Opera also provides an opportunity to deeply understand Chinese opera culture and explore Chinese folk culture.

Keyword : Sichuan Opera, Performing Arts, Innovation of Local

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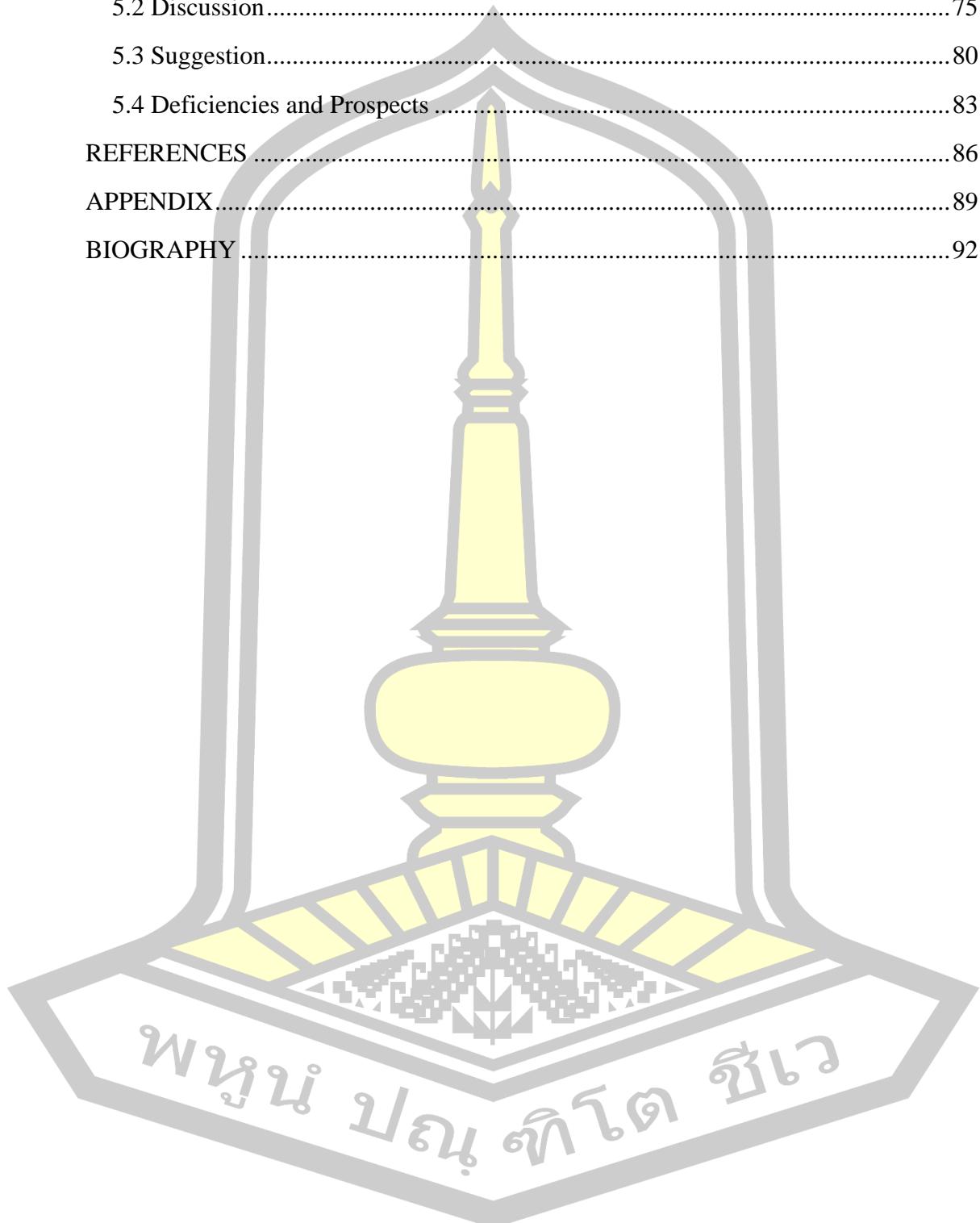
Ling Zhang

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Chinese opera is an important part of traditional Chinese culture, with a long history and profound cultural heritage. It is one of the representatives of Chinese folk culture, one of the treasures of Chinese culture, and one of the world cultural heritages. The origin of opera can be traced back to ancient Chinese rituals and folk entertainment activities, and through a long period of development and evolution, it has formed a unique art form. The history of Chinese opera can be traced back to the Han Dynasty more than two thousand years ago, when the form of opera was mainly singing, dancing and rapping, and later gradually developed into an art form with singing, reciting, doing, playing and dancing as the main means of expression.

Sichuan Opera is one of the most representative local operas in Chinese opera art, and it is an intangible cultural heritage bred through Sichuan's native history and culture. (Xie Zhixiong, 2023). Sichuan opera, also known as Shu opera, is a popular form of opera performance in southwest China. Originating in the Sichuan basin in the late Qing Dynasty, Sichuan opera is highly respected for its heritage of Shu Han culture, its development of Sichuan folk music and its self-conscious exploration of the art of opera. During the Qing Dynasty, Sichuan opera gradually developed its own singing style, performance form and artistic style. The singing style of Sichuan opera is characterized by the "change of tune", which means that the actors constantly change the pitch of their voices to make the singing more vivid and varied.

Sichuan opera is an important art form in traditional Chinese culture, representing an important aspect of Chinese culture and an important part of traditional Chinese culture and art. It showcases the history, tradition and culture of China and plays an important role in promoting cultural heritage throughout China. Sichuan opera is a colorful and unique art form with a unique performance style. It includes elements of music, dance and opera, and covers many aspects of traditional Chinese culture and art. Sichuan opera also has a wide influence internationally. As a part of traditional Chinese culture, Sichuan opera has demonstrated the unique charm of Chinese culture internationally and played an important role in promoting Chinese culture to the world. Sichuan opera is of great significance to the transmission and promotion of culture. It not only provides an excellent cultural and artistic enjoyment for the audience, but also provides a platform for artists and professionals to display their talents and an opportunity for the society to exchange and showcase their art. Sichuan opera has an important position in Chinese culture and art. It is an important part of traditional Chinese culture and art, and has a profound impact on Chinese cultural heritage, international cultural exchange, and the promotion of artistic development.

The heritage of Sichuan opera is facing the problem of not keeping up with the pace of the times, and young people are less and less aware of traditional culture and are not willing to learn Sichuan opera. The market for Sichuan opera is relatively small and investment is less compared to other performance areas. Lack of capital can limit the planning of Sichuan opera productions and the quality of performances. The

audience for Sichuan opera performances is more limited due to history, region, and customs, and often requires compromise with audiences familiar with Sichuan opera culture, which makes Sichuan opera problematic in terms of discourse. Sichuan opera is a kind of traditional culture, but in today's society, this traditional culture is not attractive to the new generation audience. The question of how to attract young people through modern entertainment while passing on the heritage is a problem that needs to be solved. The performance form of Sichuan opera is relatively homogeneous and lacks innovation and variation. Audiences have become aesthetically tired of Sichuan opera performance forms, requiring innovation and reform by Sichuan opera performers and creators. The inheritance and development of Sichuan opera face serious challenges and need more talent and resource support in order to achieve inheritance and development

The problems encountered by Sichuan opera need to be solved in a comprehensive variety of ways. Strengthen the publicity of Sichuan opera and traditional culture, improve the cultural self-confidence of young people, and make them aware of the value and significance of Sichuan opera. For those Sichuan opera stage productions that have potential and creativity, encourage competent investors to enter the market and provide them with financial and experience support. Open up a wider social group and attract more audience attention and participation through various means, such as exhibitions, tours, and publicity and promotion. Try to combine Sichuan opera with modern popular culture and develop performance forms and media that can attract young audiences, such as pairing it with contemporary music and dance and designing multimedia interactive performances. Encourage training and support for young Sichuan opera performers to help them enhance their acting skills and improve their performances to inspire more youth enthusiasm and participation. Through activities such as Sichuan opera cultural exchange meetings and Sichuan opera cultural festivals, promote cultural exchanges and increase the influence of Sichuan opera at home and abroad, while introducing the history and cultural connotations of Sichuan opera so that more people can understand and pay attention to it. To solve the problems encountered by Sichuan opera, it is necessary to make full use of various resources and forces, advocate the combination of innovation and heritage, and jointly promote the continuous development and growth of Sichuan opera art.

1.2 Objectives of the Research:

- 1.2.1 To study the history and development of Sichuan Opera
- 1.2.2 To study the current situations and problems encountered in Sichuan Opera
- 1.2.3 To study the inheritance, development and innovation of Sichuan Opera

1.3 Research Questions

- 1.3.1 What is the history and development of Sichuan Opera?
- 1.3.2 What are the problems of the current inheritance and development status of Sichuan Opera?
- 1.3.3 What can be done to inherit, develop, and innovate Sichuan Opera?

1.4 Importance of Research

1.4.1 Academic Value

Sichuan Opera is one of the precious heritages of Chinese traditional culture, with a long history and rich cultural connotations.

China's traditional culture is rich and colorful, and it is the cultural foundation of the Chinese nation. Through the inheritance and innovation research of Sichuan Opera, we can promote the protection, inheritance and innovation of Chinese traditional culture, and create a cultural brand that reflects Chinese civilization. With its rich plots and profound moral emotions, Sichuan Opera has become an important part of the spiritual world of the Chinese nation. The inheritance and innovative research of Sichuan Opera can better expand the spiritual world of the Chinese nation and enhance the cultural self-confidence of the Chinese nation.

Inheriting the classic repertoire and performance skills of Sichuan Opera will help protect and promote traditional Chinese culture. Sichuan Opera is an important part of Chinese traditional culture, and the inheritance of its classic repertoire and performance skills is of great significance to the protection and promotion of Chinese traditional culture. Studying the history and evolution of Sichuan opera is helpful to understand the development process and evolution law of traditional Chinese opera. By studying the history and evolution of Sichuan opera, we can better understand the development process and evolution law of traditional Chinese opera, and provide reference and inspiration for the protection and development of traditional opera. Exploring the artistic characteristics and forms of expression of Sichuan opera will help to expand the artistic expression space of traditional Chinese opera. Sichuan opera has unique artistic characteristics and forms of expression. Through in-depth research and exploration of it, new ideas and methods can be provided for the expansion of the artistic expression space of traditional Chinese opera. Promoting the innovation and development of Sichuan opera will help improve the modernization level of traditional Chinese opera. The innovation and development of Sichuan opera is one of the important directions of the modernization of Chinese traditional opera. Through research and exploration, new ideas and methods can be provided for the innovation and development of Sichuan opera, and then the modernization level of Chinese traditional opera can be improved.

Sichuan Opera is a unique local culture in Sichuan. Through the inheritance and innovative research of Sichuan Opera, we can better promote the unique local culture of Sichuan Province and enhance the cultural soft power of Sichuan Province. Provide rich cultural resources for literary and artistic creation. Studying the inheritance and innovation of Sichuan Opera's artistic techniques and methods can provide rich cultural resources for literary and artistic creation, create more excellent cultural works, and make positive contributions to the prosperity of the Chinese nation's literary and artistic prosperity. The research on the inheritance and innovation of Sichuan Opera involves the development and prosperity of traditional Chinese culture and the Chinese nation, and is a research topic with far-reaching significance. The academic and theoretical significance of the research on the inheritance and innovation of Sichuan Opera is multifaceted. It not only helps to protect and promote traditional Chinese culture, but also helps to understand the development process and evolution law of traditional Chinese opera, and expand the artistic expression space of

traditional Chinese opera. , Improve the modernization level of Chinese traditional opera.

1.4.2 Social Value

Sichuan Opera is one of the traditional Chinese operas with a long history and rich cultural connotations, and its inheritance and innovation research has important practical significance. Sichuan Opera is not only a literary and artistic form in the Sichuan-Chongqing region, but also a well-known opera genre in China's cultural heritage and a world cultural heritage. The inheritance and innovation of Sichuan Opera is of great significance for maintaining and promoting China's excellent traditional culture.

Inheritance and innovation are one of the important ways to maintain cultural diversity and heritage diversity. The inheritance of Sichuan Opera is the protection of Chinese traditional culture. As an important part of Chinese traditional culture, Sichuan Opera has always been a tool for expressing the cultural emotions of the Chinese people. In today's society where cultural diversity is increasingly lost, the inheritance of Sichuan opera is of great significance to the protection and inheritance of Chinese traditional culture. The innovative research of Sichuan opera can promote cultural innovation. The development of Sichuan opera requires continuous innovation and breakthrough, which requires in-depth research and innovation on the basis of inheritance, so as to promote the development of Sichuan opera and the innovation of traditional culture.

The protection and development of Sichuan Opera will help enhance the diversity of Chinese culture and the recognition of traditional culture, and stimulate people's love and recognition of Chinese cultural heritage. Inheritance and innovation are the foundation of cultural development. On the basis of inheritance, Sichuan opera needs continuous innovation and improvement. Sichuan Opera keeps pace with the times, absorbs the excellent elements of other operas, adds modern elements, and reinterprets classic plays to meet the needs of modern audiences. The inheritance and innovation of Sichuan opera is also of great significance to promote economic development. For example, Sichuan opera performances and the development of Sichuan opera cultural tourism not only inject new impetus into the local cultural economy, but also provide new opportunities for expanding jobs and increasing tax revenue.

To study the inheritance and innovation of Sichuan Opera, we should explore it from the perspective of local significance. Sichuan Opera is a unique cultural phenomenon in Sichuan and one of the spiritual and cultural bloodlines of Sichuan people. By studying the inheritance and innovation of Sichuan Opera, we can better explore and excavate the deep connotation of Sichuan culture, enrich and expand the connotation of Sichuan culture, and promote the sustainable development of Sichuan Opera in contemporary society. As an important part of Chinese traditional culture, Sichuan Opera carries the rich connotation and historical charm of Chinese culture. By studying the inheritance and innovation of Sichuan Opera, we can not only protect and inherit Chinese traditional culture, but also promote it to the whole country and even the world, and promote the dissemination and exchange of Chinese culture. Research on the inheritance and innovation of Sichuan Opera can contribute to the prosperity of the local economy. As a cultural industry, Sichuan Opera can drive the

development of related industries, such as tourism and performing arts, and inject new impetus into local economic growth.

The inheritance and innovative research of Sichuan Opera can also drive the development of the cultural industry. As a unique form of culture and art, Sichuan Opera can also drive the development of the cultural industry on the basis of inheritance and innovation, thus contributing to the healthy development of China's cultural industry. The practical significance of Sichuan opera inheritance and innovation research is extremely important, and it needs to be widely valued and concerned.

1.4.3 Sentimental Value

As one of the traditional Chinese operas, Sichuan Opera has rich cultural heritage and emotional value. In Sichuan Opera, actors convey deep emotions, including love, hatred, joy, anger, sorrow, joy, etc., through singing, acting, dancing and other art forms. In the performance of Sichuan Opera, music, dance, and opera plots are closely combined to express the deep and delicate emotions of the characters and create a strong emotional atmosphere. At the same time, the ubiquitous folk tales and historical legends in Sichuan opera also make it have strong cultural and historical value. As a traditional cultural heritage, Sichuan opera art has irreplaceable emotional and cultural value.

The performance form of Sichuan Opera has a strong emotional value. Sichuan opera performance mainly refers to the series of movements, postures, costumes, makeup and other skills used by actors when performing, and these performance forms can deeply reflect the inner emotional state of the characters and make the audience feel a strong emotional impact. When performing "Tsing Yi", the protagonist of Sichuan Opera, the actors will show the age and gender characteristics of Tsing Yi through specific performance methods, such as hanging belly, binding feet, etc., and when expressing Tsing Yi's emotional state, the actors will use different eyes, Breathing, movement and other means, let the audience feel the actual emotional state of the character. The changes in expression, makeup, and movement cadence in the song all allow the audience to feel the true nature of the character in the in-depth character shaping. emotion.

1.5 Definition of Terms

1.5.1 Local Opera means the historical and cultural inheritance and artistic characteristics of different regions, music, singing, dancing and performances are the main forms of expression, combined with makeup, sound effects, props, lighting and other locations, to tell stories, deduce characters and express a comprehensive theme Strong art form.

1.5.2 Sichuan Opera means the traditional Chinese operas, originated in Sichuan, and is known as one of the five major types of Chinese operas.

The performance skills of Sichuan Opera are very unique, including singing, figure, facial make-up, costume and so on. It combines the local folk art of Sichuan and the culture of the Central Plains to form a unique form of performance. Sichuan Opera takes "singing", "speaking", "doing" and "fighting" as the main performance forms, forming the fusion characteristics of five tunes: Kunqiang, Gaoqiang, Huqin, Tanxi and Dengxi. The actors wear exquisite costumes and express the emotions and personalities of the characters through singing, chanting, dancing,

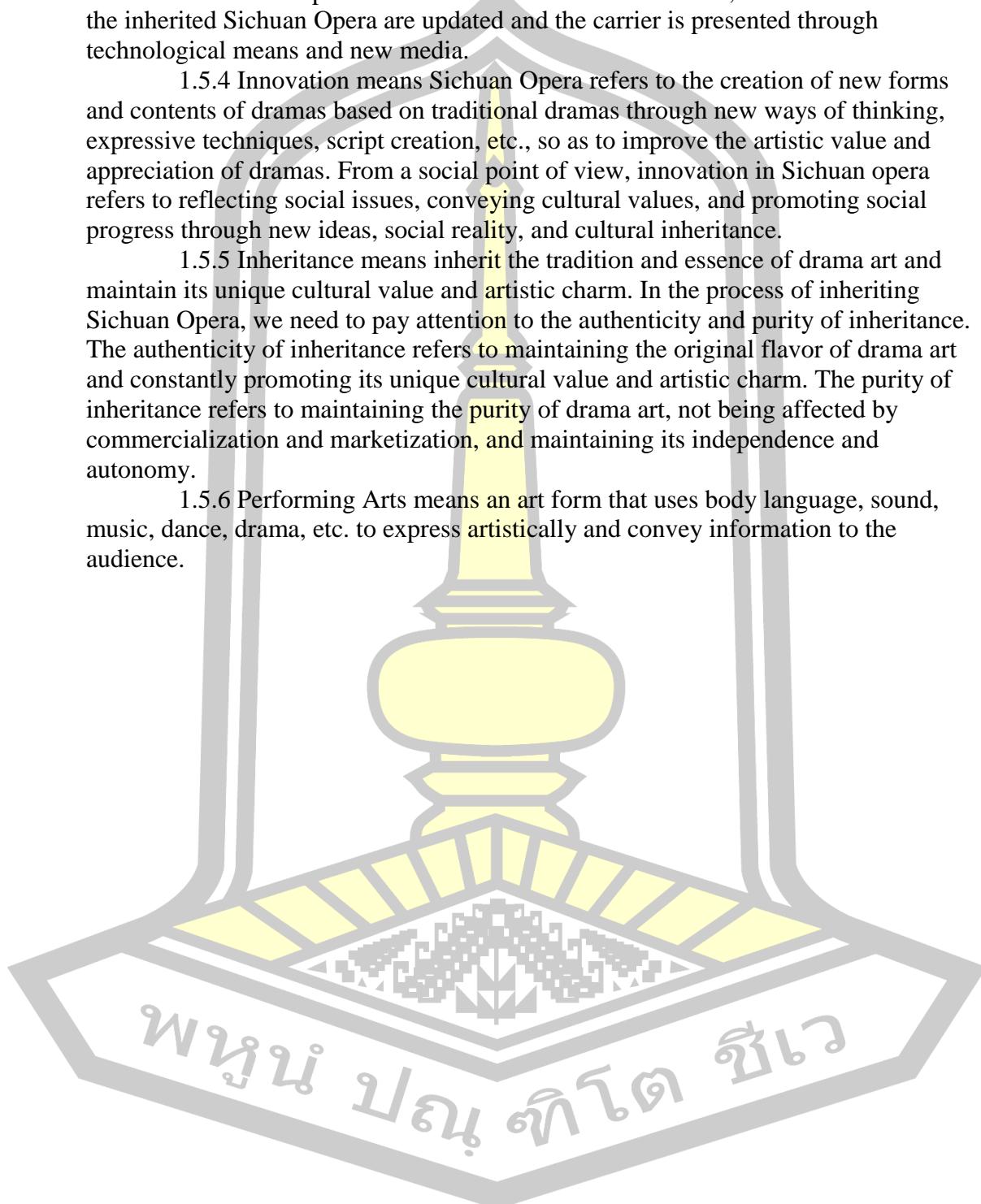
and movements. In addition to the performers, the performance of Sichuan Opera also requires the cooperation of music, props, make-up and costumes.

1.5.3 Develop means Under certain social conditions, the content and form of the inherited Sichuan Opera are updated and the carrier is presented through technological means and new media.

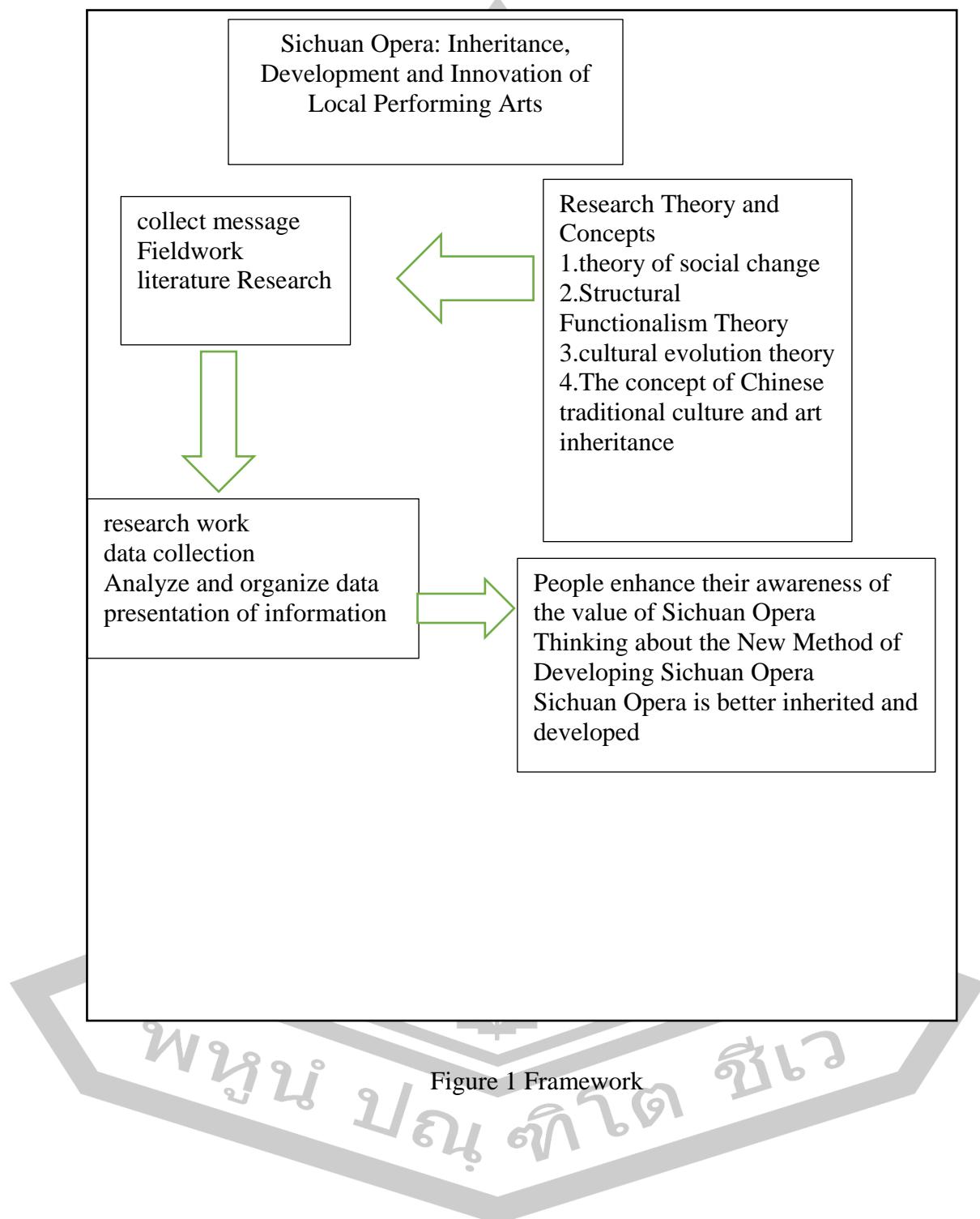
1.5.4 Innovation means Sichuan Opera refers to the creation of new forms and contents of dramas based on traditional dramas through new ways of thinking, expressive techniques, script creation, etc., so as to improve the artistic value and appreciation of dramas. From a social point of view, innovation in Sichuan opera refers to reflecting social issues, conveying cultural values, and promoting social progress through new ideas, social reality, and cultural inheritance.

1.5.5 Inheritance means inherit the tradition and essence of drama art and maintain its unique cultural value and artistic charm. In the process of inheriting Sichuan Opera, we need to pay attention to the authenticity and purity of inheritance. The authenticity of inheritance refers to maintaining the original flavor of drama art and constantly promoting its unique cultural value and artistic charm. The purity of inheritance refers to maintaining the purity of drama art, not being affected by commercialization and marketization, and maintaining its independence and autonomy.

1.5.6 Performing Arts means an art form that uses body language, sound, music, dance, drama, etc. to express artistically and convey information to the audience.



1.6 Conceptual Framework



CHAPTER II

LITERATURE REVIEWS

Sichuan Opera: The Inheritance, Development and Innovation of Local Performing Arts. The researchers collected the research concepts and ideas from relevant literature and research as follows

- 2.1 The history and development context of Sichuan Opera
 - 2. 1.1 Analyze the historical background of Sichuan Opera
 - 2. 1.2 Collect and sort out the development of Sichuan Opera
 - 2. 1.3 Understand the characteristics and functions of Sichuan Opera
 - 2. 1.4. The significance and cultural and artistic value of Sichuan Opera
- 2.2 Understand the development status and problems encountered in Sichuan Opera
 - 2.2.1 Understand the development of Sichuan Opera
 - 2.2.2 Analyze the problems in the development process of Sichuan Opera
 - 2.2.2.1 The development path of Sichuan opera is single
 - 2.2.2.2 Loss of Sichuan Opera Audience
 - 2.2.2.3 Market competitiveness is not strong
 - 2.2.2.4 Sichuan opera actors are aging and brain drain
 - 2.2.2.5 The performance content of Sichuan opera is single and not inclusive enough
 - 2.3.2.6 Lack of Sichuan opera repertoire
 - 2.3.2.7 Insufficient government support
 - 2.3 Local policies for the protection and improvement of Sichuan Opera
 - 2.3.1 Policies for protection
 - 2.3.2 Improved policies
 - 2.4 Research theories and concepts
 - 2.4.1 The Main Theory
 - 2.4.1.2 Theory of social change
 - 2.4.1.2 Structural-functionalism
 - 2.4.2 Second-level theory
 - 2.4.2.1 Cultural Evolution
 - 2.4.2.2 Chinese concepts of artistic and cultural inheritance
 - 2.5 Related Research
 - 2.5.1 Related research done in Thailand
 - 2.5.2 Related research done outside of Thailand

2.1 History and Development of Sichuan Opera

2.1.1 Analyzing the Historical Background of Sichuan Opera

In the late Ming and early Qing dynasties, along with years of war and the development process of great migration, the population structure of Sichuan underwent profound changes, presenting a situation where the five sides were mixed and the native voices were mixed. During the Kang and Yong periods of the Qing Dynasty, a local opera genre was born in the vast land of Sichuan, with the Gao cavity as its signature voice. Since then, with its unique percussion music as a link, it has

gradually integrated the Sichuanized *kun* cadence, *huqin*, pop opera and local lantern tunes into one, developing into a large opera genre covering all of Sichuan and parts of neighboring provinces. This genre is Sichuan opera, which was listed as a masterpiece of national intangible cultural heritage in 2006. Over the past three hundred years, this genre has inherited the traditions of Chinese opera, blended the essence of the art of Sichuan, and grown into a unique and colorful art with the cultural characteristics of integration of the north and south, five cavities, intermingling of literature and wilderness, and common appreciation of elegance and vulgarity, standing on its own in the forest of Chinese opera. This cultural characteristic of Sichuan opera is closely related to the geographical conditions and humanistic environment in which it was born.

Sichuan, historically governed by the present Chongqing Municipality, is located in China's inland hinterland, adjacent to Qinghai-Tibet in the west, connected to Yunnan and Guizhou in the south, leaning against the Qinling Mountains in the north, linked to the Three Gorges in the east, surrounded by mountains on all sides, with the Yangtze River system running through the entire territory, and known as the Land of Heaven since ancient times. Before the administration of Chongqing Municipality, the area was 560,000 square kilometers, accounting for six percent of China's area, second only to Xinjiang, Tibet, Qinghai and Inner Mongolia. With its temperate climate and beautiful scenery, it is known as a mysterious and enchanting place under the writings of literati for generations. During the Yao-Shun period, more than 4,000 years ago, Sichuan was under the jurisdiction of Liangzhou, which was one of the nine states of the world; from the Western Zhou Dynasty to the Spring and Autumn and Warring States Periods, it was the seat of the states of Ba and Shu; during the Northern Song Dynasty, it was divided into Yizhou Road, Zizhou Road, Lizhou Road and Kuizhou Road, which were collectively called "Sichuan Road", hence the name Sichuan; during the Yuan Dynasty, it was established as "Sichuan Province" was established in the Yuan Dynasty, which was changed to "Sichuan Chengxuan Bu Jianji" in the Ming Dynasty, and Sichuan Province was re-established in the Qing Dynasty, and has been used ever since.

In this piece of land, generations of Han, Yi, Tibetan, Tujia, Miao, Qiang, Hui, Mongolia, Lisu, Manchu, Naxi, Buyi, Bai, Dai, Zhuang and other 15 ethnic groups, they work together to run their own homes, creating a brilliant civilization of Ba Shu. Sichuan is located in southwest China, the land route to the Central Plains is blocked by the "world's majestic" Jiammen, and the water route to Jing and Chu is guarded by the "world's dangerous" Kui Gate, and the frequent wars in the Central Plains have rarely affected Sichuan throughout history. This geographical closure provided a relatively stable social environment for the economic development of Sichuan. At the same time, because of this, during the Qin and Han dynasties, it often became the backbone of some political groups to compete with the Central Plains, and after the Tang and Song dynasties, a large number of high-ranking officials, literati and scholars entered Sichuan to avoid the war, so that Sichuan and the Central Plains always maintained a close interaction, and constantly promote the integration of the culture of Sichuan and the Central Plains.

This ecological environment, in which the closedness of geography and the openness of humanities complemented each other, has led to the gradual formation of the characteristics of both inheritance and openness in the Marsh culture.

It has been able to inherit the basic humanistic spirit, cultural forms, and folk customs from generation to generation and accumulate them into traditions, and at the same time, it has been able to absorb the achievements of Chinese and foreign civilizations with an open mind and continuously develop and enrich its own regional cultural system. The bronze artifacts excavated from the Three Stars Pile in Guanghan show that the culture of Ba-Shu was formed and reached a high level as early as the Xia-Shang-Zhou period, which is still astonishing to the world today. The Dujiangyan, built during the pre-Qin period, made the area of Ba Shu a "land of heaven" that was protected from droughts and floods and was used for thousands of years in the western part of Sichuan, which is regarded as a miracle in the history of water conservation in the world. In the Western Han Dynasty, Wen Weng's education flourished and the literary culture of the region flourished, with "a large number of scholars and scholars in Shu compared to Qi and Lu" (Huayang Guozhi), and its long-standing cultural tradition continues to this day. In the Tang Dynasty, after hundreds of years of peaceful life, economic prosperity was unprecedented in Sichuan, which was known as "Yang Yi Er". During the Song Dynasty, culture was highly developed, and there were many famous scholars of literature, history and philosophy, and the introduction of the paper currency "jiaozi" had a profound impact on the prosperity of Chinese civilization. During the late Ming and early Qing dynasties, Sichuan was hit by a rare war in its history, which led to a sharp decline in population and economic depression. However, with the influx of immigrants from various provinces into Sichuan, the economy quickly recovered and, under the influence of the world's progressive social trends, rapidly entered a new stage of development, producing generations of political and military, economic and cultural leaders who contributed to the social transformation of modern China.

As the most characteristic part of the culture of Ba Shu, theater has also left a glorious page in the history of Chinese culture. The most distant source of Chinese opera is the ritual songs and dances of ancient times. The excavated artifacts from the Sanxingdui pile in Guanghan show that there were primitive ritual songs and dances as early as 4,000 years ago, when Ba Shu was in the era of theocratic civilization. By the time of King Wu's conquest of Zhou, Ba Shu songs and dances were already used in warfare. According to Huayang Guozhi - Ba Zhi, "King Wu of Zhou invaded Zhou, and actually got the division of Ba Shu, which was written in Shang Shu. Ba division brave and sharp, song and dance to Ling Yin people, before migrating backwards, so the world said: King Wu to attack Zhou, before the song after the dance also." In the Three Kingdoms, the first satirical comedy "Wrath" appeared in Sichuan, and in the Tang Dynasty, it was even said that "Shu opera was the best in the world". According to Song-Zhang Pu "Shouning Yuan" record: "Chengdu Daci Temple according to the huan deprivation of the belly, the business list Jiaji, tea stoves, medicine list, the puff accounted for the feast special, advocate miscellaneous drama body in which." Description of the Song dynasty Sichuan has for miscellaneous drama performance of the tile house hook. In the Ming dynasty to Jin Guang'er, Han Wu'er as the head of the Sichuan opera class went to Nanjing to perform, although by the time the "music king" Chen Duo "mocked" as "not south not north Joe miscellaneous drama", but this is called The local Sichuan opera, known as "Sichuan opera", was very popular among the lower class people in Jinling, as Chen

Duo wrote in his "Mock Sichuan opera" prose: "The people in the village were happy to see it." It is evident that Sichuan theater has an extremely deep tradition.

Although there is no historical evidence to prove whether Sichuan opera at that time had a direct inheritance relationship with the Sichuan opera formed in the Qing Dynasty, it is clear that there is an inextricable link with Sichuan's theatrical tradition, as all the cantons in Sichuan in the early Qing Dynasty were able to rapidly complete the evolution of Sichuanization and then form a five-cavity republican multi-voice genre. For example, the openness of Sichuan culture, the sense of the main body to be used by us, the optimistic and open-minded humanistic spirit of Sichuan opera, and the harmonious, sadistic and spicy artistic style can all be seen in the process of the formation and evolution of Sichuan opera. The geographical environment, history and culture, social changes, and political factors of the Sichuan region all provided important conditions and foundations for the emergence of Sichuan opera. The development of Sichuan opera has in turn influenced the culture and society of the Sichuan region and has become an important part of Sichuan culture.

2.1.2 Collect and Organize the Development History of Sichuan Opera

The historical journey of Sichuan opera since its formation can be divided into several development stages, such as the gestation period, the formation period, the growth period, the finalization period, the maturity period, the heyday period, and the transition period. The seeds of Sichuan opera came from two sources: the deep tradition of Sichuan drama in history and the many voices that entered Sichuan from other provinces in the early Qing Dynasty. The combination of these two has given birth to the Sichuan opera, which has the genes of Sichuan drama and a variety of vocal arts.

In the 13th year of the Republic of China (1924), "Shu Ling Magazine - Classes - Qing Hua Ban" recorded that in 1724, more than 20 artists from the Luzhou opera troupe, who were "famous for their high accent", came to Chengdu to recruit students and set up the Qing Hua Ban in the same year, and famous Sichuan opera actors such as Kang Zilin, Kang Daban, Zhou Mingchao, Yin Huaxuan and Rao Yushan were all late disciples of the class. disciples. This is the earliest documented record of a Sichuan opera troupe, and it is evident that the high accent sung by the Qing Hua troupe is directly related to the high accent of later Sichuan opera. It can be assumed that the Sichuan opera troupe in Luzhou was founded in the late Kangxi period of the Qing Dynasty. Sichuan opera is a major local opera genre with a representative voice in the high cavity, and the high cavity has always been the dominant voice among the five cavities of Sichuan opera. If we take the four Huiban classes entering Beijing as the symbol of the formation of Beijing opera as a reference, the Kang and Yong period of the Qing Dynasty can be regarded as the formation period of Sichuan opera.

During the Qianlong, Jiaqing and Daoguang periods of the Qing dynasty, Sichuan opera was in its formative years, during which the Kun, Bangzi, Pihuang and other foreign voices completed their localized evolution, and the high cadences of Sichuan opera gradually became one with the gongs and drums as the link, and the trend of "two down" or "three down" emerged. The development trend is called "wind and snow". The theater and theater classes are also increasing day by day, showing a flourishing scene.

In the Qing Dynasty, during the Xianfeng and Tongzhi periods, the rise of the Daimyo class marked the combination of kun, gao, hu, bomb and local dengxiao, forming a multi-chamber system that continues to this day. At this point, the artistic form of Sichuan opera became definitive after more than a hundred years of growth. The repertoire of Kun, Gao, Hu, and Bombs, among the "nest plays" of the Daimyo class and the masterpieces of Yue Chun, is reliably documented, although it is still an unsolved mystery as to which deng plays were performed by the Daimyo class. However, Yue Chun and his disciple Jiang Runtang are well known in the industry for their performances. After Xianfeng, the situation of five chambers on the same stage was more common everywhere, and the opera newspaper published in Chengdu Daily in the first year of Xuantu, the Sichuan opera repertoire staged by various opera companies was complete with five chambers, proving that five chambers on the same stage had already become the norm in that period.

During the period between the improvement of opera in the late Qing Dynasty and the establishment of the Sanqing Society, some cultural celebrities in Shu, such as Zhao Xi, Huang Ji'an, Yin Zhongxi, Ran Qiaozi, Liu Huaixu and Liu Shiliang, participated in the adaptation and creation of Sichuan opera plays, which greatly improved the cultural taste of Sichuan opera repertoire; the Sanqing Society, with the Yuelai Tea Garden as its base, integrated performance, research and teaching, and devoted itself to the training of actors and the improvement of performance quality, which strongly The flourishing of Sichuan opera fashion plays has started the transformation of Sichuan opera from classical art to modern art, and its significance and influence in the history of Sichuan opera development cannot be underestimated. All these marked the maturity of Sichuan opera.

In the first seventeen years after the founding of New China, Sichuan opera, under the leadership of the Party and the government, changed its people, system, and theater, and became prosperous by pushing forward new ideas, and emerged as the "golden age" that the world praised. In the 1950s, the Party and the government brought together Sichuan opera troupes on the verge of disintegration and Sichuan opera artists who had strayed into the folklore and formed Sichuan opera troupes at the provincial, local and county levels. Subsequently, under the unified leadership of the provincial and municipal cultural administration, the identification of traditional repertoire was carried out in a systematic manner, centering on Chengdu and Chongqing, and under the guidance of the "three concurrent" repertoire policy, the "pushing out the new" of traditional art was vigorously promoted, and the repertoire of Sichuan opera The ideological content and artistic style of the Sichuan opera repertoire have been renewed. At the turn of the 1950s and 1960s, Sichuan opera quickly became popular in the north and south of the country, and for the first time appeared on the international stage, winning a high reputation at home and abroad.

After China entered the period of reform and opening up, Sichuan opera regained its vitality after being freed from the cultural confinement of the "ten years of turmoil" and was inspired by the slogan of the Sichuan Provincial Committee of the Communist Party of China "to revitalize Sichuan opera", and made efforts to explore the modernization of traditional opera, making Sichuan opera enter a period of transition in its development history. The period of transformation in the history of

Sichuan opera. Today, although this exploration has yielded significant results, it still faces many problems and may require the efforts of several generations.

2.1.3 Understand the Characteristics and Functions of Sichuan Opera

Sichuan opera has developed a profound artistic tradition over the course of its three hundred years of evolution. Sichuan opera has more than 6,000 traditional and creative plays, among which there are "The Story of the Thorn Hairpin", "Liu Zhiyuan", "The Story of the Moon Worship", and "The Story of the Killing of the Dog", which originated from the Song and Yuan dynasty Southern operas; "Dou'e Injustice", "Han Gong Qiu", "Wutong Yu", and "Zhao's Orphan", which came from Yuan miscellaneous operas; numerous legendary plays inherited from Ming legends; a large number of historical dramas following local operas; successive generations of Ba Shu literati such as Zhao Xi, Huang Ji'an, Liu Huaixu. The plays by literary figures of the past generations, such as Zhao Xi, Huang Ji'an, Liu Huaixu, Li Mingzhang, Wei Minglun, Xu Fen, etc., such as "Love Detective", "Chai City Festival", "Who Killed Her", "Tan Ji'er", "Ba Shan Xiu Cai", "Dead Water Slightly", etc., are rich in local flavor and have a unique flavor of Sichuan culture, which is known for its profound cultural heritage and elegant and popular literary character.

Influenced by history, culture and social changes, Sichuan opera has developed the characteristics of the merging of five types of voices: kun, gao, huqin, pop and lantern. Sichuan opera is a combination of five types of voices, including the elegant Kun cadence, which originates from Suzhou Kunqu; the high cadence, which originates from the Yiyang cadences; the Huqin, which originates from the Huizhou and Han cadences, and is like a whisper; the pop opera, which originates from the Qin cadence in Shaanxi, and is exciting and majestic; and the lantern cadence, which originates from Sichuan, and is slang and lively, colorful and unified in the style of Sichuan opera. Among them, the music of the high cavity, which is a combination of gang, playing and singing, is the most characteristic and is unique in the high cavity system of Chinese opera.

The Kun cavity is sung according to the Sichuan opera style, usually in the Chengdu dialect, and all the words with tongue are pronounced with open mouth; all the words with tooth sound are pronounced with flush mouth; all the words with flat sound are pronounced with summary mouth; and all the words with throat sound are pronounced with closed mouth. Only the pronunciation of these words sung well, the actor can sing a good Chuan Kun, a word out of tune, it will lose the flavor of Chuan Kun. Therefore, the basic requirement of Sichuan opera is to sing in a proper manner, which is one of the outstanding features of Sichuan Kun. The music of Chuan Kun is rich, mostly in the form of tune, long and short phrases, and the metrical requirements are extremely strict. The accompanying instruments are simple, starting with flutes, pipes, sheng and pipa, and later with sanshin, fiddle, zheng and ruan. With the integration of local Sichuan opera music culture, percussion instruments such as snare drum, board, gong, cymbals, tang drum, horse gong and small gong were added to enhance the expressive power and lively atmosphere of the music. There are few complete kunqiang repertoires that have survived today, mostly single-fold plays. The more common use is to intersperse a bit of kunquon with a Sichuan opera gaoqiang, huqin or bouncing opera.

It is a product of the inheritance and development of the art form of Song and Yuan dynasty Southern Opera. The music is characterized by a high degree of unity between the three elements: "help, playing and singing". This is a prominent feature of Sichuan opera music, the main function of which is to help the actors set the tone of their singing and to help them get into their roles quickly by brewing their emotions. It also helps to portray the typical environment of the characters' activities and reveal their inner activities. On the stage of Sichuan opera, the inner activities of characters can be sung or spoken by the characters themselves, or they can be revealed or spelled out with the help of the cadence; the help of the cadence can describe the scenery and control the stage atmosphere, or it can be used as a dialogue and narrative to comment on behalf of the author; the help of the cadence can also represent the voice of the audience. In addition, there are many other roles for the helper cadences, from which we can see the importance of the helper cadences in Sichuan opera music.

Similar to Beijing opera, Sichuan opera huqin is composed of two parts: "xi pi" and "er huang", which belong to the "board cadence". The "Xipi" cadence originates from the "western tunes" in Shaanxi, Gansu and northwest Sichuan, so it is also called "Xipi tune", which is called "Western Qin cadence" in Shaanxi and "Western Qin cadence" in Gansu. It is also called "West Qin" in Shaanxi, "Gansu" in Gansu, and "Qin" in Sichuan. "Erhuang" originates from Anhui, Jiangxi and Hubei provinces. The tone of this cadence is high and loud, with a strong sense of rhythm and dance, and more movements when singing. The Huqin cadence is a combination of various singing cadences, namely "qi, liu, huang, shake, turn, release" and so on. "The rhythm is more flexible. It is a form of singing that is called "over the door"; "flinging" is a form of singing in which the next line is flung to another character after the first line is sung; "switching" is a form of singing in which one style is changed to another style; The "yellow cadence" is a special form of singing, which only sings the first line and not the next line, but uses gongs and drums to sweep the head; "qi cadence" is the termination cadence, also called "sweep cadence". The rhyme scheme of "one, three, five regardless, two, four, six distinct" in poetry is perfectly suited to the singing of Huqin cantata, and the combination of its lyrics is mainly "seven-character phrases" and "cross phrases", as well as In addition, the combination of lyrics is mainly "seven-character lines" and "cross lines", with some "long and short lines" interspersed.

The Sichuan opera "bouncing opera", also known as "Chuan Bangzi" or "Gai Banzi", is one of the most important vocal cavities in Sichuan opera. It originated from the "Tongzhou Bangzi" of the Qin Opera. "Xi'an Bangzi" is a close relative of Xi'an Bangzi, which is a product of the "East Road Bangzi" and "West Road Bangzi" from Shaanxi Province that spread to Sichuan. It has developed into a new type of opera by drawing on the strengths of both. The main characteristics of Sichuan opera are: the repertoire is not as rich as that of "Gaoqiang", "Kunqiang" and "Huqin", but it has the distinction between sorrow and joy. (i.e. "sweet skin" is happy, "bitter skin" is sad); the string setting and tuning of "pop opera" are roughly the same as that of "huqin". The string setting and tuning for "playing" are roughly the same as for "huqin". The string setting for the Huqin in Sichuan Opera is "A-E", "G-D" and "C-G The three types of strings are "A-E", "G-D" and "C-G", which are matched with "Xipi", "Erhuang" and "Yin" respectively. The stringing is "A-E" regardless of "sweet

skin" or "bitter skin". The articulation of the playing board is roughly similar to that of the huqin. There are two common situations, except that the first line goes directly to the other line, the first one is that after the first line, the next line goes to another line. The second one is that the next line of the song is only transferred to the next line of another style at the end of four, three, five or seven characters.

The "Dangdang Opera" is a type of Sichuan opera with local characteristics, and can also be described as a flower-drum opera based on Sichuan folk songs and ditties. It was first performed as a song and dance in the rural areas of Sichuan to welcome the gods, and was performed as an amateur performance in the rural areas during the New Year's Eve, so it has a very long history. Su Dongpo's poem, "I read several states from the east and the west, but I am old in the wrong way. It refers to this form of performance. It was only in the late Qing Dynasty that the independently performed "Dang Opera" merged with the Kun, Gao, Huqin, and Bouncing Opera and became an integral part of modern Sichuan Opera. The main characteristics of Sichuan Opera Deng Opera are that there are not many plays, but there is a strong sense of life. It is a small folk opera with two to four characters (nowadays the number of characters has increased), usually with a remote dan and a clown as the main characters. The tune is mainly derived from Sichuan folk songs and ditties, while some foreign folk songs and ditties are also introduced and slightly modified. The tunes are mostly used repeatedly in the up-and-down style, but they do not seem monotonous and boring.

There is also a structure of the dangdang opera in which several individual tune tiles are combined side by side for joint singing or repeated singing, without "passing" between the lines. In short, the sound of Sichuan opera is characterized by short phrases, distinctive rhythm, lively, bright melody, strong Sichuan flavor, healthy emotion, not a decadent sound, no bleak and bitter, suitable for the performance of witty and humorous storyline and life scenes, representative works include "Invitation to the Long Year", "New Year's Day", "The Hunchback Returns", "The Fifth Son Sues His Mother", "The Little Cow", "The Nine Streams of Sanggong", "The Big Mending Jar", "The King's Wife Scolds the Chicken The "Out of Heaven", "The Tailor Steals Cloth" and so on.

Each line of Sichuan opera has a set of self-contained gongfu program, but in the use of a surprising move, many unique and exquisite stunts to reveal the psychology of the characters, reveal the hidden secrets of the plot, to receive the effect of the finishing touch. They are like pearls shining on the stage of Sichuan opera and constitute a major feature of Sichuan opera performance art. Sichuan opera gongfu programs include single technique, double technique, nose cutting, two rings of human characters, catching the seven stars, flinging the fight, leading and other forms, and each form has different routines and variations, making Sichuan opera gongfu programs more vivid and colorful. Sichuan opera gongfu programs require actors to master solid basic skills, such as stance, footwork, technique, eyes, breathing, etc. They also need to master unique techniques, such as whirlwind legs, folding legs, jumping board legs, etc. Therefore, actors' skill attainment is very demanding. The Sichuan opera gongfu program is often closely related to the plot of the play, and the actor expresses the characteristics of different characters, such as the hero's might and power, and the small person's wit and cunning, so that the audience understands the character and inner world of the character. Sichuan opera's gongfu programs often

have profound meanings and implications, such as the rise and fall of the country and the class struggle, so that the audience can be enlightened and enlightened while enjoying the performance.

The costumes of Sichuan opera have strict rules and regulations, but they are not confined to stereotypes. The color of Sichuan opera costumes is extremely rich, bright and vivid, especially the five basic colors such as red, green, purple, green and yellow. Sichuan opera characters generally need to change into different costumes when performing, so their sets are very complete, including hats, jackets, tops, pants, belts and other accessories. The details of Sichuan opera costumes are very elaborate, including pleats, buttons, belts, etc., and a lot of embroidery and embroidery are added to them to reflect their elaborate and fine features. The accessories, colors, and trinkets in Sichuan opera costumes reflect the character traits of the characters, for example, black is used to depict vicious and violent characters, and red is used to depict passionate and exuberant characters, etc. The costumes of Sichuan opera incorporate elements of Chinese, Tibetan, Manchu, Mongolian and other ethnic groups, forming a unique eclectic style that is both artistic and practical.

The faces of Sichuan opera characters vary according to their character development, which is unique and distinctive. Sichuan opera face painting, also called "face changing", is often used to express character traits, character relationships and plot changes. Sichuan opera face painting is bright, saturated and colorful, with strong contrasting tones, using a large number of red, black, white and yellow colors, making people impressed. Sichuan opera face painting has a variable visual effect. Actors can change into different faces within a short period of time to show various demeanor, emotions and character traits, and are able to switch roles and perform scene changes. Sichuan opera face painting not only presents the inner feelings of the characters, but also depicts their external features, showing the characters' personalities and characteristics, and highlighting the contrasts and differences between different characters. The lines of Sichuan opera faces are clear and distinct, showing the characters' wrinkles, lips and other features, which are carefully and vividly portrayed, making it easier for the audience to understand the characters' personalities and emotions. The skillfulness of Sichuan opera actors makes it easy to change the faces and express the characteristics of different characters with great skill. Sichuan opera face painting is one of the important components of traditional Chinese culture and has been included in the World Intangible Cultural Heritage List, which has high conservation and inheritance value.

2.1.4 The Significance and Cultural and Artistic Value of Sichuan Opera

The significance and value of Sichuan opera are mainly reflected in the cultural, artistic and social levels. At the cultural level, Sichuan opera, as one of the representatives of China's excellent traditional culture, has a very important cultural significance. Sichuan opera inherits the characteristics of ancient Chinese traditional opera, including music, singing, dance and performance. In performance, Sichuan opera emphasizes character portrayal, the representation of specific scenarios and the depiction of relationships between characters, all of which elements reflect the values and aesthetics of traditional Chinese culture.

Sichuan opera is one of the representative art forms of Sichuan province, and its stage language, singing style, and costume design incorporate the characteristics of Sichuan culture and reflect the folklore and historical culture of

Sichuan. Sichuan opera expresses the cultural connotation and essence of the Sichuan region. The scripts and singing styles in Sichuan opera are mostly in Sichuan dialect, and the stories told are mostly derived from folklore and historical events in the Sichuan region, showing the unique style of Sichuan people's thought, culture and spiritual outlook. Sichuan opera is an important part of traditional Chinese culture. Sichuan opera has a unique charm in terms of performance forms, musical rhythms and dance shapes, and incorporates various elements of traditional Chinese culture, such as Taoist thought, Buddhist beliefs and ancient weapons, with profound historical and cultural connotations.

Sichuan opera is one of the most important ways to inherit and develop traditional Chinese opera. During the development of Sichuan opera, it has absorbed the performance techniques and artistic elements of other opera genres, formed a unique artistic style and performance characteristics, and promoted the prosperity and development of traditional Chinese opera. Sichuan opera is well known and influential both at home and abroad, and has played an important role in spreading Chinese culture and promoting Chinese tourism. And in the context of globalization, Sichuan opera is gradually extending a friendly cultural hand to the world, promoting cultural exchange and communication between China and other countries around the world. Sichuan opera also has a deep national passion and cultural flavor; it enables audiences to feel the charm of Chinese culture and strong national self-confidence, making an important contribution to the transmission of excellent Chinese culture and the enhancement of national integration and self-confidence.

On the artistic level, Sichuan opera has the aesthetic significance of elegance and vulgarity, mixed sadness and joy, and wit and humor. The significance of Sichuan opera's mixture of sorrow and joy is the expression of emotions and artistic techniques that are used throughout the performance of Sichuan opera. In Sichuan opera, sorrow and joy are intertwined and often appear in the same scene. On the one hand, the expression of sorrow and joy reflects all kinds of emotions in life and death, sorrow and joy, and changes in the wind and clouds, etc.; on the other hand, it also reflects the unique charm of Sichuan opera's artistic technique, which conveys the inner emotional changes of opera characters through performance techniques and singing, and makes the audience deeply infected. The meaning of Sichuan opera is not only the expression of emotions, but also the unique embodiment of Chinese culture.

The significance of Sichuan opera is that it can be enjoyed by audiences from different social classes and cultural backgrounds. As a form of performing art that has been gradually sublimated from folk performances, Sichuan opera has both a deep folk color and an elegant artistic expression that has won a wide audience. It also lies in its cultural heritage and innovation. The cultural inheritance of Sichuan opera means passing on the ancient cultural heritage, allowing more people to understand, recognize and precipitate these cultures, forming a cultural deposit. Innovation, on the other hand, means that on the basis of inheritance, the merits of Sichuan opera are carried forward and combined with modern life and culture to create new works and performance forms to meet the changing cultural needs of people. The significance of Sichuan Opera is not only its artistic value and cultural significance, but also its ability to make more audiences understand, know and love this form of performing

art, to promote cultural inheritance and innovation, and to meet people's needs and pursuit of culture and art.

As a form of Chinese culture, Sichuan opera is often filled with witty and humorous elements. These elements usually reflect the common problems and challenges of life and respond to them through clever angles and techniques.

The plot of Sichuan opera is cleverly choreographed and vivid, and this form of presentation makes it easier for audiences to understand and accept the spiritual connotations from the drama. Through the common sense and wisdom of life, Sichuan opera allows audiences to gain a deeper understanding and appreciation of complex issues, and even to be enlightened and taught. Through humor and hilarity, Sichuan opera elicits empathy and laughter from the audience, which in turn promotes psychological communication and emotional resonance, bringing the audience closer to the actors. The wit and humor in Sichuan opera is not only a way to entertain, but also an art form to communicate culture, express emotions and inspire enlightenment.

As a form of culture and art, Sichuan opera not only has its unique cultural and artistic value, but also has a certain social significance. Sichuan opera is one of the famous Chinese theater arts with a long history and rich cultural connotation. It inherits the essence of traditional Chinese culture, promotes the values, moral concepts and aesthetic concepts of traditional Chinese culture, and allows these cultural traditions to continue and flourish. Sichuan opera is one of the representatives of traditional Chinese culture, which is not only widely performed throughout China, but has also gone to the international stage. Through its performances and exchanges at home and abroad, Sichuan opera has deepened the understanding and knowledge between different regions and cultures, and promoted the spread and integration of Chinese culture. As a cultural art form, Sichuan opera not only provides spiritual enjoyment for society, but also promotes social harmony and development. The professional training and performance production of Sichuan opera performers require the support of talents, technology and resources, which promotes the development of related industries and also enhances the contribution of cultural industries. Sichuan opera plays an important role in promoting traditional culture, facilitating cultural exchange and integration, and promoting social harmony and development, and has irreplaceable and important value and significance.

2.2 Understand the Current Situation and Problems Encountered in the Development of Sichuan Opera

2.2.1 Understand the Development of Sichuan Opera

The development of Sichuan opera has experienced some twists and turns, among which the major twists and turns are counted three times. The first occurred during the Guangxu period of the Qing Dynasty. After the Opium War, as the process of colonization and semi-colonization in China accelerated, political corruption became more and more serious and the social atmosphere deteriorated. Sichuan opera was influenced by this, and some opera groups "gradually dyed the European style" and "performed irregularities in the name of freedom" ("Title of Chengdu Jubei"). This led to a strong call for the "improvement of opera". The second time occurred in the 1940s. In the summer of 1946, the Kuomintang reactionary faction launched a

full-scale civil war. The people of Sichuan, freed from the hardships of the eight-year war of resistance, fell back into war and hunger. They fell into war and hunger again. The Sichuan opera troupe could not be sustained, and the Sichuan opera artists were scattered. At the end of 1949, Sichuan opera was given a new lease of life after the liberation of Sichuan. The third time occurred during the "ten years of turmoil". During this period, under the confinement of the "Gang of Four" cultural authoritarianism, all traditional operas were expelled from the theater stage, and only eight model plays could be performed nationwide. It was only after Comrade Xiaoping's comeback that the traditional repertoire was gradually restored.

Although Sichuan opera has experienced hardships in its development, it has never lost its roots and has always trudged through the folklore like a crawling grass, tenaciously exploring new horizons of development. In the late Qing Dynasty to the Republic of China, that is, based on the distribution of Sichuan's rivers, the formation of some relatively stable sowing area, and in the art of presenting a diverse pattern. Sichuan rivers are all part of the Yangtze River system, except for the rivers in Songpan Grassland in the north, which are injected into the Yellow River. Jialing River, Min River, Tuo River and Wu River are the four major tributaries of the Yangtze River in the Sichuan basin, which are injected into the Yangtze River from the north and south respectively; the main stem of the Yangtze River flows from Yushu in Qinghai through Yibin and Chongqing in Sichuan, and enters Hubei through the Three Gorges. Sichuan is a vast area, and in the old days, mountains and rivers blocked the land transportation, so the waterway is the commercial road, and the opera troupe is mostly based on the waterway, flowing in some areas linked to the river. Since the late Qing Dynasty, the four major areas of Sichuan West Dam, Ziyang River, Chuanbei River and Lower Chuandong were gradually formed, and gradually evolved into four major genres with their own characteristics, influenced by artistic heritage and dialect speech.

Chuanxi dam to the Min River water system through the region, including "Wen, PI, Chong, new, irrigation, Sh, Peng, Pu, Chong, Han, new, new, into, double, China, outside the Jintang County" and other vast areas of the plains of western Sichuan, singing the vocal cadences to Huqin mainly, play the next, and perform other vocal cadences. The main classes include Banquet Class, Changle Class, Sanqing Society, Sangyigong, etc. Ziyang River is mainly the area connected by the Tuo River system, including Neijiang, Zizhong, Ziyang, Fushun, Zigong, Yibin, Luzhou, Weiyuan, Rongxian and other areas in south central Sichuan. The main classes include Daimyo class, Fuchun class, Yusheng class, and Zizhi Kosha.

The northern part of Sichuan River is dominated by the area connected by the Jialing River system, including Nanchong, Langzhong, Suining, Cangxi, Yilong, Yingshan, Peng'an, Yuechi, Guang'an, Wusheng, Xuanhan, Quxian, Bazhong, Nanjiang, Miyang, Jiangyou, Luojiang, Mianzhu, etc. The vocal style sung is mainly pop opera, followed by lantern opera, and other vocal styles are also performed. The main classes include Yitai class, Taihong spot, Xinmin lecture group, Guihua branch society, etc. Lower Chuandong to Chongqing to Wanxian Yangtze River section through the region, including Chongqing city as the center of the eastern Sichuan area, such as Fuling, Wanxian, Kai County, Wuxi, Fengjie, Yunyang, Zhongzhou, Liangshan and other places, that is, the jurisdiction of the current Chongqing municipality, the singing voice is high, Hu, play and play, but also play

Kun, lights, but more influenced by Chinese opera, Huizhou opera. The main classes include San Tai Ban, Yan Chun Ban, Wuxin - Xin Wuxin, and Yumin Ke She.

These four major regions or schools of art are commonly known as the "four rivers" in Sichuan opera circles. After the founding of New China, regional boundaries were completely broken down and artistic exchanges became more frequent, so the distinction between the four rivers of Sichuan opera disappeared. However, it had an important influence on the development of Sichuan opera. Many famous Sichuan opera actors, drummers and qin masters in modern times, such as Kang Zilin, Jia Peizhi and Zhou Mulian from Chuanxi Dam, Fu Sanqian, Cao Junchen and Zhang Decheng from Ziyang River, Zhou Binru, Chen Quanbo and Wu Xiaolei from Chuanbei River, Tang Binru, Zhou Yuxiang and Hu Yuhua from Lower Chuandong, and famous drummers and qin masters such as Lan Shaoyun, Liu Hanzhang, Li Ziliang and Lu Qingyun, etc., all became famous in the river to which they belonged first, and then went to the whole Sichuan, becoming recognized as great people in Sichuan opera. Before the founding of New China, the footprints of Sichuan opera groups could be found in almost all the mountains and waters of Sichuan. As early as the Qing Dynasty, Sichuan opera spread to parts of Guizhou and Yunnan. During the Republican era, Wei Xiangting, a famous Sichuan opera actor, was nicknamed "Gai Sanshou". After the founding of New China, Sichuan opera entered Tibet and became a major local opera genre covering the southwest region.

2.2.2 Analyze the Problems Existing in the Development of Sichuan Opera

2.2.2.1 The Development Path of Sichuan Opera is Single

With the development of society and the diversification of culture, the development path of Sichuan opera is facing the problem of single development. First of all, the inheritance and development of Sichuan opera mainly depend on the support and investment of the government. Although Sichuan opera has a wide influence and audience both at home and abroad, due to its special regional and cultural attributes, the marketability of Sichuan opera is relatively low and commercial operation is difficult. Therefore, government funding and policy support has become the main way for the development of Sichuan opera. However, there are limitations to the government's input and support, and once the policies and funds change, the development of Sichuan opera will be affected.

Secondly, the performance forms and contents of Sichuan opera are relatively single, lacking innovation and diversity. Although these traditions and norms have certain historical and cultural values, they also limit the development space of Sichuan opera. The modern audience's demand for cultural entertainment is becoming more and more diversified, and if Sichuan opera cannot adapt to this diversified demand, it will lose the audience's favor. Finally, there are certain problems in the cultivation and inheritance of Sichuan opera talents. Sichuan opera is an art that requires long-term learning and practice, but due to the fast pace and competitive pressure of modern society, many young people lack interest and patience in learning and inheriting Sichuan opera. At the same time, there are certain difficulties in the inheritance of Sichuan opera, as the traditional performance forms and repertoire contents of Sichuan opera are more complex and require long-term learning and practice, but the fast pace and competitive pressure of modern society, many young people lack interest and patience in the learning and inheritance of Sichuan opera.

The problems of the single development path of Sichuan opera are mainly manifested in the limitations of government support and investment, the singularity of performance forms and contents, and the difficulties of talent training and inheritance. In order to solve these problems, it is necessary for the government, cultural institutions, artists and audiences to work together to promote the innovation and diversification of Sichuan opera, strengthen the cultivation and inheritance of talents, improve the marketability and influence of Sichuan opera, and give Sichuan opera a new vitality and vigor in modern society.

2.2.2.2 Loss of Sichuan Opera Audience

The problem of audience loss in Sichuan opera is becoming increasingly prominent. The audience of Sichuan opera is mainly concentrated in the elderly group, and the participation of young people is relatively low. This is because the performance form and repertoire content of Sichuan opera are complex and require long-term learning and practice, while the fast pace and competitive pressure of modern society make many young people lack interest and patience in learning and inheriting Sichuan opera. At the same time, the traditional performance format and repertoire content of Sichuan opera are difficult to attract the attention of young audiences, resulting in an aging audience structure and an increasingly prominent audience loss problem. There is a need to strengthen the appeal to young audiences, introduce more modern and contemporary repertoire, enhance the integration with modern culture, and improve the marketability and influence of Sichuan opera. At the same time, there is a need to strengthen the publicity and education for young audiences, so that more young people can understand and know Sichuan opera, thus increasing the participation of young audiences.

The traditional performance forms and repertoire contents of Sichuan opera have formed certain norms and traditions, and although these traditions and norms have certain historical and cultural values, they also limit the development space of Sichuan opera. The modern audience's demand for cultural entertainment is becoming more and more diversified, and if Sichuan opera cannot adapt to this diversified demand, it will lose the audience's favor. Sichuan opera needs to strengthen innovation and diversification, introduce more modern and contemporary repertoire, strengthen the integration with modern culture, and improve the marketability and influence of Sichuan opera. At the same time, there is a need to strengthen the understanding and research of audience needs, and to introduce plays and performance formats that better meet the needs and preferences of the audience.

The quality of Sichuan opera performances varies, with some performances of high quality, but others of low quality, and even some performances of substandard quality. These problems have seriously affected the audience's trust and recognition of Sichuan opera, leading to an increasingly prominent problem of audience loss. There is a need to strengthen the supervision and management of performance quality, to establish a sound performance quality assessment system, to strengthen the supervision and inspection of performance quality, and to strictly check the quality of performances. It is also necessary to strengthen the training and management of actors and actresses to improve their professionalism and performance quality.

The facilities and services of the performance venues of Sichuan opera are also one of the important reasons for audience loss. Some venues have outdated facilities and poor services that cannot meet the needs and requirements of the audience, leading to a decrease in the trust and recognition of Sichuan opera and an increasingly prominent audience loss problem. It is necessary to strengthen the improvement and upgrade of the facilities and services of the venues, to improve the comfort and ornamental properties of the venues, to strengthen the services and management of the audience, and to increase the satisfaction and loyalty of the audience.

The problems of Sichuan opera audience loss are mainly manifested in the aging age structure of the audience, the single form and content of performances, the uneven quality of performances, and the inadequate facilities and services of the venues. In order to solve these problems, it is necessary for the Sichuan opera sector to strengthen innovation and diversification, improve the quality of performances and services, and enhance the understanding and research of audience needs and preferences, so as to increase audience participation and loyalty and give Sichuan opera a new vitality and vigor in modern society.

2.2.2.3 Market Competitiveness is not Strong

With the development of social economy and the diversification of cultural entertainment, people's demand for cultural entertainment is also changing. The traditional Sichuan opera performance forms and contents can hardly meet the needs of modern people, resulting in insufficient market demand. In addition, the audience group of Sichuan opera is mainly concentrated among the elderly and cultural enthusiasts, and the low acceptance of Sichuan opera by young people is also one of the reasons for the lack of market demand. Inadequate marketing of Sichuan opera is also one of the reasons for the lack of competitiveness in the market. Traditional Sichuan opera performance forms and contents are difficult to attract the attention of young audiences, while the marketing means of Sichuan opera are relatively single and lack innovation and differentiation. In addition, the performance venues and times of Sichuan opera are relatively fixed, making it difficult to meet the needs of the audience.

Another reason why Sichuan opera is not competitive in the market is the lack of talent training. Sichuan opera is an art form that requires long-term study and practice, requiring solid basic skills and rich performance experience. However, due to social and economic development and the diversification of cultural entertainment, fewer and fewer young people are choosing to engage in the performing arts of Sichuan opera, resulting in insufficient talent training. Insufficient policy support is also one of the reasons why Sichuan opera is not competitive in the market. Sichuan opera is an important part of traditional Chinese culture and should be supported and protected by the government. However, for various reasons, the government's support for Sichuan opera is relatively small, leading to a lack of competitiveness in the Sichuan opera market.

The problem of insufficient market competitiveness of Sichuan opera is mainly caused by various reasons such as insufficient market demand, obsolete performance forms and contents, insufficient marketing, insufficient talent training and insufficient policy support. In order to improve the market competitiveness of

Sichuan opera, various measures need to be taken, including innovation of performance forms and contents, strengthening of marketing, strengthening of talent cultivation, and increasing policy support. Only in this way can Sichuan opera take on new vitality and vigor in modern society.

2.2.2.4 Sichuan Opera Actors are Aging and Brain Drain

The problem of talent loss in the Sichuan opera actor team is an important problem facing Sichuan opera. Due to the development of social economy and the diversification of cultural entertainment, fewer and fewer young people choose to engage in the performing arts of Sichuan opera. This situation has led to a relatively small number of young actors in the Sichuan opera cast, and the inheritance and development of Sichuan opera is facing a serious challenge. With the development of social economy, people's life style and cultural entertainment have changed greatly. The traditional form and content of Sichuan opera performances can hardly meet the needs of modern people, resulting in a low acceptance of Sichuan opera by young audiences and a relatively small number of young actors in the Sichuan opera cast.

The art of Sichuan opera performance requires long-term study and practice, and requires solid basic skills and rich performance experience. However, due to the influence of the education system, fewer and fewer young people choose to engage in the performing arts of Sichuan opera, resulting in a relatively small number of young actors in the Sichuan opera cast. The working environment of Sichuan opera actors is relatively tough, requiring long hours of rehearsal and performance. At the same time, the income of Sichuan opera actors is relatively low, which makes it difficult to attract young people to engage in the performing arts of Sichuan opera. Strengthening Talent Training In order to solve the problem of aging and talent loss of Sichuan opera actors, it is necessary to strengthen talent training. The government can introduce relevant policies to encourage young people to engage in the performing arts of Sichuan opera and provide relevant training and support. At the same time, older actors in the Sichuan opera cast can pass on their experience and skills to help younger actors improve their performances. The government should increase its support for Sichuan opera and introduce relevant policies to encourage young people to engage in the performing arts of Sichuan opera and provide relevant training and support. At the same time, the government can raise the income of Sichuan opera actors to attract more young people to engage in the performing arts of Sichuan opera.

The problem of aging Sichuan opera actors and talent loss is an important issue facing Sichuan opera. In order to solve this problem, various measures such as strengthening talent training, innovating performance forms and contents, strengthening marketing, and increasing policy support are needed. Only in this way can Sichuan opera be given a new vitality and vigor in modern society.

2.2.2.5 The Performance Content of Sichuan Opera is Single and not Inclusive Enough

Sichuan opera is mainly performed with historical legends, mythological stories and real-life stories. Although these stories have profound cultural heritage and historical significance, it is difficult to attract the attention of young audiences because of the single content of the performances and the lack of

freshness and innovation. In addition, the performance form of Sichuan opera is also relatively single, lacking diversity and variation, which tends to make the audience feel bored. Sichuan opera can combine the development and changes of modern society to create new repertoire contents, such as plays reflecting contemporary social issues and adaptations of modern literary works, in order to attract the attention of young audiences. Combine with other art forms, such as dance and music, to innovate performance forms, increase diversity and variation, and enhance audience interest and participation.

Sichuan opera also suffers from a lack of inclusiveness in its inheritance and development. In traditional Sichuan opera performances, male actors play female roles, while female actors can only play roles such as young girls or old women. This gender restriction not only limits the acting ability of actors, but also limits the creation and performance of the repertoire. In addition, the performance language of Sichuan opera is also relatively single, with only two types of Sichuan pinyin and Sichuan opera singing, lacking other dialects and languages of expression, making it difficult to meet the needs of different audiences. Sichuan opera can try to let female actors play male roles and male actors play female roles to break gender restrictions and increase the acting ability of actors and the creative space of the repertoire. Sichuan opera can try to use other dialects and languages of expression, such as Mandarin and English, to meet the needs of different audiences.

As an important part of traditional Chinese culture, Sichuan opera needs to be constantly innovated and improved in its inheritance and development to meet the needs of modern society and the needs of the audience. By innovating the content of the repertoire, promoting diverse performance forms, breaking gender restrictions and promoting diverse performance languages, the problems of single content and insufficient inclusiveness of Sichuan opera performances can be solved and the artistic level of Sichuan opera and audience participation can be improved.

2.2.2.6 Lack of Sichuan Opera Repertoire

During the Cultural Revolution, Sichuan opera was severely hit and destroyed, and many precious repertoire and materials were destroyed or lost, resulting in the lack of Sichuan opera repertoire. The lack of innovation and change in the inheritance and development of Sichuan opera has led to a relatively homogeneous form of repertoire creation and performance, making it difficult to meet the needs of the audience. The inheritance and development of Sichuan opera requires a lot of financial and talent support, but for various reasons, the financial and talent support for Sichuan opera is relatively limited, resulting in the creation and performance of repertoire being restricted. The lack of Sichuan opera repertoire has led to restrictions on the inheritance and development of Sichuan opera, making it difficult to attract the attention of young audiences and to meet the needs of audiences. It also leads to the creation and performance of Sichuan opera in a single form, making it difficult to improve the artistic level of Sichuan opera and to meet the aesthetic needs of the audience.

Sichuan opera is an important part of traditional Chinese culture, but due to the lack of repertoire, the international dissemination of Sichuan opera is limited, and it is difficult for the world to understand and recognize the charm of Sichuan opera. Sichuan opera can combine the development and changes of modern society to create new repertoire content, such as plays reflecting contemporary social

issues and adaptations of modern literary works, in order to attract the attention of young audiences. Sichuan opera can strengthen the excavation and protection of traditional repertoire, and collect and organize precious repertoire and materials for posterity to learn and pass on. The inheritance and development of Sichuan opera needs a lot of financial and talent support. The government and society should increase the financial and talent support for Sichuan opera in order to promote its development. Sichuan opera can be promoted through various forms, such as performances, exhibitions and lectures, so that more people can understand and know the charm of Sichuan opera, thus promoting the inheritance and development of Sichuan opera.

As an important part of traditional Chinese culture, Sichuan opera needs to be innovated and improved in its inheritance and development in order to meet the needs of modern society and the needs of the audience. By innovating the content of the repertoire, excavating and protecting traditional repertoire, strengthening financial and talent support and promoting Sichuan opera culture, the problem of the lack of Sichuan opera repertoire can be solved and the artistic level of Sichuan opera and audience participation can be improved.

2.2.2.7 Insufficient Government Support

With the change of time and the development of society, the inheritance and development of Sichuan opera are facing many problems, among which the more prominent one is the problem of insufficient government support for Sichuan opera. Sichuan opera needs a lot of money for performance and promotion, but the budget of Sichuan opera is usually low, which makes Sichuan opera artists face the situation of lack of funds. The promotion and inheritance of Sichuan opera needs some professional institutions and platforms to provide support, but at present these institutions and platforms are not good enough. Sichuan opera needs many talented and experienced artists to maintain and develop this art form, but the government is not investing enough in recruiting and training these artists. In some areas, especially the more urbanized areas, Sichuan opera is gradually losing audience support and many young people lack a cultural identity for Sichuan opera. There are some problems with government support for Sichuan opera, which can be promoted by strengthening the integration of resources, increasing support, and enhancing dissemination and promotion.

The government's investment in the cultural heritage of Sichuan opera is insufficient. Sichuan opera is an important part of traditional Chinese culture, but the government's investment in cultural inheritance is far from sufficient. The government should increase its investment in the cultural heritage of Sichuan opera, including financial, human and material support, in order to guarantee the heritage and development of Sichuan opera culture. The government's support in the market development of Sichuan opera is insufficient. Sichuan opera is a performing art with high artistic value, but due to insufficient market development, the market value of Sichuan opera has not been fully exploited. The government should increase its support for Sichuan opera market development, including measures to promote Sichuan opera culture, support Sichuan opera performances, and build Sichuan opera performance venues, in order to increase the market value and influence of Sichuan opera.

Insufficient government support for the training of Sichuan opera talents. Sichuan opera is a highly specialized art that requires a team of highly qualified talents to support its development. However, insufficient government support in the cultivation of Sichuan opera talents has resulted in insufficient cultivation and reserve of Sichuan opera talents. The government should increase its support for the cultivation of Sichuan opera talents, including measures such as establishing professional schools for Sichuan opera, providing scholarships for Sichuan opera talents, and organizing training for Sichuan opera talents in order to improve the quality and quantity of Sichuan opera talents. Insufficient government support for the preservation of Sichuan opera. Sichuan opera is a performing art with unique style and characteristics, but due to various reasons, the preservation and inheritance of Sichuan opera is facing great difficulties. The government should increase its support for the preservation of Sichuan opera, including measures to strengthen the preservation of Sichuan opera cultural heritage, repair Sichuan opera historical buildings, and integrate Sichuan opera cultural resources, in order to guarantee the inheritance and development of Sichuan opera culture. The problem of insufficient government support for Sichuan opera is a relatively prominent one. In order to guarantee the inheritance and development of Sichuan opera culture, the government should increase its investment in Sichuan opera cultural inheritance, market development, talent training and protection, in order to improve the market value and influence of Sichuan opera and promote the inheritance and development of Sichuan opera culture.

2.3 Local Sichuan Opera Protection and Promotion Policies

2.3.1 Protection Policy

Sichuan opera is one of the traditional Chinese opera arts, and the Chinese government has taken a series of measures in order to protect and inherit Sichuan opera. The Law of the People's Republic of China on the Protection of Intangible Cultural Heritage, issued by the State Council of China, specifies the protection and management measures for intangible cultural heritage and provides a legal basis for the protection of local Sichuan opera. The protection plans for local Sichuan opera formulated by the Chinese Ministry of Culture in each province and city set out protection measures and goals to promote the sustainable development and transmission of local Sichuan opera. It has also established the Sichuan Opera Art Institute and the Sichuan Opera Protection Center, which are responsible for the research, protection and inheritance of Sichuan Opera, strengthening the promotion and publicity of Sichuan Opera at all levels of cultural activities, and improving public awareness and appreciation of Sichuan Opera.

The Chinese government provides financial and technical support to local Sichuan opera inheritors and institutions to carry out activities such as Sichuan opera repertoire compilation, Sichuan opera teaching and training, and performance promotion. China's Ministry of Culture and provincial and municipal cultural bureaus are strengthening their ties with enterprises, groups and individuals in the Sichuan opera sector, sharing funds, technology and cultural exchanges, and jointly promoting the development of local Sichuan opera heritage. The policies for the protection of local Sichuan opera are multifaceted, including laws and regulations, planning, financial support and the establishment of exchange platforms. The implementation of

these policies will effectively promote the protection and development of local Sichuan opera and allow more people to recognize and understand the unique cultural tradition of local Sichuan opera.

2.3.2 Local Sichuan Opera Improvement Policy

Sichuan opera has received strong support and promotion from the state. The Chinese government has invested more in cultural infrastructure, built a large number of Sichuan theaters and performance venues, and encouraged more people to participate in the performance and study of Sichuan opera. The state has developed a series of policies to protect Sichuan opera, including strengthening the heritage and protection of Sichuan opera and encouraging outstanding Sichuan opera performers and troupes to create and perform. It also increased publicity and promotion of Sichuan opera to strengthen the brand image of Sichuan opera so that more people would understand and love it.

In 1982, the Sichuan Provincial Committee of the Communist Party of China (CPC) took the lead in the country in issuing a call to "revitalize Sichuan opera". Over the past 35 years, Sichuan opera has been developed and innovated in accordance with the policy of "protection, inheritance, reform and innovation", and its repertoire and talents have emerged. Since the "Revitalization of Sichuan Opera" was proposed, Sichuan Province has launched more than 300 repertoire adaptations and new productions, of which more than 100 have been produced, and famous artists such as Wei Minglun, Xu Fen, Tan Shu and Xie Pingan have emerged on the stage of Sichuan Opera, and Sichuan Opera has become a regular practice and popularization activity in schools and classrooms, and more than hundreds of traditional repertoires of Sichuan Opera have been recorded. In addition, more than 100 tools, monographs and repertoires have been published.

On the basis of inheriting the tradition, we vigorously promote the innovation and development of Sichuan opera, and encourage the creation of works with more contemporary characteristics and artistic charm. It also strengthens the cultivation of Sichuan opera talents, improves the level of Sichuan opera actors, directors, scriptwriters, musicians and other talents, and constantly presents higher level Sichuan opera works. The implementation of these policies is of positive significance in advancing the development of Sichuan opera and improving the innovative power and competitiveness of traditional culture.

2.4 Research Concepts and Theories

2.4.1 Main Theories

2.4.1.1 Theories of Social Change

Social change theories refer to the theories that analyze and explain the causes, ways, and effects of social change. Social change theory refers to the theoretical explanation and analysis of the long-term process of social change. Its origin can be traced back to ancient philosophical thought, such as Plato and Aristotle. Modern theories of social change, on the other hand, began with sociological and political theories in the 19th century. In modern sociology, social change theory involves three main schools: functional sociology, conflict theory, and structuralism. Functional sociology believes that society is a complex system in which various components interact to achieve stability and orderly functioning. Social change is a

process of self-adjustment of society and is necessary to keep society functioning properly. The representatives of this school include Samuel Weber, Tullock Parsons, etc.

Conflict theory believes that society changes due to conflicting interests between different groups. The essence of social change is the conflict and struggle between groups, which is necessary to achieve social justice and equality. Representative figures include Karl Marx, Friedrich Engels, etc. Structuralism believes that society is a cultural structure and that social change occurs as a result of cultural transformation in order to create a new cultural structure. The essence of social change is that people question and reflect on the existing cultural structure, and it is necessary in order to create a new cultural structure. The representative figures are Claude Levi-Strauss, Maurice Mellorone Brown, etc. Overall, social change theory is an important theoretical system for studying the long-term development and change of society, and there are different perspectives and interpretations in different schools, which are important for promoting social development.

This study focuses on analyzing the heritage, development and innovation of Sichuan opera, choosing Samuel Weber's functional sociological theory as the theoretical basis. According to Weber, society is a system that consists of several interdependent subsystems, including economy, politics, culture, and so on. These subsystems interact with each other to form a relatively stable whole. These subsystems support, coordinate and control each other to ensure the normal operation of the whole system, which is what Weber called "function". Each subsystem has its own function, that is, the subsystem assumes a different social function. According to Weber, social change is inevitable. Social change is carried out in order to maintain the stability of the system. He put forward a theory of "adaptive upgrading", that is, society will adapt to the changing environment by changing itself and the subsystems on which it depends. For example, as technology advances and the economy develops, society's demands on its subsystems change. Therefore, society must change the structure and function of its subsystems to adapt to the new challenges and demands.

2.4.1.2 Structural-Functionalism

Structural functionalism primarily explores the functions and roles of social structures, institutions, and norms. The theory of structural functionalism originates from the origins of the founders of sociology, such as Spencer and Turgot. The ideas of Spencer and Turgot were continued and developed by later sociologists, resulting in the theory of structural functionalism. At the beginning of the 20th century, American sociologist Parsons developed the theory of structural functionalism into a broader theory of social systems. He believed that society is a system with a certain structure and function, and that there are interrelationships and interactions among the various parts, and that this structure and function can provide stable and continuous operation for the whole society. Parsons' theory became the mainstream of structural-functionalism theory in the 1950s and 1960s.

In the late 1960s, with the development and changes in sociology, some criticisms of structural functionalism began to emerge. Criticisms of structural-functionalism focused on its overemphasis on the stability of social systems and its excessive focus on the functionality of social institutions at the expense of social

change and contradictions. In addition, some sociologists argued that the basic approach of structural-functionalism was mainly macro-social analysis, which relied excessively on theoretical constructs and ignored empirical research and the influence of individual behavior. In the 1970s, structural functionalism gradually faded out of mainstream sociological theories and was replaced by later theories, such as symbolic interactionism, Marxist sociology, and postmodernism. However, structural functionalism is still influential, and its basic concepts and methods are widely used in many disciplines, such as anthropology, psychology and organization theory.

This study focuses on analyzing the inheritance, development and innovation of Sichuan opera, choosing Parsons' structural functionalist theory as the theoretical foundation. Parsons' structural-functionalist theory asserts that society is a complex structure consisting of various interdependent parts that together form a stable whole. These parts include social institutions, social norms, roles, and values. Parsons argues that social systems can be understood through an analysis of structure and function. According to him, social structure refers to the interrelationships between different parts of a social system, while function refers to the roles played and tasks performed by these parts that help maintain the stability and order of the society as a whole. Parsons' theory emphasizes the stability and order of society and believes that social systems have certain self-regulatory mechanisms to cope with changes and challenges. He also believes that social change is a gradual process rather than a revolutionary change. In addition, he also introduced the concept of "functional necessity", arguing that all parts of a social system are interrelated and essential to the functioning of the whole system.

2.4.2 Secondary Theory

2.4.2.1 Cultural Evolution

Cultural evolutionary theory is a sociological and cultural theory whose main thrust is to analyze and explain the evolution and development of culture. Its origin can be traced back to sociologists and anthropologists in the late 19th and early 20th centuries, such as Samuel Huntington and Franz Boas. These scholars began to study the evolutionary process of human culture, proposing different theories and models. By the middle of the 20th century, different schools of cultural evolution theory began to emerge, including Stewart E. Guthrie's symbolism, Claude LéviStrauss's structuralism, Karl Popper's evolutionism, and critical rationalism. Among these schools, structuralists emphasize the structure and symbolic system in culture as the key factors in the process of cultural evolution, evolutionists believe that external factors such as technology and economy dominate cultural evolution, and critical rationalists emphasize the complexity and uncertainty of cultural evolution.

This paper chooses Karl Popper's theory of cultural evolution as the theoretical basis. Karl Popper was a 20th century philosopher who put forward his famous theory of "unique empiricism" in terms of cultural evolution theory. According to his theory, cultural evolution is based on theoretical or experimentalist experience. He argued that people think and cognize through experience and socialization, and that such processes are based on theoretical assumptions, with each person holding his or her own theoretical views, which are influenced by the social context and cultural environment.

Popper argues that cultural evolution is driven by ongoing hypotheses and research experiments, and that through experience and practice we can discover and develop new theoretical approaches to real-world problems. Popper also introduced the concept of "open society," which is an open, pluralistic, and inclusive society that helps people to progress in cultural evolution through critical thinking and understanding of multiple cultures. He also emphasizes the importance of freedom and justice as values that underlie cultural evolution and that support our search for truth and the improvement of our social and cultural practices.

2.4.2.2 The Concept of Chinese Art and Culture Inheritance

The origins of the concept of Chinese art and cultural heritage can be traced back to ancient China, such as the "Confucian cultural heritage," which emphasizes the transmission of orthodox culture and learning, the promotion of traditional cultural values, and the transmission of these to maintain social stability. The "Taoist Cultural Heritage" emphasizes the transmission and development of nature, martial arts, morality, and poetry. Some Buddhist temples and religious organizations are dedicated to the collection, preservation and transmission of Buddhist art, such as cave art and Buddhist statues. Since the twentieth century, a number of representative schools of art and cultural heritage have emerged in China. For example, the modern Chinese calligrapher Qi Baishi, who emphasized "the use of the ancient for the present and the foreign for the Chinese," combined traditional brushwork and ideas with modern Western aesthetics, opening up a new dimension of modern Chinese calligraphy. Artists such as Li Xianting and Wu Zuoren also developed their own artistic characteristics and styles through a combination of heritage and innovation.

The theory of Chinese art and cultural inheritance holds that art is an important part of human culture and that artistic inheritance is an important way to preserve and promote national culture. Chinese art and culture inheritance theory contains many important concepts and methods. One of the most fundamental points is the emphasis on the importance and value of traditional culture. In traditional Chinese culture, art and culture are inextricably linked, and works of art often contain profound historical and cultural significance. Therefore, through a deeper understanding and transmission of traditional culture, one can better protect and promote national culture. Chinese art and culture transmission theory also emphasizes the ways and means of transmission. Transmission should be deepened and realized not only by oral transmission, but also through written documents and practical activities.

This study takes Qi Baishi's concept of Chinese art and culture transmission as its theoretical foundation. He paid great attention to the inheritance of Chinese art and culture. He believed that artists should inherit the artistic wisdom of the ancients, draw nutrients from it, and incorporate it into their own creations. He believed that artists should have a strong sense of national pride and cultural confidence and should not directly imitate Western art, but should innovate and develop Chinese art on the basis of inheriting and carrying forward traditional Chinese art. Qi Baishi also focused on the education and popularization of art, emphasizing that art education should focus on the cultivation of students' psychological and artistic cultivation and the establishment of the ability to create

independently and the spirit of innovation. Qi Baishi's concept of Chinese art and culture transmission is to focus on the inheritance and development of traditional Chinese culture, emphasizing innovation and development, while focusing on the popularization of education and emphasizing a human-centered approach.

2.5 Related Research

2.5.1 Related Research Done in Thailand

Research on Sichuan opera by Thai scholars mainly focuses on the spread and acceptance of Sichuan opera in Thailand, the performance forms and artistic characteristics of Sichuan opera, and the status and role of Sichuan opera in Sino-Thai cultural exchanges. Some Thai universities offer courses in traditional Chinese opera, including the teaching of Sichuan opera, which provides a good academic platform for Thai scholars to understand and study Sichuan opera. Thai scholars have conducted in-depth studies on the performance forms and artistic characteristics of Sichuan opera, exploring the differences and connections between Sichuan opera and other traditional Chinese opera genres in terms of music, singing, body parts, and costumes, as well as the cultural, historical, and social contexts. From the perspective of cultural exchange, Thai scholars also discuss the status and role of Sichuan opera in Sino-Thai cultural exchange, as well as its significance in promoting Sino-Thai folk friendship and cultural exchange. Thai scholars have conducted a comprehensive and in-depth study of Sichuan opera, making important contributions to Sino-Thai cultural and academic exchanges.

Balivet Aaron, 2021 Recognizing the Dark Aura. An Excerpt of The Legend of White Snake as a Festival Ritual in Lateqing Sichuan Opera. CHINOPERL. Journal of Chinese Oral and Performing Literature (2.) describes the history of the origin and development of Sichuan opera, analyzes how Sichuan opera was introduced from China to Thailand, and gives a special account of the history of Sichuan opera performances in Thailand. The author provides a detailed analysis of the style, music and dance of Sichuan opera. Wei Zhang (Wei Zhang, 2018) To Complete the Circuit. Reinterpreting Brecht's The Caucasian Chalk Circle as Chuanju (Sichuan Opera) The Chalk Circle. Asian Theatre Journal (2.) presents a comparative study of Sichuan opera and Bangkok opera as performed in Thailand. The author analyzes the similarities and differences between the two types of theater, as well as their audiences and social status in Thailand. The article also explores how Sichuan opera and Bangkok opera have adapted to the challenges and changes of modern times. Xia Dan (Xia Dan, 2013) Research on the Features of Northern Sichuan Opera. (eds.) Proceedings of 2013 3rd International Conference on Social Sciences and Society (ICSSS 2013) Volume 39 (pp. 5659).) conducts a study of the performers and audiences of the art of Sichuan opera in Thailand. The author investigates the social backgrounds, performance techniques and artistic philosophies of Sichuan opera performers, as well as the audience's perceptions and feelings about Sichuan opera. The article points out that Sichuan opera performances in Thailand are increasingly appreciated and noticed.

Research by Thai scholars on Sichuan opera has focused on the origins and development of Sichuan opera, comparative studies between Sichuan opera and other Thai theaters, and studies of performers and audiences of the art of Sichuan opera in Thailand. These studies not only help to better understand the spread and

development history of Sichuan opera in Thailand, but also provide important references for understanding other cultural transmission and cross-cultural communication.

2.5.2 Related Research Done Outside of Thailand

Since the 21st century, many Chinese scholars and artists have actively explored and practiced in the preservation, transmission and development of Sichuan opera, and have achieved a series of more fruitful research results. The theoretical research results on the inheritance and development of Sichuan opera since the 21st century are reviewed and sorted out from the aspects of Sichuan opera genre, Sichuan opera face changing, Sichuan opera in school, Sichuan opera and tourism, and the development and application of Sichuan opera, summarizing its strengths and weaknesses, with a view to providing references for the future development of Sichuan opera and related researches.

During the long-term evolution of Sichuan opera, due to the influence of geographical environment, customs, personality, language and teacher relationship, Sichuan opera artists have different artistic expressions in portraying characters and reflecting life, resulting in the gradual formation of unique Sichuan opera genres in each region. Zhu Jingwen (Zhu Jingwen, 2023) conducts a survey based on the popular regions of Sichuan opera, analyzes the current advantages and crises faced, and makes suggestions for its inheritance and development. Wang Xuemei (Wang Xuemei, 2023) discusses the importance of the heritage protection of Sichuan opera art, the current situation, the existing problems, and the future direction and ideas of heritage protection. The article provides some reference for the future protection and preservation of the "Ziyang River" Sichuan opera art.

Zhang Hao (Zhang Hao, 2023) discusses the high cadence system, the birth of Sichuan opera classes, the breeding of famous actors and actresses, and the representative schools of opera performance folklore, and has a clear understanding and grasp of the inheritance value of the "Ziyang River" Sichuan opera art. Based on a brief introduction of the origin of the "Jiayang River" genre and the Sichuan opera troupe in Leshan, Guo Hongdan (Guo Hongdan, 2022) focuses on the representative repertoire of the "Jiayang River" genre as well as the performance characteristics and exquisite skills of the performers, giving a glimpse of the "Jiayang River" Sichuan opera with distinctive regional characteristics and performance style. The "Jiayang River" school of Sichuan opera is a unique and colorful flower in the garden of Sichuan opera. Chen Xiyi (Chen Xiyi, 2022) A study of Wei Yixin, the inheritor of the Wei School of Sichuan Opera (Master's thesis, Sichuan Conservatory of Music).discusses how to promote the inheritance and development of this traditional national cultural art in the new era, taking the development of the "Jiayanghe" genre of Sichuan opera as the thread of its conception.

Feng Bo, 2021 discusses the revitalization of the "Jiayanghe" genre of Sichuan opera from the perspective of the innovation of Sichuan opera performing groups and the art of Sichuan opera itself, and proposes specific methods and measures to revitalize the art of Sichuan opera. Xia Yi (Xia Yi, 2021) gave us a comprehensive understanding of the artistic characteristics of Sichuan opera by analyzing the origin, musical characteristics and performance characteristics of the high cavity of Sichuan opera. Liu Ping (Liu Ping, 2021) discussed the historical

development and artistic value of the "Luzhou River" Sichuan opera genre, the embarrassment faced in its inheritance, self-redemption, and the strategy of living inheritance, and put forward the problems in the inheritance of the "Luzhou River" Sichuan opera. In the light of the problems in the inheritance of "Luzhou River" Sichuan opera, he proposed the path of self-redemption and the strategy of living inheritance for the future development and inheritance of "Luzhou River" Sichuan opera school. Zhao Qian (Zhao Qian & Tian Xuejing, 2021) discusses the development of the "Baqu River" Sichuan opera art, its unique value, and the path of inheritance and development, and gives a detailed discussion of the value of the "Baqu River" Sichuan opera art, so that we can have a better understanding of the performance characteristics and heritage of the "Baqu River" Sichuan opera. It gives us a comprehensive and clear understanding of the performance characteristics and unique artistic value of "Baqu River" Sichuan opera.

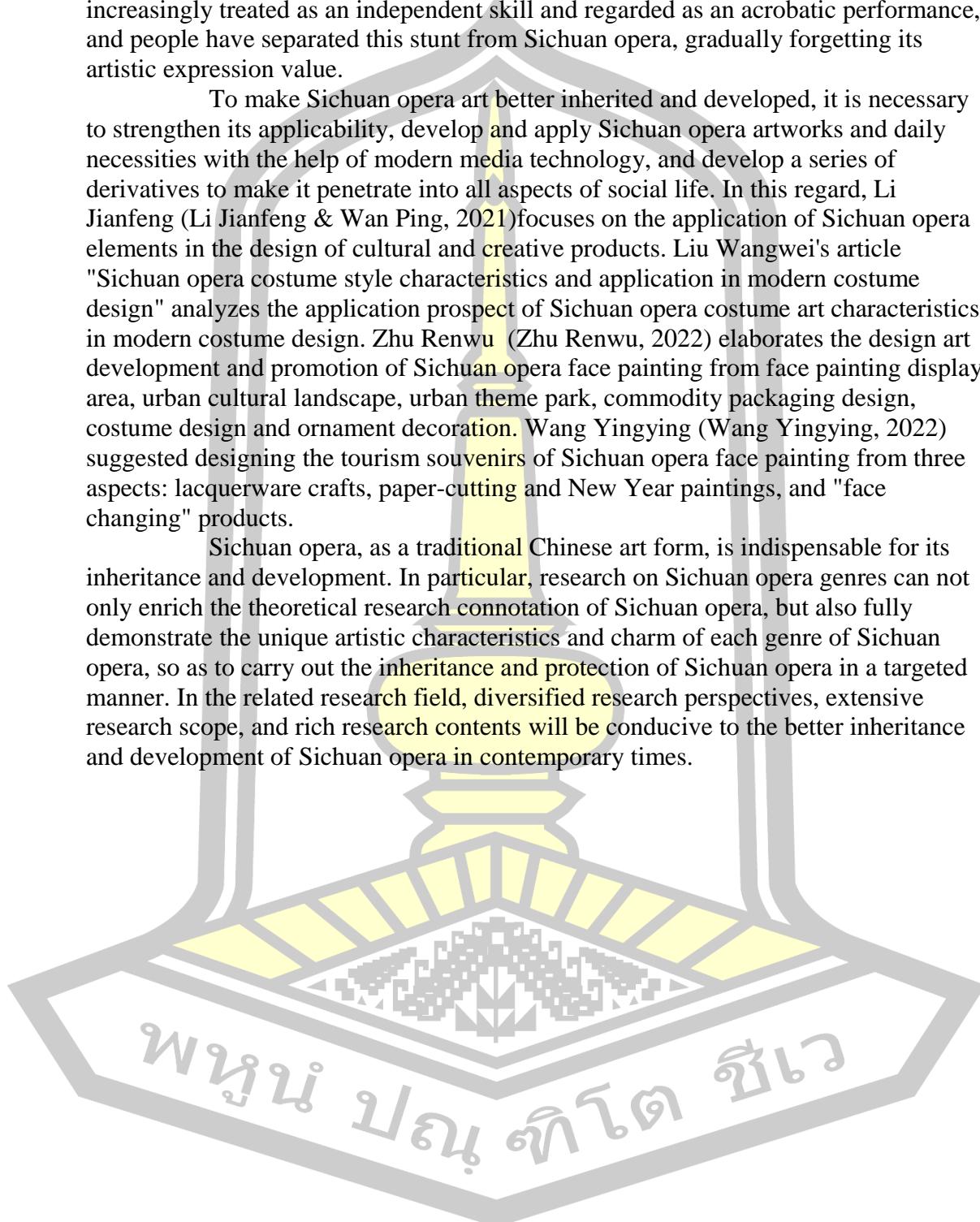
Face-changing is a popular Sichuan opera performance stunt, and there are many studies on it. The following is a selection of them. Zhao Chuandan (Zhao Chuandan, 2021) On the portrayal of women in modern Sichuan opera since the new era (Master's thesis, China Academy of Xiqu) discusses the origin of face changing, the unique art of face changing in Sichuan opera, the methods of face changing in Sichuan opera, the influence of face changing, and the inheritance and development of face changing in Sichuan opera, allowing us to recognize the unique artistic charm of this highly artistic and skillful combination. For the inheritance and development of Sichuan opera face-changing, the author believes that it should be developed and innovated on the basis of inheriting the traditional art, so that the art of face-changing can flourish. The author points out a good direction, but unfortunately does not give a specific strategy for innovative development.

Zeng Yu, 2021 takes the market of face-changing performance in Chengdu area as an example and conducts a market survey on the current situation of actors, audience, venues and income of face-changing practitioners, and based on this, proposes a solution to the crisis of face-changing. The author gives six measures for the protection and inheritance of face-changing, which can be considered comprehensive and specific, but unfortunately, the listed measures cannot be elaborated. Based on the current cultural situation of Sichuan opera, Wang Jiayi (Wang Jiayi, 2021) Research on the artistic characteristics of modern Sichuan opera (Master's thesis, Chongqing University). conducts a SWOT analysis of Sichuan opera face-changing in terms of strengths, weaknesses, potential opportunities and threats, and puts forward four suggestions to promote the development of Sichuan opera face-changing art. Zheng (Zheng Wenjie, 2021) The video writing and practice of Sichuan opera documentary (Master's thesis, Nanjing Information Engineering University). analyzes the potential risks and challenges behind the hot performance market of contemporary Sichuan opera, and then proposes a path for the inheritance and development of face-changing, which is of great reference value for the inheritance and development of Sichuan opera face-changing art. The author argues that the inheritance and secrecy of the art of face-changing are both contradictory and co-mingled, and suggests treating the art of face-changing with an open mind, establishing a good mechanism for inheritance and communication, forming industry self-regulation, and regulating the performance market. Ma Youping (Ma Youping & Zhong Zhiwen, 2021) discusses three aspects: about face-changing in Sichuan opera,

the ecological dilemma of face-changing in Sichuan opera, and the countermeasures for face-changing in Sichuan opera. The paper points out that face-changing is increasingly treated as an independent skill and regarded as an acrobatic performance, and people have separated this stunt from Sichuan opera, gradually forgetting its artistic expression value.

To make Sichuan opera art better inherited and developed, it is necessary to strengthen its applicability, develop and apply Sichuan opera artworks and daily necessities with the help of modern media technology, and develop a series of derivatives to make it penetrate into all aspects of social life. In this regard, Li Jianfeng (Li Jianfeng & Wan Ping, 2021) focuses on the application of Sichuan opera elements in the design of cultural and creative products. Liu Wangwei's article "Sichuan opera costume style characteristics and application in modern costume design" analyzes the application prospect of Sichuan opera costume art characteristics in modern costume design. Zhu Renwu (Zhu Renwu, 2022) elaborates the design art development and promotion of Sichuan opera face painting from face painting display area, urban cultural landscape, urban theme park, commodity packaging design, costume design and ornament decoration. Wang Yingying (Wang Yingying, 2022) suggested designing the tourism souvenirs of Sichuan opera face painting from three aspects: lacquerware crafts, paper-cutting and New Year paintings, and "face changing" products.

Sichuan opera, as a traditional Chinese art form, is indispensable for its inheritance and development. In particular, research on Sichuan opera genres can not only enrich the theoretical research connotation of Sichuan opera, but also fully demonstrate the unique artistic characteristics and charm of each genre of Sichuan opera, so as to carry out the inheritance and protection of Sichuan opera in a targeted manner. In the related research field, diversified research perspectives, extensive research scope, and rich research contents will be conducive to the better inheritance and development of Sichuan opera in contemporary times.



CHAPTER III

RESEARCH METHODOLOGY

The research on Sichuan Opera: Inheritance, Development and Innovation of Local Performing Arts has the following research procedures.

3.1 Scope of research

- 3.1.1 Research content
- 3.1.2 Research methods
- 3.1.3 Study period
- 3.1.4 Research area
- 3.1.5 Population and sample

3.2 Research Process

- 3.2.1 Research tools
- 3.2.2 Data collecting
- 3.2.3 Data process and Analysis
- 3.2.4 Research Result and Presentation

The details of each topic are explained as follows.

3.1 Research Scope

According to the research purpose, the scope of the research content is as follows:

3.1.1 Research content

As a local opera culture in Sichuan Province, Sichuan Opera has rich and colorful artistic resources and profound historical and cultural heritage, and is an important part of Chinese traditional culture. The research content of the inheritance and development of Sichuan opera art includes the inheritance of classic repertoire, role-playing inheritance, stage art inheritance, Sichuan opera music inheritance and Sichuan opera education inheritance.

Inheritance of classic repertoires studies the evolution and inheritance process of classic Sichuan opera repertoires, and explores the evolution and development of Sichuan opera art in various historical periods. At the same time, it is also necessary to study the inheritance and development of Sichuan Opera classics in modern society. Inheritance of role-playing Research the inheritance of different role-playing in Sichuan Opera, such as "Lao Sheng", "Xiao Sheng", "Lao Dan", "Xiao Dan", "Tsing Yi" and other roles, and explore the inheritance of role-playing skills in different age groups and regions . Inheritance of stage art studies the inheritance and development of Sichuan opera stage art, including props, costumes, makeup and lighting, etc., and explores the characteristics and influence of Sichuan opera stage art. The Inheritance of Sichuan Opera Music studies the inheritance and development of Sichuan Opera music, including sheet music, musical instruments, singing skills, etc., and explores the evolution and inheritance of Sichuan Opera music style.

Inheritance of Sichuan Opera Education Research the inheritance and development of Sichuan opera education, explore how to better inherit and develop the art of Sichuan opera, how to let more young people come into contact with and understand Sichuan opera, and how to improve the performance skills of Sichuan

opera. Research the social value of Sichuan Opera, and explore the role and significance of Sichuan Opera in social and cultural construction and spiritual and cultural life.

The content of the research on the inheritance and development of Sichuan opera art is very rich and extensive, and it needs to be considered comprehensively from many aspects.

3.1.2 Research Methods

Literature research

Through the collation, analysis and comparison of Sichuan opera historical documents, classic scripts and related research works, it explores the historical evolution and traditional characteristics of Sichuan opera art development. Sichuan Opera is a traditional form of drama in China with a long history and rich cultural connotations. Through consulting documents, materials and historical files, etc., we collect related materials such as the historical evolution of Sichuan Opera, the creation and dissemination of repertoire, singing style, and characters, so as to obtain a comprehensive and objective understanding. Through the research on Sichuan opera history, culture, opera theory, etc., the authenticity and reliability of the materials are verified and analyzed to ensure the authenticity and persuasiveness of the research results. Through the detailed analysis of Sichuan opera script, singing, performance skills, etc., interpret the cultural connotation and aesthetic value of drama contained in it, so as to enrich the understanding of Sichuan opera culture. The literature research methods of Sichuan Opera are diverse, which need to be selected and applied in combination with specific research questions and research objects.

Fieldwork

Through the investigation of performance teams, inheritors, audiences and related institutions in various regions of Sichuan Opera, we can understand the status quo of local traditional Sichuan Opera culture and artistic expression, and provide empirical data for the inheritance and innovation of Sichuan Opera. By observing Sichuan opera performances, rehearsals, rehearsals and other activities, observe Sichuan opera artists' performance skills, performance characteristics, body language, etc., as well as scripts, stage design and other aspects. Conduct face-to-face exchanges and interviews with Sichuan opera artists, experts and scholars to understand their views, knowledge and opinions on Sichuan opera, as well as their life background and growth experience.

Through recording equipment, we can record the performance and action sounds of Sichuan opera actors, and dig out their unknown voices and arias. Through the compilation of questionnaires, we can understand the audience's cognition, preferences and expectations for the development of Sichuan Opera, so as to improve the quality and market competitiveness of Sichuan Opera.

comparative study

Conduct a comparative study with other local opera genres, and analyze the uniqueness and innovation of Sichuan opera in traditional Chinese opera culture. This method can be compared from various aspects, such as music, performance, costumes, props, historical development and so on. The comparative study aims to explore how Sichuan opera is influenced and borrowed from other cultures and performing arts, and at the same time demonstrate the uniqueness of

Sichuan opera and other cultures and performing arts, so as to gain an in-depth understanding of the historical, cultural and artistic connotations of Sichuan opera.

hands-on research

Conduct practical investigations on the singing, performance, modeling and dance beauty of Sichuan Opera, and explore the possibility and practical value of Sichuan Opera artistic expression and innovation. Conduct practical research on Sichuan Opera by observing the performance and hearing experience of Sichuan Opera actors. By participating in the performance, rehearsal and training of Sichuan Opera and other practical activities, students can gain a deep understanding and master the performance techniques and traditional cultural connotation of Sichuan Opera. Through the investigation of Sichuan opera actors, directors, playwrights and critics and other related persons, the practical experience and cultural inheritance of Sichuan opera are obtained. The practical research method of Sichuan Opera is a multi-faceted process, which requires in-depth understanding and research in different ways. Combining the above methods, we can comprehensively and deeply discuss the inheritance, development and innovation of Sichuan Opera, and provide strong support for the revival and development of Sichuan Opera.

3.1.3 Study Period

The Study Period of Sichuan opera art inheritance and development includes historical and cultural research, art form innovation and interpretation method research, community and market research. Historical and cultural research conducts in-depth investigation and research on the historical origin, cultural background, and evolution of Sichuan opera art. This is a long-term process that needs to be gradually accumulated and summarized. The research on art form innovation and interpretation method focuses on the form innovation and interpretation method change of Sichuan opera art, in order to better inherit and develop. Community and market research Conduct systematic research on the cultural needs of the community and market changes in order to better meet the needs of the audience. The research cycle of the inheritance and development of Sichuan opera art is a long-term process that requires efforts and support from many aspects.

3.1.4 Research Area

The research area of the inheritance and development of Sichuan Opera include historical development, performing arts, cultural connotation, modern inheritance and innovation, and going global. The historical development of Sichuan Opera explores the historical origin and cultural background of Sichuan Opera, and studies the evolution and development route of Sichuan Opera in different historical periods. Sichuan Opera Performing Arts Study the artistic characteristics and expression methods of Sichuan opera performance techniques, actors' performance styles, singing, tunes, stage art, etc. The cultural connotation of Sichuan Opera explores the national cultural spirit and values embodied in the inheritance of Sichuan Opera art, and deeply explores its cultural connotation and richness. Modern inheritance and innovation of Sichuan opera studies the problems and challenges encountered in the inheritance of Sichuan opera, and how to combine it with modern culture to realize the innovation and development of traditional culture. Sichuan Opera goes to the world Study the spread and influence of Sichuan Opera in the world, discuss how to promote it to the world, and promote the exchange and integration of world culture.

The reasons for choosing Chengdu, Sichuan as the research area are as follows:

(1) Chengdu is the capital city of Sichuan, with developed economy, convenient transportation and good social environment. Moreover, Chengdu, as a tourist city with the title of "City of Leisure", is loved by the public, which is conducive to the spread and promotion of Sichuan Opera.

(2) Chengdu has the Sichuan Provincial Academy of Arts to establish an intangible cultural heritage Sichuan Opera Inheritance and Exhibition Base, and awarded "National Intangible Cultural Heritage Sichuan Opera Inheritance and Exhibition Base" to 10 troupes.

(3) Chengdu Sichuan Opera Art Center is the first comprehensive cultural and entertainment venue in China named after Sichuan Opera and focusing on opera performances, which is funded and presided over by the government. It is the cultural industry base of Sichuan Opera in Chengdu and the performance, research, protection and inheritance of Sichuan Opera development center.

The above is conducive to our data collection work to achieve the purpose of research, so we choose Chengdu as the research field.

3.1.5 Population and sample

The research population is Chengdu locals and foreign tourists, and the local population of Chengdu is 21.192 million.

Researchers choose specific methods by locating sample groups. The distribution is as follows:

1) Key information, a total of 4 persons. Famous Sichuan opera masters and relevant persons in charge of the Sichuan opera protection project sort out relevant materials on the inheritance, protection and development of Sichuan opera, innovate the content and methods of Sichuan opera performances, and formulate development paths and measures for Sichuan opera. Understand the history, culture and development prospects of the intangible cultural Sichuan Opera.

2) Casual information, a total of 6 people. Practitioners of Sichuan Opera and relevant government personnel of the Sichuan Opera Development and Protection Center. Practitioners said that to protect Sichuan Opera, we must first solve the survival problem of grassroots troupes from the policy and investment level, and solve the venue problem of professional troupes and amateur troupes by building intangible cultural heritage protection center theaters to ensure sustainable development.

The development of Sichuan Opera is a pure public welfare undertaking, and there is no other capital injection except financial funds. However, repertoire arrangement, stage repair, equipment purchase, personnel training, etc. all require a lot of investment. Some historical items, materials, and plays of Sichuan Opera have been lost or are on the verge of disappearing; there is a lack of systematic and complete protection and inheritance plans and policies; and the introduction of key themes and high-quality plays is weak. It is necessary to formulate relevant policies to protect and implement the on-the-spot development of Sichuan Opera.

3) General information, 10 people. They are tourists and local residents to understand the opinions and views of the masses on the development of Sichuan opera, and understand the masses' understanding of Sichuan opera.

3.2 Research Methods

3.2.1 Research tools

This study adopts the research method with qualitative research as the main starting point, and as a supplement of quantitative research. At the same time, on the basis of data collection and factual observation, this method focuses on analyzing the process and structure, seeks to obtain objective field survey data, and conducts qualitative research and interpretation of the research object.

Observation

Field investigation can understand the actual performance of Sichuan opera art, grasp the performance methods of Sichuan opera, the expressiveness of actors and other aspects.

Interview Method

Conduct in-depth interviews with senior experts, scholars, actors, etc. in the field of Sichuan opera art to understand their research results, opinions, experiences, etc.

Focus Group Discussion

Through the data analysis and discussion on the history and current situation of Sichuan opera art performance, we can grasp the current situation in order to put forward reasonable development plans and suggestions.

To sum up, the research on the inheritance and development of Sichuan opera art needs to comprehensively use a variety of research tools to conduct systematic, comprehensive and in-depth research and discussion.

3.2.2 Data Collection

The collection of historical and cultural materials includes the origin, historical evolution, classic repertoire, performance forms, costume props and other related information of Sichuan Opera. In addition to public articles and documents, you can also interview the older generation of actors, directors, screenwriters, stage art designers and other relevant people to obtain more comprehensive information. The collection of Sichuan opera market data includes Sichuan opera performance market data, such as the number of Sichuan opera performances in different regions, box office revenue, audience feedback, etc., to understand the current situation and market demand of Sichuan opera performances, and provide a basis for the inheritance and development of Sichuan opera art.

The collection of social survey data is mainly through social questionnaire surveys to collect the cultural consumption of various age groups and the understanding of Sichuan opera cultural knowledge, and to understand the audience's attitude, acceptance, and demand for Sichuan opera, so as to better meet the needs of the audience. Improve the quality of Sichuan Opera art inheritance and development. The above are some methods of data collection, which can also be expanded according to the specific situation and research purpose, and the collected data can be analyzed and synthesized to provide a scientific basis for the inheritance and development of Sichuan opera art.

3.2.3 Data Process and Analysis

(1) Obtain information from relevant literature, journals, books, the Internet, etc.

(2) From relevant materials recorded in observations, interviews and investigations.

(3) Analyze and verify the collected information.

3.2.4 Research Result and Presentation

Information about the inheritance and development of Sichuan opera art can be presented in various ways. Through the form of writing academic papers, study in detail all aspects of the inheritance and development of Sichuan opera art, and systematically display the research results. Write books such as the history of Sichuan opera art development, biographies of famous masters, singing collections, opera theory works, etc., so that more people can understand the rich connotation of Sichuan opera art and the process of inheritance and development. By performing Sichuan Opera in various performance occasions, the audience can directly experience its performance style, artistic characteristics and charm, thereby increasing their knowledge and understanding of Sichuan Opera. Use Internet technology to produce multimedia materials, document videos, webcasts and other forms to spread the art and culture of Sichuan Opera to more people.

Establish a special Sichuan Opera Art Museum to collect and display the history, culture, art materials, cultural relics and related exhibits of Sichuan Opera art, so that the public can deeply understand, feel and learn Sichuan Opera art.



CHAPTER IV

RESEARCH RESULTS

This chapter mainly discusses the current situation and trend of the inheritance, development and innovation of Sichuan Opera, and how to protect and inherit this important cultural heritage of Sichuan Opera. First of all, this chapter analyzes the performance art of Sichuan Opera, including its performance skills, singing, dance, makeup and other artistic features, and explores its performance style and artistic charm. Then, this chapter discusses the cultural connotation of Sichuan Opera, including the values, ideas, history and culture conveyed by it. Then, this chapter introduces the inheritance and protection of Sichuan Opera, and explores how to protect and inherit this important cultural heritage of Sichuan Opera. Finally, this chapter discusses the innovative development of Sichuan Opera, promotes its integration with modern society, and how to promote the in-depth development of Sichuan Opera research. This chapter comprehensively introduces the current situation and trend of the inheritance, development and innovation of Sichuan Opera, aiming to promote the protection and inheritance of Sichuan Opera, promote its integration with modern society, and contribute to the inheritance and development of traditional culture.

4.1 History and Development of Sichuan Opera

4.1.1 Early Sichuan Opera

Sichuan Opera, also known as Chongqing Sichuan Opera and Shu Opera, is a form of opera performance popular in Southwest China and originated in Sichuan. Compared with opera performances in other places, the music, singing, and performance of Sichuan Opera have their own unique characteristics and styles, which more reflect the characteristics of Sichuan-Minzhou culture and local culture. The early Sichuan Opera originated from the folk music and drama forms in the Sichuan, Yunnan and Guizhou regions, and was influenced by the traditional music, dance and singing of the ethnic minorities in the south of Sichuan and Tibet.

Sichuan Opera originated in the Sichuan Basin and originated in the late Qing Dynasty. It is highly respected for its inheritance of Shu Han culture, development of Sichuan folk music and exploration of opera art consciousness. The history of Sichuan Opera can be traced back to the Ming Dynasty, when the popular arts in Sichuan were Huagu Opera and Daomadan. During the Qing Dynasty, Sichuan Opera gradually formed its own singing style, performance form and artistic style. The singing style of Sichuan Opera is characterized by "modulation", that is, the actors will constantly change the tone in the singing, making the singing more vivid and full of changes. The performance forms of Sichuan Opera are represented by "Dagu, Erhuang, and Hualian". Among them, Dagu is the main instrument in Sichuan Opera, Erhuang is the main plucked string instrument in Sichuan Opera, and Hualian is one of the main characters in Sichuan Opera, usually playing heroes or justice characters. The artistic style of Sichuan Opera is characterized by "bold, unrestrained, passionate, tragic". Actors in Sichuan Opera usually show bold, passionate and tragic emotions, which make the audience feel a strong emotional impact. The plots of

Sichuan Opera are usually themed with historical stories, folklore and real life, reflecting all aspects of traditional Chinese culture and social life.

Due to the geographical, cultural and ethnic characteristics of the Sichuan Basin at that time, basin music created its own unique artistic style. Later, Basin music was combined with other opera arts spread to Sichuan, and gradually evolved into modern Sichuan opera. During the Guangxu Period of the Qing Dynasty, Sichuan Opera became the main form of artistic expression in Chengdu and began to spread to all parts of the country. At the beginning of the 20th century, dozens of different characters such as "painted face", "Tsing Yi", "Old Student" and "Xiaosheng" appeared in Sichuan Opera, forming its own performing art style, and the traditional art of Sichuan Opera was gradually enriched and developed.

4.1.2 Sichuan Opera in the Transition Era

After the Opium War, with the acceleration of China's colonial and semi-colonialization process, political corruption became more and more serious, and the social atmosphere went from bad to worse. Sichuan opera was influenced by it, and some troupes "gradually became European style" and "performed irregular things in the name of freedom" ("Chengdu Ju Bu Title"). The flood of obscure rumors and obscure theatrical dramas has aroused strong calls for "improvement of operas". The second time occurred in the 1940s. In the summer of 1946, the Kuomintang reactionaries launched an all-out civil war. The Sichuan people who were freed from the difficult circumstances of the eight-year Anti-Japanese War. And fell into war and hunger. Sichuan opera troupes are hard to maintain, and Sichuan opera artists are scattered. At the end of 1949, when Sichuan was liberated, Sichuan Opera was reborn. The third time occurred during the "ten years of turmoil". During this period, under the imprisonment of the "Gang of Four" cultural despotism, all traditional operas were kicked out of the theater stage, and only eight model operas were performed nationwide. It was not until Comrade Xiaoping came back that the performances of traditional repertoires were gradually resumed.



Figure 2 Classic characters of Sichuan Opera (from the China Intangible Cultural Heritage Digital Museum)

Although Sichuan Opera has experienced ups and downs on its development road, it has never lost its roots, and has always trudged among the people like creeping grass, tenaciously opening up a new world of development. From the late Qing Dynasty to the Republic of China, relying on the distribution of rivers in Sichuan, some relatively stable distribution areas were formed, and the art showed a diversified pattern. Rivers in Sichuan belong to the Yangtze River system except for the rivers in the Songpan Grassland in the north that flow into the Yellow River. The Jialing River, Minjiang River, Tuojiang River, and Wujiang River are the four major tributaries of the Yangtze River in the Sichuan Basin, which flow into the Yangtze River from the north and south sides respectively; the main trunk of the Yangtze River flows from Yushu, Qinghai, through Yibin, Chongqing and other places in Sichuan, and enters Hubei through the Three Gorges. Sichuan has a vast territory, separated by mountains and rivers in the old days, and land transportation was inconvenient. Waterways were commercial routes, and opera troupes mostly relied on waterways and flowed in some areas connected by rivers. Since the late Qing Dynasty, the four major distribution areas of Chuanxiba, Ziyang River, Chuanbei River, and Xiachuandong have gradually formed. In terms of art, they are also influenced by artistic inheritance and dialect pronunciation, and gradually evolved into four schools with their own characteristics.

4.1.3 Modern Sichuan Opera

During the Cultural Revolution, Sichuan Opera was severely hit and damaged, and many precious plays and materials were destroyed or lost, resulting in the absence of Sichuan Opera plays. In the process of inheritance and development of Sichuan Opera, there is a lack of innovation and change, resulting in a relatively single form of creation and performance of the opera, which is difficult to meet the needs of the audience. The inheritance and development of Sichuan Opera requires a lot of financial and talent support, but due to various reasons, the financial and talent support of Sichuan Opera is relatively limited, resulting in restrictions on the creation and performance of plays. The lack of Sichuan opera repertoire has led to the limitation of the inheritance and development of Sichuan opera, making it difficult to attract the attention of young audiences and meet the needs of audiences. It also leads to a relatively single form of creation and performance of Sichuan Opera, which makes it difficult to improve the artistic level of Sichuan Opera and meet the aesthetic needs of the audience.

The performance and promotion of Sichuan opera requires a lot of funds, but the budget of Sichuan opera is usually relatively low, which makes Sichuan opera artists face the situation of lack of funds. The promotion and inheritance of Sichuan Opera requires some professional institutions and platforms to provide support, but these institutions and platforms are not perfect at present. Sichuan opera needs many talented and experienced artists to maintain and develop this art form, but the government has not invested enough in recruiting and training these artists. In some areas, especially in areas with a high degree of urbanization, Sichuan opera has gradually lost the support of the audience, and many young people lack cultural identity for Sichuan opera. There are some problems in the government's support for Sichuan Opera. We can promote the inheritance and development of Sichuan Opera

by strengthening resource integration, increasing support, and strengthening dissemination and publicity.

During the long-term evolution of Sichuan Opera, due to factors such as geographical environment, customs, personality, language, and teacher-student relationship, Sichuan Opera artists have different artistic expressions when shaping characters and reflecting life, resulting in the gradual formation of unique styles in each region. Sichuan Opera genre. As a traditional Chinese art form, Sichuan Opera is indispensable for better inheritance and development. In particular, research on the schools of Sichuan Opera can not only enrich the theoretical research connotation of Sichuan Opera, but also fully demonstrate the various schools of Sichuan Opera. Unique artistic features and charm, so as to carry out the inheritance and protection of Sichuan Opera in a targeted manner. In related research fields, diversified research perspectives, extensive research scope, and rich research content will help Sichuan Opera to be better inherited and developed in the contemporary era.

4.2 Current Situation and Problems of Sichuan Opera

4.2.1 Current Situation of Sichuan Opera

Due to the high requirements and difficulty of Sichuan opera art, coupled with the competition of modern cultural forms, young people's interest in Sichuan opera has gradually decreased, and the audience has become narrower and narrower, which makes the development of Sichuan opera art face great difficulties. Inheriting the art of Sichuan opera requires a lot of financial support. In the economic downturn, many artists gave up their artistic pursuits because of their livelihood, which caused great difficulties for the inheritance of Sichuan opera art. The aging of Sichuan opera artists is gradually aggravating, and the shortage of successors for the next generation is becoming more and more serious, which puts greater pressure on Sichuan opera lovers and related institutions to inherit. Traditional Sichuan theaters and folk art troupes cannot adapt to the changes of the times. After the market demand changes, they are faced with huge changes in the market environment, and inheritance is facing great challenges.

4.2.2 Problems in Sichuan Opera

4.2.2.1 Language

As a carrier of culture, Sichuan dialect contains rich cultural information and cultural connotations. The Sichuan opera culture with Sichuan dialect as the stage language naturally presents the local culture of Sichuan in the form of Sichuan dialect. Its "speak more and sing less", "strong local color", "breath of life", "witty" and "humor" are all outstanding features of the "language" of Sichuan Opera. In many local operas, singing and music are praised, but in Sichuan opera, it is not only the singing, but also the language.

The Sichuan dialect is incomprehensible to ordinary people. In the dissemination of visual culture, the audience should not only pursue sensory stimulation, but also conduct in-depth exploration of the works themselves. Especially foreign tourists, people who have personal experience say that they will be in a mess after watching it, because they can only understand the tunes, but they don't know the development of the storyline.

4.2.2.2 Sound

Sichuan opera art is a kind of local opera in China, with rich historical and cultural connotations. In Sichuan Opera, singing is one of the most important forms of performance. It not only inherits the traditional music culture, but also reflects deep thinking about society, history and human nature. The inheritance of Sichuan opera singing is mainly carried out through the master-apprentice system and family inheritance. Young Sichuan opera performers will follow in the footsteps of their elders, learning from their skills and experience. During their apprenticeship, they are exposed to a variety of traditional songs and plays, and perform to further improve their performance. This method of inheritance makes the singing style of Sichuan Opera adhere to the tradition, but at the same time gradually integrates more modern performance elements in the performance.



Figure 3 Sichuan Opera Face Changing (from the China Intangible Cultural Heritage Digital Museum)

On the other hand, Sichuan opera singing has also experienced some development and changes in modern times. In order to adapt to the needs of modern audiences, the actors continued to innovate and experiment, and began to reinterpret the details of singing. They flexibly used stage skills and musical elements to strengthen the interpretation process of singing, making it more modern and attractive, and these innovations and experiments have also injected new vitality into the development of Sichuan Opera. The inheritance and development of Sichuan opera singing are complementary. While adhering to tradition, moderate changes and innovations are also very important to ensure that it can continue to attract more audiences and actors.

Sichuan opera aria is a very complex musical form, and singing requires strict skills and training. Accuracy of vocal pitch and pitch is very important as it affects the overall pitch and emotional expression of the vocal. Aria singers need long hours of training to achieve perfect pitch. There are many special pronunciation methods in Sichuan opera singing. If the pronunciation is not standard, the overall expressiveness of the singing may be insufficient, or the wrong emotion may be conveyed. The sense of rhythm is a core element in the completion of Sichuan opera singing. If the aria singer cannot master this sense of rhythm, the overall effect of the aria will be affected. The emotional expression of singing is very important, which requires the singer to deeply understand the emotions of the characters, inner

experience and emotional transformation, in order to achieve true emotional expression.

Music

Sichuan opera music also encountered some problems in the development process. With the passage of time and social changes, the singing methods and instrumental accompaniment methods of some Sichuan opera music works have been lost or seriously affected. In addition, there are many traditional genres of Sichuan opera music, and the music styles, singing styles, and musical performances of these genres are also different. How to maintain the inheritance and development of genres is a problem that plagues the development of Sichuan opera music. Sichuan opera music is a typical form of traditional Chinese culture and art, but it may be unfamiliar to foreign audiences and young audiences, lacking sufficient awareness and difficulty in accepting it. It is a challenge to maintain the balance between the traditional characteristics, genre characteristics and development direction of Sichuan opera music. How to creatively innovate and develop on the basis of maintaining tradition, so as to resonate with the new generation of audiences, is one of the problems facing the development of Sichuan opera music. Sichuan opera music involves a variety of musical instruments, and requires an excellent team of musicians to support the performance. However, at present, talents in this area are relatively scarce and need to be strengthened in training and recruitment.

Dance

Sichuan opera dance requires professional skills and traditional cultural knowledge, but now there is a shortage of relevant professionals and it is difficult to recruit students, which has affected the construction and inheritance of Sichuan opera dance teams. The traditional art performance of Sichuan opera dance is single in form, lacks innovative and modern elements, and it is difficult to arouse the interest and love of young audiences. The promotion and inheritance of Sichuan opera dance is facing strong regional problems, mainly in areas where Sichuan opera is popular, such as Sichuan and Chongqing, and the degree of awareness and understanding in other areas is relatively low. Sichuan opera dance is an integral part of Chinese traditional culture, but due to language and cultural differences, its dissemination and communication overseas is facing difficulties. Sichuan opera dance needs to be promoted and inherited through various channels.

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Figure 4 Sichuan Opera dance moves (from the China Intangible Cultural Heritage Digital Museum)

Drama

As a traditional art form, Sichuan Opera is facing some performance problems. Sichuan Opera is a traditional opera, but its inheritance is facing challenges, and it is difficult for the new generation of actors to master complex singing and performance skills. Many Sichuan opera scripts are historical stories or legends. The aesthetic trend of modern audiences is constantly changing. Sichuan opera needs more script innovations and content updates. Traditional Sichuan opera performances are sometimes too "classical" for modern audiences, and more modern elements are needed to attract the attention of young audiences. The performance of Sichuan Opera requires a variety of audio-visual effects such as stage and sound effects, but the stage under traditional conditions has limited effects and cannot meet the needs of modern audiences.



Figure 5 Sichuan Opera performance (from the China Intangible Cultural Heritage Digital Museum)

Costumes

The size of Sichuan opera costumes is currently inappropriate. This may be due to inaccurate measurement of the size or failure to take into account the physical characteristics of the actors. The selection of fabrics for Sichuan opera

costumes is very important, but sometimes the appearance and comfort of the costumes may be relatively poor due to poor fabric quality. The curve processing of Sichuan opera costumes is very important, and the actors' body lines and stage performance effects need to be considered. If the curve is not handled properly, it may affect the appearance and comfort of the garment. The accessories of Sichuan opera costumes are also very important, including headgear, shoes, accessories and so on. If the accessories are not chosen properly, it may affect the overall effect of the clothing.

Sichuan opera needs a lot of talent support, including actors, directors, screenwriters, composers, musical instruments, etc. However, due to the complexity and technical content of Sichuan opera art, the inheritance of this unique art form is very difficult, and it is difficult for the new generation of artists to find traditional artists to learn and inherit. Practitioners of Sichuan opera are generally older, and there are fewer inheritors of the younger generation. In addition, the difficult skills of Sichuan opera make fewer young people willing to practice. Talent attenuation is a major problem in the inheritance of Sichuan opera. Sichuan opera has relatively few stage and performance resources. Sichuan opera actors need a lot of rehearsal and performance experience to improve their skills. However, due to the shortage of performance resources and limited funds, it is difficult for Sichuan opera practitioners to get better development opportunities. With the development of society, the needs of audiences are also constantly changing. The inheritors of Sichuan Opera need to constantly update the content and form to meet the needs and tastes of modern audiences.



Figure 6 Sichuan Opera Live Performance (from China Intangible Cultural Heritage Digital Museum)

With the gradual aging of Sichuan opera artists, the shortage of successors for the next generation is becoming more and more serious, which puts greater pressure on Sichuan opera lovers and related institutions to inherit. Traditional Sichuan theaters and folk art troupes cannot adapt to the changes of the times. After the market demand changes, they are faced with huge changes in the market environment, and inheritance is facing great challenges. The status quo of folk inheritance of Sichuan opera art is not optimistic, but in recent years, the government and related organizations have strengthened the emphasis on inheritance and protection, and expanded the communication channels of Sichuan opera through various channels and methods, so that more people can understand and like Sichuan

opera art, and promote Sichuan opera art. Inheritance and innovation of traditional culture. It is believed that with the joint efforts of all parties, the art of Sichuan Opera will be better developed and inherited.

Due to the high requirements and difficulty of Sichuan opera art, coupled with the competition of modern cultural forms, young people's interest in Sichuan opera has gradually decreased, and the audience has become narrower and narrower, which makes the development of Sichuan opera art face great difficulties. Inheriting the art of Sichuan opera requires a lot of financial support. In the economic downturn, many artists gave up their artistic pursuits because of their livelihood, which caused great difficulties for the inheritance of Sichuan opera art. The inheritance of the Sichuan opera industry faces many challenges. It requires the support of governments at all levels and all walks of life to formulate policies for the Sichuan opera industry and take practical actions to protect and inherit this long-standing and precious artistic heritage of Sichuan opera. At the same time, more Sichuan opera artists are needed to train strictly and impart their Sichuan opera skills with all their heart, so that the art form of Sichuan opera can be better developed and passed on in the future.

Light

Sichuan opera lighting is one of the important parts of Sichuan opera stage art, and it has unique advantages in stage performance techniques. As an important part of the stage language, Sichuan Opera lighting is not only a lighting tool, but also has a unique expressive ability. With the development of digital technology, many traditional lighting equipment have been replaced by digital lighting equipment. Digitally controlled lighting machines, performance dimmers, multi-beam chasing lights, etc. have been introduced into Sichuan opera lighting equipment. With the innovation of science and technology, new technologies such as LED lighting and laser lighting have emerged. The emergence of these new technologies has greatly enriched the expressive techniques of lighting art in Sichuan Opera.

The lighting of Sichuan Opera has changed from the traditional red tone to the multi-color expression style, which reflects the unique charm of Sichuan local culture. Local theaters actively use localized Sichuan opera lighting in the process of promoting Sichuan opera art and inheriting the genre, gradually forming a Sichuan opera lighting system with regional characteristics. Sichuan opera lighting has been improved and changed to varying degrees in terms of technical equipment and forms of expression. In future Sichuan opera performances, Sichuan opera lighting will continue to play an important role, bringing audiences more exciting, moving, and historical and cultural Sichuan opera performances.

Since most scenes of Sichuan opera need to hang props and props, props often block the lights of actors and lighting equipment when they are hung, so it is necessary to design a suitable lighting scheme to avoid the impact of balconies. Lighting in Sichuan opera often requires the support of light and shadow effects, such as the magical Taiji light of vases, banana leaves, etc., and the large projection of the corresponding background vases. However, because the light and shadow processing technology of film and television has been more advanced in a relatively long period of time, Sichuan opera lighting designers need to pay attention when designing

projections. Since the performance venues of Sichuan Opera are diverse and the atmosphere is relatively special, the lighting design of Sichuan Opera needs to take into account the special requirements of the venue, for example: the venue is relatively large and high, the sound effect is not good, and so on. Inadequate execution of skills mainly refers to the problems of skills and coordination in the implementation of Sichuan opera lighting design, such as insufficient lighting intensity, failure to accurately display characters, and so on. The lighting design of Sichuan Opera needs to fully consider the particularity of the performance venue and the needs of the scene, and flexibly cooperate with the requirements of actors and equipment, so as to express the essence of Sichuan Opera more perfectly.

Stage

As one of the four major operas in China, Sichuan Opera is an important cultural and artistic heritage in Southwest China. With the changing times, the stage of Sichuan Opera is also constantly developing and changing. With the increasing demand of the cultural market, Sichuan opera repertoires not only include traditional classic repertoires, but also derived a batch of modernized new repertoires. Compared with the traditional customized actors of Sichuan Opera, the current Sichuan Opera actors are more diversified. The recruitment of actors not only focuses on stage performance and singing skills, but also focuses on individuals with multiple characteristics such as age, ethnicity, and gender.

Compared with the traditional Sichuan opera stage, the installations of the modern Sichuan opera stage are more and more complex and well-equipped, such as projection technology, lighting sets and other modern means, which add visual impact to the stage performance. Today, the Sichuan Opera stage not only shows its unique charm in China, but also on the international stage, and also enjoys a high popularity and reputation among overseas Chinese. As an important representative of Chinese traditional culture and art, the stage of Sichuan Opera is in a period of continuous development and change. After years of development and evolution, the Sichuan Opera stage has developed into a performing art form with unique characteristics and wide influence.



Figure 7 Sichuan Opera Stage (from China Intangible Cultural Heritage Digital Museum)

Due to social and economic development, people's lifestyles and entertainment methods have changed, and the audience's interest in traditional arts has gradually declined. Coupled with the competition from various emerging entertainment forms, the audience base has weakened and the box office is not good. The art of Sichuan opera requires high-quality talents to create and perform, but because the society does not pay much attention to the cause of Sichuan opera, there are problems in the cultivation and inheritance of Sichuan opera talents, and the talent gap is serious. The repertoire of Sichuan Opera embodies ancient cultural traditions and historical culture, but due to the passage of time and the fast pace of modern life, the content of the repertoire is not modern enough and unattractive. Due to the age structure of Sichuan opera artists and the influence of the traditional environment, the concept of Sichuan opera stage creation and interpretation appears outdated and has not been recognized and accepted by the new era. These problems have created great challenges to the healthy development of the Sichuan Opera stage. It is necessary to strengthen the construction of personnel training, repertoire innovation, modern management, brand promotion, etc. through various efforts, so as to inject new vitality and impetus into the development of the Sichuan Opera stage. .

The difficulties faced by Sichuan Opera need to be solved urgently, but this does not mean that the vitality of Sichuan Opera has faded. As one of the most watched dramas in Southwest China, it still maintains its vitality by relying on its strong cultural connotation. During the dissemination of Sichuan Opera, there have been many crossovers, that is, across geography, aesthetics, concepts, etc. Under such multiple leaps, the vitality of Sichuan Opera has been extended. As far as Sichuan opera is concerned, every aspect of it can be innovated to a certain extent.

4.3 Inheritance, Development and Innovation of Sichuan Opera

4.3.1 Language

Sichuan dialect carries the local culture of Sichuan, and the Sichuan dialect in Sichuan opera can also reflect all aspects of Sichuan regional culture to a certain extent. The regional culture of Sichuan expressed through the language of the characters in Sichuan opera is multifaceted, such as food and entertainment, weddings and funerals, three teachings and nine streams, production and labor, and even the spiritual outlook, personality traits, and language styles of Sichuan people. All of them are exhibited. Appreciating Sichuan Opera can be regarded as browsing a panorama of Sichuan folk customs. The development of Sichuan opera not only needs to modernize the external form of the main elements, but more importantly, it needs to build a mode of intangible cultural heritage protection and inheritance.

The language of modern Sichuan Opera requires specificity, vividness, and full of appeal. It must use popular words, be easy to understand, and be easy to understand. We must also pay attention to the vitality of the language, which is refreshing, pleasing to the eye, and eye-catching. It is necessary to express the abstract content concretely, visualize the esoteric truth, and make the boring knowledge interesting.

4.3.2 Sound

Sichuan Opera is one of the four major operas in China. Its sound is mainly based on accents, and it has the characteristics of local music with strong charm. As an important part of Chinese opera with a long history, Sichuan Opera is

composed of five tunes: Kunqu Opera, Gaoqiang, Huqin, Tanxi, and Dengdiao. And so on, unique ingenuity, with significant regional cultural characteristics. The tone is high-pitched and melodious, with a wide range of sound field and timbre changes. Most of the singing styles are "Zhezi", "Banzi" and "Allegro", among which "Zhezi" is the most common. The tones of the excerpts are concise and lively, with various tones and strong expressive force. The use of national musical instruments is also a major feature of Sichuan Opera, including flutes, erhus, banhus, and dulcimers. The instruments are uniquely expressed, often revealing characters' personalities and emotions. The combination of rap and singing, both speaking and singing, makes the combination of rap and singing more unified, and the performance of the situation on the field is rich and colorful.

Sichuan Opera takes singing as the main form of performance, and its unique art provides a very strong support for the plot. Singing requires actors to have very high requirements in singing, reading, acting, playing and other aspects, showing the charm of traditional Chinese art. Sichuan opera singing expresses different emotions, such as sadness, joy, anger, longing, etc., through pitch, timbre, tone, rhythm, etc., so that the audience can deeply feel the inner world of the characters. Sichuan opera singing often contains many profound life philosophies, such as family and country feelings, love concepts, moral concepts, etc., which can bring thinking and inspiration to the audience. Sichuan opera singing is an important part of Sichuan opera performance. It carries rich Sichuan opera culture and tradition, and is a very important form of cultural inheritance of Sichuan opera. The emotional value of Sichuan opera singing is very rich. It can not only convey emotion and philosophy of life, but also has important cultural heritage significance.

Music

Sichuan opera music is a kind of traditional Chinese opera music. It is mainly spread in Sichuan area. After a long period of inheritance and development, it has formed a unique style. The inheritance of Sichuan opera music is a traditional way of passing on from generation to generation. Teachers teach students and masters guide apprentices. As an important cultural heritage, classic repertoires are valued and protected. The inheritance and development of Sichuan opera music is a fusion of tradition and modernity. The traditional Sichuan opera music heritage has been protected and has been more widely recognized in modern society.

As one of the traditional Chinese opera music, Sichuan opera music has very high artistic value. It integrates music, dance, performance, art and other art forms, is full of strong local cultural atmosphere and social and historical heritage, and reflects the unique folk culture and people's spiritual outlook in Southwest China. In terms of music, Sichuan opera music is uniquely charming. It adopts many unique singing methods and techniques, such as pitch shifting, vibrato, traction, skipping, etc., forming a unique sound aesthetics. Moreover, it uses traditional Chinese instruments, such as erhu, pipa, flute, bangu, etc., in combination with Western instruments such as violin, violin, saxophone, etc., to create a unique musical effect.

Sichuan opera music has a very high artistic value in terms of its combination of music, dance, and performance of various artistic techniques, unique music style, and profound local cultural connotation. The music of Sichuan Opera is melodious and moving, and the melody is lively and jumping. At the same time, the

music of Sichuan Opera also integrates the genres of traditional music and literature and art, and also reflects the diversity of Chinese culture. Sichuan opera music, with its profound local cultural heritage and the fusion of music, dance, performance and other art forms, conveys a profound emotional experience and arouses strong sympathy and emotional reverberation among people. Sichuan opera music has a strong local emotional color. It shows the spiritual outlook, traditional moral concepts and ideology of the people in Southwest China, provides a way for people to observe and understand society, and is an important source of people's emotional identity.

Sichuan opera music, with its traditions, storylines, and vivid portrayals of characters, reveals a profound humanity, and its emotional experience has universal significance. For example, the themes of love, family, friendship, loyalty, courage, sacrifice, etc., have been richly and vividly expressed in Sichuan opera music, touching the hearts of every audience. Sichuan Opera music vividly presents the emotions expressed by the characters in the song drama with its unique performance forms, such as Daobai and Nianbai. The performance of the actors also includes body movements, eyes, facial expressions and other language means to make the emotions more profound and vivid. Sichuan opera music, with its deep and diverse emotional expressions, has local characteristics and is fascinating, allowing the audience to get emotional resonance and enjoy the emotional value contained in it.

Sichuan opera performance art also needs to innovate in modern technical means, such as using VR technology to create opera performances, starting with modern music elements to stimulate young audiences' interest in opera music, etc. In terms of promoting Sichuan opera innovation, grasp and innovate through existing cultural resources, such as enhancing the appreciation of traditional opera repertoires, focusing on cultural innovation, including new stories, new interpretations, etc., but paying attention to protecting the source of art, retaining and continuing the original artistic style.

Dance

Sichuan Opera is an outstanding representative of Bashu culture, and has unique research and cognitive value in Bashu culture, art, history, folklore and other aspects. As an important part of Chinese opera with a long history, Sichuan Opera is composed of five tunes: Kunqu Opera, Gaoqiang, Huqin, Tanxi, and Dengdiao. And so on, unique ingenuity, with significant regional cultural characteristics, especially Sichuan opera facial makeup is an important part of Sichuan opera performing arts, and is an artistic treasure created and handed down by Sichuan opera artists of all ages. Sichuan opera combines Confucianism, Buddhism and Taoism cultural factors, Tang poetry, Song Ci, Yuan opera and other elements. Its historical origin and important influence at home and abroad determine that it is an effective carrier to inherit and carry forward the excellent traditional culture of Bashu.



Figure 8 Classic stage of Sichuan Opera (from China Intangible Cultural Heritage Digital Museum)

Sichuan opera dance is one of the important components of Chinese traditional culture. It not only has rich aesthetic value, but also carries rich historical and cultural connotations. Training to enhance the artistic expression of Sichuan Opera dance will help young students understand this traditional art form. In addition, schools and communities are encouraged to hold Sichuan Opera dance performances and competitions to promote its popularization and inheritance among young people. Strengthen the inheritance and cultivation of traditional skills, and make efforts to protect the important cultural heritage of Sichuan opera dance.

Sichuan opera dance needs to keep pace with the times, so it needs to innovate and develop new art forms and expression techniques to attract more audiences and promote the development of Sichuan opera dance to a higher level. Sichuan opera dance artists usually spend a long time in the creation and research of this field. Therefore, protecting their spirit and achievements will be an important direction for inheriting and developing Sichuan opera dance.

The dance of Sichuan Opera includes many dance elements from the southwest region, such as cucurbit silk, accordion and so on. At the same time, Sichuan Opera performances have strong local characteristics, and actors need to learn and master unique performance methods and movements, such as Daobai, Paodan, and horse riding. Inheriting and developing Sichuan opera dance requires strengthening education and training, consolidating traditional skills, promoting new art forms, and protecting profound spiritual and cultural heritage.

Drama

As one of the traditional Chinese operas, Sichuan Opera not only embodies the aesthetic taste and expression of Bashu people, but also has profound value of the times. Sichuan Opera is an important part of Chinese cultural tradition and plays an important role in the process of cultural self-confidence and cultural awareness. It embodies China's rich and colorful cultural heritage, and has been widely disseminated throughout the country with its unique expression. Sichuan Opera has excellent performing arts and musical arts, and has a very important

influence on the development of Chinese opera and modern performing arts. The unique performance form of Sichuan Opera expresses the rich connotation of Chinese folk culture, and also provides reference and reference for other operas and modern performing arts. The inheritance of Sichuan opera is also an important embodiment of the value of the times. The education, inheritance and inheritance among the Sichuan opera professions are of great significance. With their talents and hard work, Sichuan opera artists have left their own mark on this great traditional culture. The art of Sichuan Opera is not only a treasure of Chinese cultural tradition, but also has profound value of the times, and plays an indispensable role in the inheritance and development of Chinese traditional culture.

Sichuan Opera pays attention to the combination of movement and stillness in performance, that is, actors express the characters and emotions of drama characters through body language and movements. Actors create rich character images through performance elements such as facial expressions and gestures. This performance style condenses the unique aesthetic experience and expressiveness of folk culture. Sichuan opera draws on the artistic elements of many Han, Tibetan, Mongolian, Uyghur and other ethnic minorities, and absorbs and integrates them to form an opera with the local characteristics of Sichuan and Gorges, which can reflect the history, culture and national spirit of the Sichuan-Chongqing region. In terms of character creation, Sichuan Opera emphasizes the personalization and artistic presentation of characters. Through singing, reciting, doing, fighting, dancing and other expressive techniques, Sichuan opera actors portray the character, state of mind and inner world of the characters, and create many classic characters handed down from generation to generation.



Figure 9 Sichuan Opera fire-breathing performance (from China Intangible Cultural Heritage Digital Museum)

When performing "Tsing Yi", the protagonist of Sichuan Opera, the actors will show the age and gender characteristics of Tsing Yi through specific performance methods, such as hanging belly, binding feet, etc., and when expressing Tsing Yi's emotional state, the actors will use different eyes, Breathing, movement and other means, let the audience feel the actual emotional state of the character. The changes in expression, makeup, and movement cadence in the song all allow the

audience to feel the true nature of the character in the in-depth character shaping. emotion.

The performance form of Sichuan Opera is also full of allegories and symbolic meanings, such as makeup, appearance, dance movements, etc., which represent the characteristics of social culture and historical background, and also make the performance more in-depth and emotional. The emotional value of Sichuan opera performance is very important. Through the expression of performance means, it achieves the purpose of strengthening the character image, expressing emotion, and conveying thoughts, so that the audience can deeply understand the cultural connotation and life contained in opera while enjoying the performance. philosophy.

Costumes

The costumes and makeup of Sichuan Opera also have unique artistic value. Due to its rich plot settings, there are many characters in Sichuan Opera, and each character has emphatic costumes and makeup. The shaping of these details brings visual enjoyment and beauty to the audience. The performance form of Sichuan Opera has a very high artistic value. It has rich folk cultural connotations and unique artistic aesthetics, providing the audience with a unique and charming performance experience.

Sichuan opera costumes are an important element in the art performance of Sichuan opera, which has an extremely important influence on the development of Sichuan opera art. Traditional Sichuan opera costumes can be divided into two categories: cultural costumes and martial arts costumes. Wen opera costumes emphasize gorgeousness, delicacy and elegance, while martial arts costumes focus on practicality and comfort.

In terms of style, it reflects the regional characteristics and era background of Sichuan opera. With the changes of the times, Sichuan opera costumes are also constantly evolving and developing. From the previous manual production to the current industrial production, the production process and technology of Sichuan opera costumes have also been greatly improved and improved. At the same time, some young designers and artists have also begun to try to integrate fashion elements into traditional Sichuan opera costumes, injecting new vitality and charm into this traditional art. In the process of inheriting and developing Sichuan opera costumes, it is necessary to retain the traditional modeling and craftsmanship as much as possible, and pay attention to adapting to the performance needs of modern dramas, so as to make Sichuan opera costumes a more perfect art form.

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Figure 10 Modern performance of Sichuan Opera (from the China Intangible Cultural Heritage Digital Museum)

Light

When it comes to lighting, there have been some innovative developments in recent years. Traditional Sichuan opera lighting mostly uses incandescent lamps or warm-toned light sources, while modern lighting technology is more flexible and diverse, and can use light sources of different colors to create a more colorful stage effect. Compared with traditional lighting, LED lighting has many advantages, such as rich colors, easy control, and long life. Now, many Sichuan opera stages have also begun to use LED lighting to produce better effects. Holographic projection technology can project virtual images onto physical objects to produce realistic visual effects, which is equivalent to "turning" objects into images. This technology has also been applied in the lighting design of Sichuan Opera, which makes the elements on the stage have more room for change and imagination. Now, some Sichuan opera stages are also beginning to use modern technology, such as using touch screens, controllers and other devices to interact with the lighting system to achieve more precise control and more diversified effects. Under the impetus of modern technology, the lighting of Sichuan Opera continues to develop and innovate, which integrates traditional and modern elements and presents more colorful stage visual effects.

Stage

While retaining traditional elements, Sichuan Opera has also carried out innovative development on the stage. On the basis of traditional stage forms, Sichuan Opera constantly innovates stage design, such as changing stage construction methods, lighting effects, sound effects, etc., to create better audio-visual effects. The modeling, makeup, and costumes on the stage of Sichuan Opera are also constantly innovating, especially the improvement of makeup technology, which makes the characters look more realistic. Sichuan Opera constantly absorbs new cultural factors to broaden the themes of scripts. In addition to traditional themes, modern, historical themes, and adaptations of famous works have all become the innovative directions of Sichuan Opera. Sichuan Opera not only retains the traditional form of performance,

but also adds more body language and modern performance techniques to enhance the handling of lines and the expression of emotions. Sichuan Opera is also constantly reserving talents and discovering newcomers. At the same time, modern technology also provides more auxiliary means for actors' training and role-playing. Sichuan Opera continues to develop through inheritance, making the traditional art of Sichuan Opera glow with new brilliance in modern society, and is deeply loved and sought after by many audiences.

The traditional stage design of Sichuan Opera is mainly based on stage layout, costumes and props, while the stage design of modern Sichuan Opera adds new elements, such as lighting, sound, projection and virtual stage design, on the basis of maintaining traditional elements.

The traditional Sichuan opera stage is mainly presented in two planes, while the modern Sichuan opera adopts new stage performance techniques, such as three-dimensional, screen division and multi-layer performance. The continuous progress of modern material technology provides favorable conditions for the innovation of Sichuan opera dance. For example, props, costumes and stage layouts made of new materials have more realistic effects and better visual effects. The stage design of modern Sichuan opera is also constantly pursuing the integration of contemporary art concepts. For example, modern art techniques and design concepts are used on the props, which perfectly combines traditional and modern art, forming a more vivid and lively visual effect. The innovation and development of the stage design of Sichuan Opera injects the traditional culture and art of Sichuan Opera into the context of modern art, better inherits and promotes the culture of Sichuan Opera, and shows its unique charm and influence.

4.3.3 Interesting Program Introduction

Sichuan Opera is an important part of Chinese traditional culture, a form of opera in Sichuan, with a long history and profound cultural heritage. Sichuan Opera pays attention to maintaining tradition and historical memory. Traditional singing, performance methods, scripts and other elements are always the core content of Sichuan Opera. It requires future generations to master these traditional elements proficiently and preserve the development process and historical significance of Sichuan Opera. At the same time, the inheritance of Sichuan Opera also needs to keep pace with the times, and innovate and improve according to the development of the times and changes in audience needs. Sichuan Opera has a broad space for development in terms of breaking the rules and creating new audience experiences. In terms of stage performance and lines, Sichuan Opera can learn from other cultural elements, such as movies, music, dance, etc., inject more innovative elements, and continuously expand and develop the expression forms of Sichuan Opera. In addition, by increasing interaction and participation, working hard on audience experience and sense of participation is also an effective means to improve the quality and attractiveness of Sichuan Opera stage performances.

Face-changing in Sichuan Opera is one of its most distinctive performance forms, that is, actors change their faces quickly by changing their costumes instantly to express the emotions of the characters' inner emotions. Face-changing in Sichuan opera can express the change of the character's inner emotional state through the instant change of actors' costumes and rapid changes in facial makeup, reflecting the

richness and complexity of emotions. The facial makeup of the characters in Sichuan Opera is very important. Various characters are drawn with chalk to express the character and temperament of the characters. The facial makeup of Sichuan opera characters is an important part of Sichuan opera performance. The facial makeup of Sichuan opera characters has different colors, such as red, black, white, yellow, etc., and each color represents a different character and characteristic.

Different characters need to use different makeup techniques and colors, for example, male and female characters need to use different makeup techniques and colors. The facial makeup of the characters in Sichuan opera is generally carried out by mixing pigments and water powder, which needs to be operated by professional makeup artists. When the facial makeup of Sichuan opera characters expresses the characteristics of the characters, it is not only to outline the facial lines and contours, but more importantly, to express the emotions and personality characteristics of the characters. The facial makeup of Sichuan opera characters is a very meticulous and professional art, which requires makeup artists to have rich skills and experience in order to present a more vivid and beautiful performance to the audience.

The face-changing performance in Sichuan opera is extremely high-tech, and it requires long-term and diligent training by the actors to master it. Actors need to use gestures and voices accurately, so that the audience can constantly feel the expression of emotions such as joy, anger, sorrow and joy. Face-changing in Sichuan Opera is not only an art form, but also one of the representatives of traditional Chinese culture. It has a long history and profound cultural connotation, and has become an important part of Chinese culture. Face-changing Sichuan Opera is an art form that integrates inner emotion, superb technology and cultural connotation, and has very important value.

Sichuan Opera attaches great importance to manual performance. Finger movements combined with vocal singing can perfectly express the emotional state of the characters and reflect the character characteristics of the characters. Characters in Sichuan Opera usually have outstanding martial arts performances. Common martial arts performances include grappling, weapons, and flipping. Internal strength performance mainly includes body skills, essence, syllables, etc. Body skills mainly refer to the coordination, naturalness and grace of body movements, which require actors to use their strength properly, and their bodies are flexible and stable. Essence, or "internal force", is the key to Sichuan Opera performances. Through the use of "Qi He", actors can display a strong performance ability. A syllable is the sound an actor makes and can be used to represent a positive hero or a negative villain. The performance of external skills mainly includes the performance of martial arts movements, such as jumping, quick footsteps and applause, and the operation of various weapons. These actions require actors to have a solid foundation and good physical fitness to do so. Martial arts performances in Sichuan Opera require actors to have various skills and training, and they must go through continuous practice in order to achieve perfect performance effects.

4.3.4 Innovation of Sichuan Opera Art

4.3.4.1 Analysis of Sichuan Opera Art Innovation (swot)

SWOT analysis is a commonly used strategic management tool used to assess a project or organization's strengths, weaknesses, opportunities and threats. The following is a SWOT analysis of the artistic innovation of Sichuan Opera:

Advantages: Sichuan opera has high prestige and popularity in Chinese cultural traditions, and has a broad artistic foundation and potential audience market. Sichuan Opera has rich historical and cultural value and can attract the attention and support of audiences at home and abroad. Artists can combine these elements with modern life and social issues to create works with contemporary significance. The performance style of Sichuan Opera is different from other operas, it has distinct elements of music, dance, drama and acrobatics. Artists can combine and innovate these elements according to their own creativity and style to create personalized Sichuan opera works. Sichuan Opera can be performed in a variety of forms, including whole dramas, miscellaneous dramas and performances of individual characters. Artists can choose different performance forms according to different performance environments and needs, as well as make combinations and innovations. The art form of Sichuan Opera can communicate and integrate with other art forms, such as dance, film, music, etc. Artists can carry out cross-field innovation of Sichuan opera art to create new forms of expression and artistic achievements. The relevant policies and support of Sichuan Opera are also very strong, which can provide certain policy guarantees and financial support for relevant art institutions.

Disadvantage: The inheritance of Sichuan opera art is mainly accomplished through the teaching within the family and the mentoring system. However, due to the decline of the traditional family system and the changes in people's lifestyles in modern society, these traditional inheritance methods have gradually lost their influence and communication platforms in today's society. As a result, the inheritance of Sichuan Opera faces many difficulties. Due to changes in people's lifestyles in modern society, many young people are no longer interested in traditional arts, but prefer to pursue fashionable and trendy cultural forms. This has led to the continuous shrinking of the Sichuan Opera audience. Sichuan Opera has a history of hundreds of years since its birth, and during this long development process, art forms and expression methods have been in a solid state for a long time, making it difficult to innovate. Therefore, Sichuan Opera has limited innovation consciousness and ability. As the audience of Sichuan opera continues to shrink, the market demand for Sichuan opera performances also decreases accordingly. Coupled with the lack of market operation experience, the competitiveness of Sichuan opera art in the market is relatively weak. Due to the performance environment and venue of Sichuan Opera, resources such as professional stage and audio equipment are needed, and the shortage of these resources has become one of the disadvantages of Sichuan Opera artistic innovation.

Opportunities: In recent years, with economic development and increased cultural exchanges, Sichuan Opera has also made some progress in artistic innovation. The Chinese government has always encouraged cultural innovation and artistic development. As an important cultural heritage, Sichuan Opera has been supported by national policies, providing a strong guarantee for artistic innovation. With the increase of cultural exchanges, Sichuan Opera has more opportunities to communicate and cooperate with other art forms. This kind of exchange and cooperation can not only promote the innovation of the art form of Sichuan Opera, but

also enhance the dissemination and influence of Sichuan Opera. The demand of modern audiences for traditional art forms has increased. As a traditional cultural art form, Sichuan Opera has also received more attention for its unique performance form and cultural connotation. This demand not only provides a good opportunity for the inheritance of Sichuan Opera, but also provides more ideas and room for imagination for its artistic innovation. With the development of science and technology, traditional art forms have also gained a lot of room for improvement. Technical means such as digitization, networking, and interaction can provide more room for imagination and innovative ideas for the artistic innovation of Sichuan Opera. The artistic innovation of Sichuan Opera has a lot of room for opportunity, which needs to be realized with the help of various factors such as policy support, cultural exchanges, technological innovation and public demand.

Threat: In terms of inheritance and innovation of Sichuan Opera, the younger generation faces a low acceptance of this traditional culture and art, resulting in a fault in the inheritance mechanism. Many Sichuan opera artists and audiences maintain a strong emotional identification with traditional Sichuan opera forms, possibly limiting the realization of new art forms and innovations. Under the influence of commercialization, the pressure of market demand may cause artists to give up the expression form of traditional Sichuan opera art and choose an expression form that is more acceptable to the market, which may lead to the loss of Sichuan opera art. Cultural shocks brought about by social changes, changes in the market and changes in traditional concepts may all affect the development and innovation of Sichuan opera art in different ways.

The development of Sichuan opera art requires a lot of resources and capital investment, and these resources and funds may be limited by policy, economic, social and other factors. The international art market and cultural exchanges may bring great pressure to the protection, development and innovation of Sichuan opera art. The above are the main threats faced by the artistic innovation of Sichuan opera. For these issues, relevant institutions, governments at all levels and art institutions, Sichuan opera artists and the audience must work together to protect the inheritance and development of Sichuan opera art and realize artistic innovation.

4.3.4.2 Theme Innovation of Sichuan Opera Art

While inheriting the classics, the art of Sichuan Opera is also constantly innovating in themes. On the basis of maintaining the tradition, the older artists have more integrated the characteristics of the times and cultural elements into their creations, making their works more in line with the aesthetic needs of contemporary audiences. Sichuan Opera breaks through traditional themes and involves more contemporary topics such as modern social life and historical events, which makes Sichuan Opera more contemporary. Sichuan opera performances often adapt modern literary works and popular movies, TV dramas and other forms, and integrate them into the form of Sichuan opera performances, combining tradition and modernity.

The traditional plots of Sichuan Opera are mostly based on historical themes, but now it is possible to innovate plot themes and add elements of modern society, such as exploring social hotspots, the impact of the Internet and artificial intelligence on society, etc. Most of the characters in Sichuan Opera are traditional

Chinese historical figures. The innovative content can integrate modern characters into the creation of Sichuan Opera to carry out interesting and innovative shaping, such as presenting traditional Sichuan Opera characters in a modern interpretation.

There are many traditional methods of Sichuan opera performance, and we can explore the use of modern performance techniques, such as film special effects, dance elements, etc., to broaden the performance of Sichuan opera art. The singing style of Sichuan Opera is also one of its characteristics. It can innovate different singing styles, such as combining pop music, folk songs, rock and other singing styles, to express modern content. The innovation of the artistic theme of Sichuan Opera can keep pace with the times while maintaining its cultural traditions, and adapt to the needs of modern people for artistic aesthetics.

Sichuan opera pays attention to the emotional expression of the characters, the life course and the embodiment of humanity when conveying the plot of the work, which makes the emotional depth and ideological connotation of Sichuan opera more complete. Sichuan opera works focus on the integration of cultural elements and historical traditions from various places, making the differences in the repertoires of Sichuan operas in different places more obvious, forming more abundant and unique Sichuan opera repertoires. The theme innovation of Sichuan Opera art has continuously promoted the development of traditional art, making Sichuan Opera still maintain its unique charm and vitality in the process of crossing time and space.

4.3.4.3 Cartoonization of Sichuan Opera Art

The cartoonization of Sichuan opera art refers to transforming the image, story and expression techniques of Sichuan opera into cartoon form to attract a wider audience of young people. In recent years, some cartoon images inspired by Sichuan opera have appeared on social networks and animation circles, a phenomenon known as the cartoonization of Sichuan opera art. As the younger generation grows up, they prefer entertainment products with cartoons, cartoon animations, games and other elements. Faced with changes in audience needs, Sichuan opera artists try to incorporate these elements into Sichuan opera performances to attract more young audiences. The character image, makeup and performance style of Sichuan Opera are very unique, and these unique image characteristics are what the design elements of Hollywood animation films and cartoons value.

Due to the strong cultural and historical heritage of Sichuan opera art, it can communicate and integrate with contemporary culture, attract a wider audience and young people through new forms of expression, and enhance cultural inheritance and dissemination. The cartoon images of Sichuan opera art not only present traditional elements, but also can add modern elements, such as connecting with popular culture, technological culture and fashion culture, which enrich people's understanding of Sichuan opera culture. In the process of cartoonization of Sichuan opera art, its plasticity and applicability have also been improved, resulting in more creativity and promoting the development of the cultural industry and the prosperity of the social economy. Although the cartoonization of Sichuan opera art is helpful to attract new audiences and promote the development of cultural and creative industries, it is also necessary to establish good standards to ensure the inheritance

and development of Sichuan opera art and avoid compromising or distorting its cultural connotation.

The cartoonized artistic expression does not mean completely abandoning the traditional artistic performance of Sichuan Opera. In the cartoonized performance form, there are unique essence elements in traditional art performances. These elements are integrated together, which not only inherits the tradition, but also presents a new artistic style. The cartoonized form is more popular. Popularity does not mean becoming vulgar. Cartoonized Sichuan opera art is easier to attract audiences, attract more young audiences, especially children and their parents, and then promote and spread more Sichuan opera culture. The cartoonized Sichuan opera art form is not only a manifestation of the current cultural market demand, but also an organic combination of traditional Sichuan opera art, modern image art and funny forms, thus forming a new form of artistic creation and expression.

Cartoonization makes the traditional art of Sichuan Opera more friendly and interesting, attracts more young audiences, and promotes the connection between young people and traditional culture. Cartoon art is a representative of modern culture. The combination of Sichuan opera tradition and cartoon art makes traditional art more dynamic and modern, and it is easier to attract the interest of young people. The cartoonized form makes it easier to inherit and preserve traditional culture, and maintain and inherit Chinese traditional Sichuan opera culture. The cartoonization of Sichuan opera art has injected fresh elements into traditional art, which has invigorated the modernization of Chinese traditional art and promoted the exchange and integration of traditional and modern culture. At the same time, the cartoonization of Sichuan opera art can also better promote the development and inheritance of Sichuan opera, a traditional art itself.

4.3.4.4 Material Innovation of Sichuan Opera Art

As a traditional art form, the materials and content of Sichuan Opera art mainly come from traditional stories and legends in history, which is also the basis for the inheritance and development of Sichuan Opera art. However, in order to make the art of Sichuan Opera more characteristic of the times, the artists carried out many material innovations in the inheritance. By reinterpreting and recreating traditional stories and legends, Sichuan opera artists have made the original monotonous plot more substantial and vivid. By cutting and adding plots, the artists improve the artistic expression, making the stories more modern and attractive.

With the changes of the times and the changing needs of the audience, new elements such as movies and literature are integrated into the traditional repertoire, making the repertoire more vivid and interesting, and more in line with the aesthetics of modern people. Sichuan Opera adopts film-like lens language and scene transitions, and at the same time incorporates real historical events, making the whole repertoire more dramatic and realistic. In addition, some Sichuan opera artists will also inject new elements into traditional repertoires by citing famous literary quotes and injecting new interpretation methods, making traditional repertoires more contemporary and culturally connotative. The efforts of Sichuan opera artists have enabled traditional Sichuan opera to maintain its vitality and influence in modern society and better meet the needs of the audience.

In order to attract more audiences, Sichuan opera artists also created many new themes. For example, in the context of the current era of popular Internet culture, some Sichuan opera artists have integrated new elements such as film and literature into traditional repertoires, creating more modern and contemporary works. Sichuan opera artists have also tried new performance methods in addition to traditional Sichuan opera performance methods. For example, innovations in stage art, music, lighting, etc. have combined traditional Sichuan opera art with modern artistic expression techniques to form new art forms and expressions. The material innovation of Sichuan opera art is the inheritance and development of traditional culture. It injects new vitality and creativity into Sichuan opera art, and promotes the continuous development and growth of Sichuan opera art.

Through material innovation, the connotation of the work can be continuously expanded and enriched, making the work more modern and contemporary. Material innovation can make the art form of traditional Sichuan opera more vivid and visualized, improve the visibility and expressiveness of the performance, and make it easier for the audience to understand and accept. The times are developing and changing, and material innovation can inject the latest elements of the times into the art of Sichuan Opera, making it more adaptable to the needs and changes of the times and expanding the audience. In the process of material innovation, Sichuan opera has good vitality and adaptability. Material innovation can promote Sichuan opera art to adapt to the changes of the times while maintaining the charm and uniqueness of its traditional art, so as to inherit the excellent traditional culture. Material innovation in the field of Sichuan opera art can not only promote the development of Sichuan opera art, but also affect the entire art field and promote the diversified development of art forms. The innovation of Sichuan opera art materials is of great significance to the development, inheritance and diversified artistic innovation of Sichuan opera itself, and it also has positive significance for promoting the entire art field.

4.3.4.5 Stage Innovation of Sichuan Opera Art

Sichuan opera art is one of the representatives of traditional Chinese opera. With social development and changes in audience needs, stage innovation has become one of the important directions for the development of Sichuan opera art. The stage design of Sichuan Opera art is constantly innovating, using modern lighting, sound, props and other devices, so that the audience can feel the atmosphere of the scene and the characteristics of the characters more realistically. The art of Sichuan Opera began to adopt modern dance and other dance elements, innovatively used dance movements and expressive techniques, enriched the expressive forms of Sichuan Opera, and promoted the inheritance of traditional Chinese culture in the contemporary era.

In terms of role-playing, Sichuan Opera art is no longer limited to traditional character images, but develops new images and constantly improves them. The new image can be a comical character from a traditional story, or a real-life character. This kind of innovation has attracted the attention of more young audiences to a certain extent. On the basis of traditional performance forms, Sichuan Opera art constantly introduces and applies new technologies, such as virtual reality, artificial intelligence, etc., and combines modern technology with Sichuan Opera art to create

more colorful stage effects and better meet the needs of modern audiences. The need for visual and auditory enjoyment. The stage innovation of Sichuan opera art not only expands the form of expression, but also injects new vitality into the inheritance and innovation of Sichuan opera art.



Figure 11 Shot of Sichuan Opera (from China Intangible Cultural Heritage Digital Museum)

Modern Sichuan Opera performance venues are no longer stage, Wanniantai, etc., but have already turned into a large theater performance form. This is also a major impact of digitalization on the changes in Sichuan Opera theaters. The closed space and excellent sound insulation conditions create a good environment for stage design, performance lighting, and music sound. The changes and optimizations of digital theaters for Sichuan opera performances compared with traditional theaters: Compared with traditional theaters and theater buildings, there are special backstages for actors to make up and take breaks. In addition to humanized areas such as dressing rooms and lounges, digital theaters also have The operation room with network and manual cooperation remote control is generally set on the opposite side of the stage, behind the auditorium, or on the side of the stage, so that the entire stage area can be monitored in an all-round way. The form of Sichuan opera performance is no longer limited to relying on actors and stories, but a multi-level performance form with digital lighting, digital music, and digital large-screen projection.

The progress of digital Sichuan Opera in dissemination is more obvious. Such as channel specialization of TV programs, real-time broadcast of Sichuan opera performances on the Internet, and variety shows specially created for Sichuan opera. In addition, emerging media have also become an important platform for the dissemination of Sichuan opera. For example, a professional Sichuan opera organization has established a public account on WeChat, and regularly releases video performances and performance information of Sichuan opera. These public accounts include "The Most Beautiful Sichuan Opera" and "Sichuan Opera Opera". These communication channels and methods all have the right direction, but the current shortcomings are also obvious. A professional and systematic communication platform has not really been built, so it cannot stimulate the vitality of the drama market for a long time.

Sichuan opera performers perform in corresponding theaters or performance venues, and broadcast live through the network platform, and the audience can watch the performance through the network. The performances of Sichuan opera actors can be recorded, and 3D technology is used to reproduce the scenes and actors of Sichuan opera performances, and present them to the audience through virtual reality, so that the audience can interact with the actors. Using VR equipment, the audience can immerse themselves in the virtual Sichuan Opera performance scene as if they were on the scene, and can choose different angles to watch the performance and interact with the actors. Sichuan opera performances can also be combined with other art forms (such as dance, video, music, etc.), and performed and performed through digital technology. The digital Sichuan opera performance can overcome geographical and time constraints, expand the scope and influence of the audience, and at the same time provide new channels and possibilities for the inheritance and development of Sichuan opera art.

4.3.5 Future Development of Sichuan Opera Art

4.3.5.1 Opportunities for Sichuan Opera Art Development

Sichuan opera is an important part of the excellent traditional culture of the Chinese nation. With the continuous progress of society and the increasing prosperity of culture, its development is facing many opportunities. At present, China's self-confidence in its own culture is increasing, which also provides a broad stage for the inheritance and development of Sichuan opera art. Sichuan opera art is an important part of Chinese opera culture. It has strong local characteristics and national cultural connotations, and has a good social reputation and reputation. With the rapid development of culture, technology, and economy, Sichuan opera art also needs to face new cultural innovations and innovations. This kind of innovation can make the art of Sichuan Opera keep pace with the times and get a new inheritance by combining contemporary cultural elements, bringing out the old and bringing forth the new, and endowing it with modern emotions.

4.3.5.2 National Policy Support

The state's support for Sichuan opera art is gradually increasing, such as formulating relevant policies, providing material, financial and human resources and other supports, which have a great positive effect on cultural inheritance and promotion. Sichuan opera art can also let the world know more about Chinese traditional cultural aesthetics through international cultural exchanges, and at the same time increase the global value and influence of Sichuan opera. The development of Sichuan opera art is facing many opportunities. These opportunities are not only related to changes in society and the development environment, but also inseparable from the inheritance and development of Sichuan opera art itself. The art of Sichuan Opera needs to grasp the opportunity seriously, keep innovating, carry forward, and keep pace with the times, so as to meet the cultural needs of modernization and internationalization.

The Chinese government attaches great importance to the protection and inheritance of traditional culture, and has formulated a series of encouraging policies for the development of Sichuan opera art. Sichuan opera is included in the national intangible cultural heritage protection list, and special financial support is provided to relevant Sichuan opera inheritance institutions to support the inheritance

and development of its Sichuan opera art. In order to support the construction of institutions for the inheritance of Sichuan opera art and the training of Sichuan opera actors, the state allocates certain funds every year to support Sichuan theater troupes, independent theater troupes, training institutions, etc. In order to support the popularization and promotion of Sichuan opera art, the state encourages the establishment of Sichuan opera art courses in educational institutions at all levels, so that more young people can understand and get in touch with Sichuan opera art. In order to support the development of the Sichuan opera performance market, the state subsidizes Sichuan opera performances to a certain extent, encourages Sichuan opera troupes to actively carry out touring performances, and demonstrate the charm of Sichuan opera art at home and abroad. The support of national policies is an important guarantee for the inheritance and development of Sichuan opera art. This support will help to improve the spread and influence of Sichuan opera art, and at the same time, it can also enhance the cultural confidence and creative motivation of Sichuan opera artists.

4.3.5.3 Times Call for Innovative Spirit

With the development and changes of the society, the traditional Sichuan opera art also needs to embrace modernity and keep innovating in order to maintain its attractiveness and vitality. We should have a deep understanding of the needs and preferences of the audience, and try to explore innovations in new performance forms, storylines, stage settings, etc., to better meet the needs of the audience. Although Sichuan Opera has a long history, if it stops at the traditional model, it will gradually lose its audience and market. We should try to create works with a more contemporary sense in the fusion of modern elements, so that the vitality of traditional culture can be restored. With the development of science and technology, the application of modern technical means has an increasing impact on stage performances. Sichuan opera can learn from the technological innovation experience of other performing arts, try to integrate modern technology, create audio-visual effects with Sichuan opera characteristics, and enhance the artistic appeal of performances.

The reason why some traditional dramas have gradually faded out of people's lives is that in the final analysis, they are outdated in ideas and concepts, can only enjoy themselves alone, lack passion in content, and lack a sense of the times. In the new era, Sichuan opera needs continuous innovation to adapt to the progress of the times and society, and every reform and innovation has also accelerated the pace of Sichuan opera. The system innovation of the Sichuan Opera Performing Art Troupe is an important guarantee for the art of Sichuan Opera, and the key to the development of Sichuan Opera is the innovation of the repertoire. The innovation of the repertoire is the refinement and adaptation of traditional repertoires, so as to "take the essence and discard the dross". In addition, according to the aesthetic requirements of the audience, it combines modern life to create new repertoires that adapt to the development of the times.

Combining Sichuan opera with film and television animation will not only allow more people to know Sichuan opera, but also allow Sichuan opera to step out of the stage and enter people's lives. For example, the well-known "Legend of the White Snake", through the rendering of film and television works, this traditional drama story has been deeply rooted in the hearts of the people. People are yearning

for the beauty of the West Lake, which promotes the development of local tourism. In recent years, it has filmed classic repertoires in dramas such as "The Romance of the West Chamber" and "The Match of the Immortals", which have won unanimous praise from the audience. There is also the animation "Havoc in Heaven", which is loved by children, which opened a new chapter in drama and animation. The animation uses elements such as drama music, performances, facial makeup, etc., to show the drama vividly.

"Autumn River" is a combination of classic Sichuan opera and animation, which maintains the original flavor of Sichuan opera, has a prominent sense of picture, is extremely interesting, and meets the aesthetic requirements of modern people, especially teenagers. Combine the dissemination of Sichuan Opera with urban publicity and urban planning. Sichuan's tourism industry has developed rapidly in recent years. As the birthplace of Sichuan opera art, it can be combined with Sichuan's tourism promotion to create a business card for Sichuan tourism. In the process of urban planning, more and more tourism elements are integrated into it. Applying Sichuan Opera to the construction of urban landscape will also be a new opportunity for the development of Sichuan Opera in the future. It is possible to build appropriate Sichuan Opera cultural landscapes in places with a lot of traffic such as airports, stations, parks, squares or around theaters, and design some Sichuan Opera cultural scenes. Gallery, Sichuan Opera Exhibition Hall, Sichuan Opera Plaza, and even Sichuan Opera-themed communities or theme parks, allowing Sichuan Opera to integrate into people's lives.

The performance of Sichuan Opera can be boldly innovated, changing the original stylized performance. In terms of music, some popular songs or even western opera music can be combined. The performance costumes and accessories can be modified and redesigned according to the needs of the repertoire. It can apply modern fashion elements and emerging technologies, use traditional methods to interpret modern content, realize the connection between tradition and modernity, and integrate local and international, so that traditional Sichuan opera can emit new brilliance. For example, the Chengdu Sichuan Opera Research Institute Theater actively launched newcomers and new works, and the large-scale red spy war Sichuan drama "Twelve Bridges of Dawn" written by Zhang Yong; cooperated with the cultural celebrity Mr. Wei Minglun to create and arrange the big-act Sichuan opera "Sui Sui Chongyang"; created a drama The experimental drama "Broken Chapter" mixed with Sichuan opera has aroused widespread heated discussions in the society after its performance; the new play "Zhuo Wenjun" by the famous playwright Xu Fen of the theater was performed by Chen Qiaoru's repertoire production experimental studio.

4.3.5.4 Planning Strategies for the Rational Development of Sichuan Opera Art

"Sichuan Opera is a part of China's excellent traditional culture. We must use Sichuan Opera to tell good stories about Sichuan and China. The promotion of Sichuan Opera is also a process of cultural 'resurrection'. We must strengthen our cultural self-confidence. To re-examine and interpret our excellent traditional culture, let old operas be sung new, new operas re-edited, and often performed, and constantly create new glories in the art of Sichuan opera." (Chen Zhilin. 2023: 11.)

For the reasonable development of Sichuan opera art, a set of scientific and reasonable planning and strategies are needed. To inherit and protect the traditional culture of Sichuan Opera, we need to pay attention to the influence of traditional culture on new creations. As a unique Chinese opera art form, Sichuan Opera needs to be protected, inherited and promoted. At the same time, the inheritance and publicity of classic works of Sichuan Opera is beneficial to increase people's understanding and cognition of Sichuan Opera culture, enrich and extend the artistic connotation of Sichuan Opera.

Introduce fresh blood and focus on innovative and experimental plays. Young writers and actors should be encouraged to create innovative and experimental repertoires, explore new forms of expression and means of performance, and inject fresh influx into Sichuan Opera. Recruiting actors from different cultural backgrounds can introduce fresh ideas and skills, provide new perspectives for Sichuan opera performances, increase performances of innovative and experimental repertoires, and focus on creative stage design and choreography to invest more resources. Incorporate classic operas and ancient elements such as movies, rock music, and pop culture elements into Sichuan opera performances to form a new performance style. In terms of plot setting, it pays attention to the grasp of modern society, introduces fresh elements, and brings the audience a more intimate and intimate viewing experience. On the basis of emphasizing the tradition of Sichuan Opera, we must also pay attention to the introduction of new trends of thought and new elements, enhance the awareness of innovation, actively respond to the needs of the audience, introduce new perspectives and elements, and inject new vitality and fresh blood into Sichuan Opera performances.

Actively promote the mediaization of Sichuan opera culture and bring the art of Sichuan opera to the public. In the process of promoting Sichuan opera culture, various entry points can be adopted, such as cooperating with TV stations and film companies, promoting Sichuan opera-related programs, producing Sichuan opera information programs, etc., so that more audiences can know, understand, and love Sichuan opera. Today, with so many entertainment activities, how to make Sichuan Opera stand out and attract the audience's attention has become a key issue for the future development of Sichuan Opera.

First of all, dig deep into the cultural connotation of Sichuan opera, improve the original quality, create a batch of high-quality Sichuan opera, and develop the cultural industry of Sichuan opera. Nowadays people generally regard Sichuan Opera as a kind of entertainment, and many viewers don't know enough about Sichuan Opera. As an important part of Chinese traditional culture, if they only inherit its cultural form but fail to understand its connotation, Sichuan Opera will lose its true value. Therefore, it is necessary to continuously dig out the cultural connotation of Sichuan opera, protect the original repertoire and develop new repertoire to meet the changing needs of the audience, form an industrial advantage that is different from other dramas, and carry out further processing of some particularly excellent repertoires to create them into influential ones. famous brand products. Necessary transformation and innovation should be carried out on Sichuan opera products so that Sichuan opera can survive better in the new environment.

Second, formulate different pricing strategies. For Sichuan Opera, in addition to its own artistic value, it is also necessary to consider how to interpret this

art, the effect of the performance, the degree of acceptance of the audience and the affordability of the audience. The ticket price of Sichuan Opera is different from other tourism commodities. It is an artistic product with special cultural attributes, and its value is difficult to estimate by price. Therefore, the pricing of Sichuan Opera needs to conduct surveys on consumers, receive feedback from consumers, conform to the current market economy status and its own performance and business conditions, etc., to formulate ticket prices. Discount pricing can be adopted for the elderly and students; stratified pricing can be adopted for audiences with different incomes and education levels; psychological pricing can be adopted for the general public; promotional pricing strategies can be adopted for special festivals or events, etc. It should be emphasized that Sichuan Opera, as an intangible cultural heritage, has a certain public welfare and cannot be completely commercialized. In order to better inherit traditional culture and art, zero pricing should be adopted in drama condolence performances or mass drama performances Strategy.

Third, broaden the performance and inheritance channels of Sichuan Opera. How Sichuan Opera will develop in the future is ultimately determined by the audience. The impact of the economic tide made Sichuan opera and Sichuan opera artists lose the calmness and sense of superiority of the planned economy era. Coupled with the influence of Western values and emerging arts, Sichuan opera lost its traditional audience and living soil. Therefore, Sichuan opera performance groups should pass on their products through various effective means, expand the audience, and establish a new image of Sichuan opera. The performance venues of Sichuan Opera are no longer limited to theaters. Famous Sichuan Opera masters can be regularly invited to carry out special Sichuan Opera performances in places such as mass cultural activity centers, and carry out some activities such as square performances where Sichuan Opera enters people's lives and Sichuan Opera at the grassroots level to attract the attention of ordinary people. . In terms of the inheritance of Sichuan Opera, it is not limited to the traditional methods of oral instruction and teacher-apprentice transmission, but also to expand the inheritance path of Sichuan Opera and use more modern inheritance paths, such as school education inheritance paths, electronic network inheritance paths, and tourism activities inheritance paths and public entertainment, festivals, celebrations, etc., to form a diverse and diversified inheritance path, to achieve the combination of tradition and modernity, and to pay equal attention to inheritance and protection.

Finally, do a good job in the promotion of Sichuan Opera. Each intangible cultural heritage has its own characteristics, and different traditional dramas also have different artistic characteristics. Only through the promotion of the unique art of Sichuan Opera can the audience understand the uniqueness of Sichuan Opera and attract audiences to watch the performance. The promotion of Sichuan opera not only needs to use traditional promotion methods such as advertising and public relations, but also can increase some character promotions, festival promotions and other methods accordingly. Use the celebrity effect of Sichuan opera masters and social celebrities to promote Sichuan opera, such as the news that the famous movie star Andy Lau apprenticed to learn Sichuan opera, etc., drawing on the Kunqu opera "The Palace of Eternal Life" to bring the famous scientist Yang Zhenning to watch the opera for publicity and reporting, which will leave people more or less. Make an impression and grab people's attention. In addition, you can also perform and promote

dramas around the theme of some festivals. For example, the Shanghai Kunqu Opera Troupe launched three love-themed Kunqu Operas on the Qixi Festival in 2007. It captures the attention of the audience and incorporates the festive atmosphere, which is worth learning from Sichuan Opera.

Create a professional Sichuan opera theater and Sichuan opera team to improve the level of creation and performance quality. Sichuan opera theater should be positioned more professionally and have clear functions so that Sichuan opera culture can be implemented. At the same time, efforts should be made to develop Sichuan opera teams, train professional actors, screenwriters, directors, etc., and improve the production level and performance quality of the entire Sichuan opera industry. Build a strong leadership team with experienced leaders who can lead the team forward. Recruit the best actors and technicians, choose actors and technicians who are good at Sichuan opera, and they can play an outstanding role in Sichuan opera performance and backstage technology. Cultivate the professional knowledge and skills of Sichuan Opera, and provide opportunities for actors and technicians to learn and train the skills and knowledge of Sichuan Opera. Plan and provide high-quality performances, build an excellent creative team to plan and provide high-quality performances. Interact with other Sichuan Opera performers and theaters, communicate and learn from other people and peers who are active in the field of Sichuan Opera, and get mutual support and advice. Improve and update equipment to ensure that the equipment and technology in the Sichuan Opera Theater are the latest and of the highest quality to better support performances. Focus on innovation, continuously improve the novelty of Sichuan opera performances, and focus on the combination of traditional culture and modern aesthetics. These steps can create a professional Sichuan Opera theater and team, improve the creative level and performance quality, and attract more audiences.

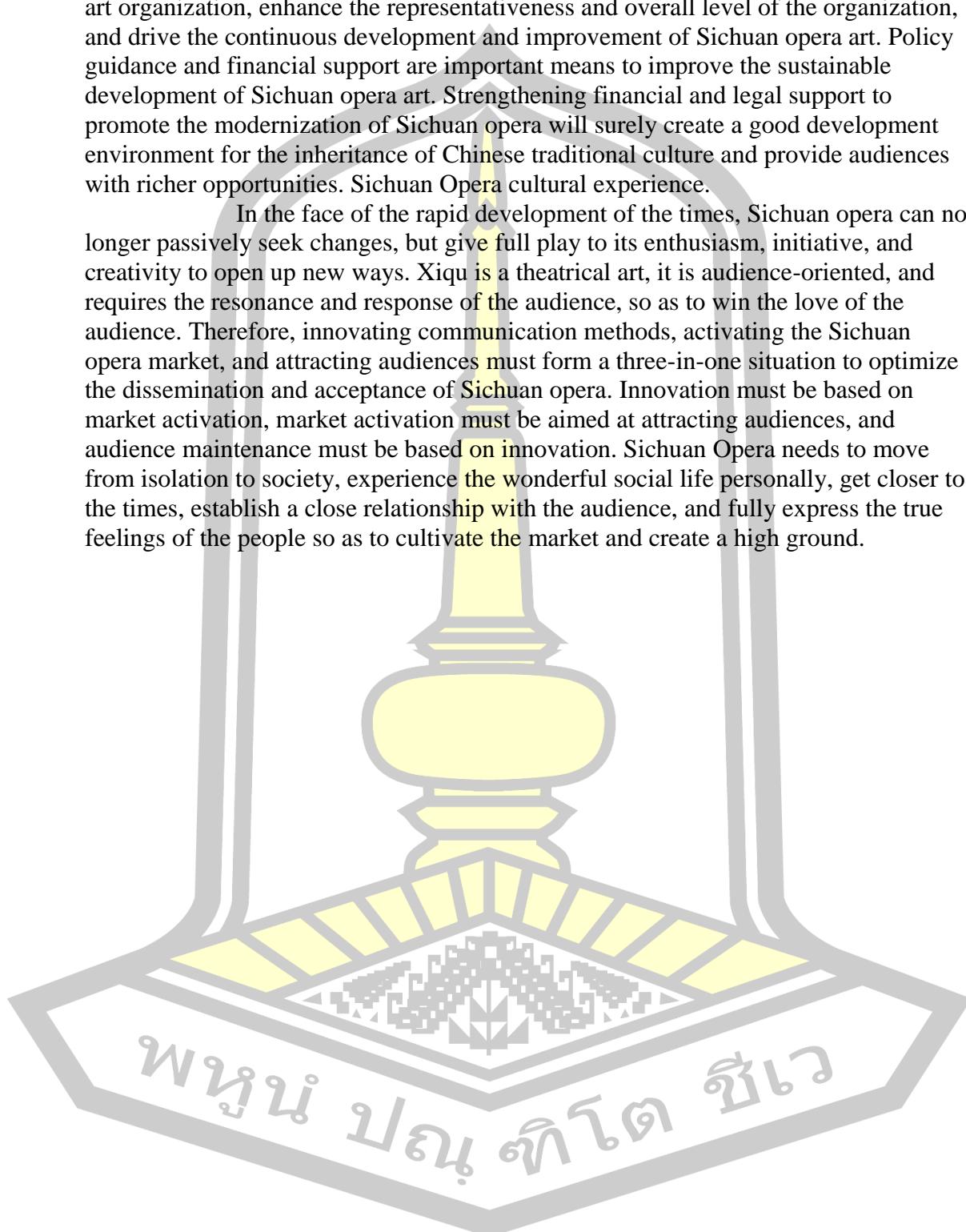
Policy guidance and financial support to promote the sustainable development of Sichuan opera art. The government and relevant institutions should formulate corresponding policies and financial support plans to promote the sustainable development of Sichuan opera art. For example, it is possible to increase funding, set up a special fund to support the art of Sichuan opera, and support scientific research, talent training, and repertoire creation in the Sichuan opera industry.

Policies and regulations can provide protection for Sichuan opera art and promote the inheritance and development of Sichuan opera. Government departments can take the formulation of policies and regulations for the development of Sichuan opera art as part of their important work to ensure that Sichuan opera can receive sufficient policy support.

The government can increase the capital investment in Sichuan Opera art through various means, such as government subsidies, Sichuan Opera project subsidies, venue construction, etc., to improve the artistic level of Sichuan Opera and the stage experience of the audience. Sichuan opera art needs professional and high-quality talents. The government can support Sichuan opera art talents by funding training and other means, and provide intellectual support for the development of Sichuan opera art. Sichuan opera is one of the traditional art forms in China. The tourism industry can use this resource to promote and publicize Sichuan opera culture, improve the awareness of the modernization of Sichuan opera and the cultural

experience of the audience. The government can build a professional Sichuan opera art organization, enhance the representativeness and overall level of the organization, and drive the continuous development and improvement of Sichuan opera art. Policy guidance and financial support are important means to improve the sustainable development of Sichuan opera art. Strengthening financial and legal support to promote the modernization of Sichuan opera will surely create a good development environment for the inheritance of Chinese traditional culture and provide audiences with richer opportunities. Sichuan Opera cultural experience.

In the face of the rapid development of the times, Sichuan opera can no longer passively seek changes, but give full play to its enthusiasm, initiative, and creativity to open up new ways. Xiqu is a theatrical art, it is audience-oriented, and requires the resonance and response of the audience, so as to win the love of the audience. Therefore, innovating communication methods, activating the Sichuan opera market, and attracting audiences must form a three-in-one situation to optimize the dissemination and acceptance of Sichuan opera. Innovation must be based on market activation, market activation must be aimed at attracting audiences, and audience maintenance must be based on innovation. Sichuan Opera needs to move from isolation to society, experience the wonderful social life personally, get closer to the times, establish a close relationship with the audience, and fully express the true feelings of the people so as to cultivate the market and create a high ground.



CHAPTER V

CONCLUSIONS, DISCUSSION AND RECOMMENDATIONS

This chapter mainly summarizes and discusses the inheritance, development and innovation of Sichuan Opera. First, it sorts out the current situation, inheritance and innovation of Sichuan Opera art as a whole, and examines the research from a macro perspective. Secondly, discuss the existing predicament, regionality and adaptability of the times of Sichuan opera art, and explore the main predicament of Sichuan opera form . Finally, suggestions are put forward for the innovative development of Sichuan opera art. Through the introduction of new communication channels, mass popularization to young audiences, artistic innovation in performance skills and training of professionals, Sichuan opera can better adapt to the needs of modern audiences.

5.1 Conclusions

5.1.1 Inheritance of Sichuan Opera Art

After evolution and development, Sichuan Opera has formed an art form with unique Sichuan-Chongqing regional characteristics. Sichuan Opera is not only a local opera in Sichuan Province, but also a national intangible cultural heritage of China. With the passage of time, the art of Sichuan opera has gradually improved in terms of performance form, music characteristics and singing style. After the 1980s , due to factors such as economic development and market demand, the art of Sichuan Opera has received more attention and support, and the concept of both inheritance and innovation has been gradually advocated. At the same time, all walks of life, artists and related institutions have successively carried out the protection, research and promotion of Sichuan opera art, which has played a positive role in promoting its inheritance and development.

The art of Sichuan Opera is a profound family art, which is passed on from family members to each other and passed down to this day. In the art of Sichuan Opera, the artists represented by "grand masters" are all inherited through the inheritance from master to apprentice. At present, the art of Sichuan Opera has become one of the representatives of Chinese traditional culture. Schools at all levels have offered Sichuan Opera courses, from elementary school to university, in order to inherit and promote the art of Sichuan Opera. Sichuan opera art has also formed many learning classes, clubs, and performance groups in various places. Through various activities and competitions, more people can understand and get in touch with Sichuan opera art, thereby promoting the inheritance and development of Sichuan opera art. The art of Sichuan Opera has experienced many years of development and evolution. Many research institutions, experts and scholars have conducted in-depth research on it, and explored it from the history of Sichuan Opera, rhythm, rhythm, and repertoire creation, which will help the art of Sichuan Opera to be better inherited. And development. These are all different paths for the inheritance of Sichuan opera art, and these paths jointly promote the inheritance and development of Sichuan opera art.

5.1.2 Current Situation and Problems of Sichuan Opera Art

Sichuan Opera is an important part of Chinese traditional culture, but with the development of society and the diversification of culture, Sichuan Opera is also facing some problems and challenges. With the development of society and the diversification of culture, the market demand for Sichuan Opera has gradually declined. Today's young people prefer modern cultural forms, and their awareness and acceptance of traditional culture has decreased, which has also led to the shrinking of the Sichuan opera market. Sichuan Opera is an art form that requires long-term study and practice, but young people nowadays are more inclined to choose other professions, resulting in the loss of talents in Sichuan Opera. The inheritance and development of Sichuan Opera is facing severe challenges. The performance form of Sichuan Opera is relatively single, lacking in innovation and change. Audiences have already developed aesthetic fatigue for the performance forms of Sichuan opera, which requires Sichuan opera actors and creators to innovate and reform.

The degree of marketization of Sichuan Opera is not high, and it lacks commercial operation and marketing means. This has also led to a decline in the market influence and competitiveness of Sichuan Opera. The inheritance and development of Sichuan Opera is facing severe challenges, and more talents and resource support are needed to achieve inheritance and development. Sichuan opera needs more commercial operation and marketing means to improve market influence and competitiveness. Sichuan opera needs to be innovated and reformed in order to be able to adapt to the needs and aesthetic concepts of modern society. Sichuan opera actors and creators need more innovation and changes in order to attract more audiences. As an important part of Chinese traditional culture, Sichuan Opera is facing many problems and challenges. Sichuan Opera needs more talents and resource support to achieve inheritance and development. At the same time, Sichuan opera also needs to be innovated and reformed in order to be able to adapt to the needs and aesthetic concepts of modern society.

5.1.3 Innovation of Sichuan Opera Art

The innovation of Sichuan Opera refers to the creative reform and innovation of Sichuan Opera on the basis of inheritance and development. Sichuan opera can be integrated with other art forms, such as cross-border cooperation with dance, music, opera, etc., to create new art forms and styles. With the development of society and the changing needs of audiences, Sichuan opera needs to constantly innovate and create new plays. These new repertoires must not only maintain the traditional characteristics of Sichuan Opera, but also have the style and characteristics of modern art. With the development of science and technology and the advancement of performing arts, the performance skills of Sichuan Opera also need continuous innovation and improvement. For example, use modern sound equipment and lighting effects to enhance the audiovisual effect of the performance. As an important part of Chinese traditional culture, Sichuan Opera needs to continuously expand its cultural connotation. For example, through the performance of Sichuan Opera, the values and ideas of traditional Chinese culture are conveyed to the audience.

With the development of science and technology, Sichuan opera can use new technology to innovate, such as virtual reality technology, artificial intelligence, etc., to improve the artistic effect of performance and viewing experience. Sichuan

opera can explore new forms of performance, such as using stage design, costume modeling, etc., to create new performance and visual effects. The innovation of Sichuan Opera is a process of constantly weeding out the old and bringing forth the new, which requires constant exploration and experimentation. Through the research and discussion of Sichuan Opera, the knowledge and understanding of Sichuan Opera can be expanded, and at the same time, useful ideas and methods can be provided for the inheritance, development and innovation of Sichuan Opera .

5.2 Discussion

5.2.1 Discussion According to Research Purpose

5.2.1.1 The Purpose of Studying the History and Development of Sichuan Opera

Sichuan Opera is one of the traditional Chinese operas, originated in Sichuan, and is known as one of the five major types of Chinese operas. The performance skills of Sichuan Opera are very unique, including singing, figure, facial make-up, costume and so on. It combines the local folk art of Sichuan and the culture of the Central Plains to form a unique form of performance. Let Sichuan opera art out of the region, can strengthen exchanges and cooperation with opera troupes and artists in other regions, learn from the advantages and experience of opera art in various places, learn from each other, and improve the artistic level of Sichuan opera.

Through the use of modern stage technology and cultural creativity, combined with the requirements of the times and the needs of the audience, innovative development is carried out, so that the art of Sichuan Opera has a sense of the times and modernity, and attracts more audiences. It is necessary to consolidate and enhance cultural self-confidence, let more people understand, know and love Sichuan opera art, and let more people understand and accept Sichuan opera through vigorously promoting and promoting Sichuan opera culture. Through international cultural exchanges and cultural tourism, etc., let the art of Sichuan Opera go to the international stage and enhance its international influence. This requires strengthening cultural diplomacy and building an international brand of Sichuan opera art.

Driven by the tourism market, more and more traditional cultures have been discovered, and these traditional cultures with local characteristics are developed and utilized as tourism resources. On the one hand, the deep integration of traditional culture and tourism provides economic support for the survival and development of traditional culture, allowing traditional culture to show new vigor and vitality. On the other hand, the development and utilization of traditional culture can promote the development of tourism, drive the development of tertiary industries such as catering, accommodation, shopping, transportation, entertainment and even the entire local economy. Therefore, deeply integrate Sichuan opera culture into urban culture, incorporate it into urbanization construction, urban planning and design, and rationally apply it to public spaces such as urban sculptures, square gardens, etc., to create an atmosphere of Sichuan opera culture; deeply integrate Sichuan opera culture with tourism, and develop it as a tourism resource. Tourism products, scenic spots, performances, etc. featuring Sichuan Opera.

Promote the spread and development of Sichuan opera culture through the development of tourism industry, and promote the inheritance of Sichuan opera culture. However, it should be noted that in this way, culture is introduced into the

market, and the traditional culture that goes to the market must follow the logic of the market. The original cultural survival soil has quietly changed, and culture has been ritualized, staged, and entertained. become an object of appreciation. This process necessarily affects the reproduction of culture itself. This confirms some of the problems that Sichuan opera has encountered after entering the market in recent years. For example, it is not surprising that people regard face-changing in Sichuan opera as acrobatics. Therefore, in the process of deep integration of Sichuan opera culture and tourism, under the influence of the powerful tourism market on the Sichuan opera cultural inheritance field, attention should be paid to the inheritance and utilization of the cultural value of Sichuan opera.

5.2.1.2 The Purpose of Studying the Current Situation of Sichuan Opera and the Problems Encountered

With the development of society and the diversification of culture, the development of Sichuan Opera is facing problems such as single development, audience loss, insufficient market demand, brain drain, single performance content, lack of Sichuan Opera repertoire and insufficient government support for Sichuan Opera. Although Sichuan Opera has a wide range of influence and audience at home and abroad, due to its special regional and cultural attributes, the degree of marketization of Sichuan Opera is relatively low, and its commercial operation is relatively difficult. The audience of Sichuan Opera is mainly concentrated in the elderly group, and the participation of young people is relatively low. The traditional performance form and repertoire content of Sichuan opera are also difficult to attract the attention of young audiences, leading to an aging audience and the problem of audience loss is becoming increasingly prominent.

Traditional Sichuan opera performance forms and content are difficult to meet the needs of modern people, resulting in insufficient market demand. Due to the development of social economy and the diversification of cultural and entertainment methods, fewer and fewer young people choose to engage in Sichuan opera performing arts, and the inheritance and development of Sichuan opera are facing severe challenges. The performance content of Sichuan Opera is single, lacks freshness and innovation, and it is difficult to attract the attention of young audiences. During the Cultural Revolution, Sichuan Opera was severely hit and damaged, and many precious plays and materials were destroyed or lost, resulting in the absence of Sichuan Opera plays. The performance and publicity of Sichuan opera requires a lot of funds, but the budget of Sichuan opera is usually relatively low, and there are some problems in the government's support for Sichuan opera.

5.2.1.3 The Purpose of Studying the Inheritance, Development and Innovation of Sichuan Opera

The inheritance, development and innovation of Sichuan Opera is a process of continuous innovation, which requires constant exploration and experimentation. Through the research and discussion of Sichuan Opera, the knowledge and understanding of Sichuan Opera can be expanded, and at the same time, useful ideas and methods can be provided for the inheritance, development and innovation of Sichuan Opera. With the development of the times and the change of the audience's aesthetics, Sichuan opera art is facing the problem of not adapting to

the times. The plots of Sichuan opera mostly represent the stories of the Qing Dynasty and the Republic of China. With the changes of the times, many audiences feel unfamiliar and uninterested in these contents. Due to the rigorous performance of Sichuan Opera, actors need to master complex performance skills such as singing, reciting, doing, and fighting. But modern audiences pay more attention to the actor's performance level and sense of reality, rather than singing skills.

The audience of Sichuan Opera is mostly the elderly, and there are relatively few young audiences. This does not match the aesthetic and cultural needs of young people. The art of Sichuan Opera needs to seek a new direction of development, combine the needs and aesthetics of contemporary audiences, and improve from the aspects of script material selection, performance form, and audience attraction. At the same time, it is also necessary to allow more young people to come into contact with and understand Sichuan Opera, so as to truly combine inheritance and innovation. Sichuan opera needs to constantly adapt to the needs of modern society in order to gain a foothold in the contemporary cultural market. Sichuan opera can innovate performance forms, integrate traditional art with modern technology, and present stories and performances in a more diversified way. Sichuan opera can update the content of the repertoire, pay attention to the topics of today's society, and make it easier for the audience to understand and accept. Sichuan opera can introduce new technologies, such as stage special effects, sound and lighting, etc., to improve the viewing experience of the audience. Promote Sichuan opera culture, make more people understand and love this traditional art, and make it more widely disseminated and developed. Introduce new artists and performers, inject the creativity and passion of the younger generation into Sichuan Opera, and make it more adaptable to the changes of the times.

5.2.2 New Knowledge Discovered

Sichuan Opera is one of the traditional Chinese operas with a long history and rich cultural connotations. Some new discoveries and understandings have been made in the research on the inheritance and innovation of Sichuan Opera. The study found that the historical origin of Sichuan Opera can be traced back to "Shu Opera", and gradually formed the basic form and artistic characteristics of modern Sichuan Opera during the Ming and Qing Dynasties. The performance skills of Sichuan Opera include singing, reciting, doing, fighting, dancing and other elements, among which the most characteristic ones are the face-changing and percussion instrument skills of Sichuan Opera. The cultural connotation of Sichuan Opera is rich and colorful, covering many aspects such as history, literature, philosophy, religion, etc. It is an important part of Chinese traditional culture. The study found that the inheritance and innovation of Sichuan Opera is a process of continuous development, and the protection and innovation of traditional skills are the key to the development of Sichuan Opera. The research on the inheritance and innovation of Sichuan Opera provides an important theoretical and practical basis for the in-depth inheritance of traditional culture.

5.2.3 A Point of View of Research

The inheritance and innovation of Sichuan Opera needs to be widely popularized to young audiences, and new forms of expression should be developed

through modern means. Using high-tech methods such as 3D stereoscopic images and large-scale light shows to create a more visual stage effect and attract the attention and participation of more young audiences. Promote the historical and cultural background, unique performance methods and cultural connotations of Sichuan Opera, so that young audiences can understand and deepen their understanding of the art of Sichuan Opera, and then generate interest and love for it. As the younger generation grows up, they prefer entertainment products with cartoons, cartoon animations, games and other elements. Faced with changes in audience needs, Sichuan opera artists try to incorporate these elements into Sichuan opera performances to attract more young audiences. The character image, makeup and performance style of Sichuan Opera are very unique, and these unique image characteristics are what the design elements of Hollywood animation films and cartoons value. Cartoonization makes the traditional art of Sichuan Opera more friendly and interesting, attracts more young audiences, and promotes the connection between young people and traditional culture. Cartoon art is a representative of modern culture. The combination of Sichuan opera tradition and cartoon art makes traditional art more dynamic and modern, and it is easier to attract the interest of young people.

In addition, art works or special activities targeting the characteristics of young audiences can be launched, such as various Sichuan opera competitions, cultural heritage exhibitions and other activities, to interact with young audiences and experience selection, so that they can receive more training and training. Adjust strategies accordingly, focus on marketing and promotion, master the use of new media such as social media and mobile Internet, and use new media platforms to guide young audiences to deepen their understanding and dissemination of Sichuan opera art. At the same time, the popularization and promotion of Sichuan Opera will be combined with the entertainment and cultural lifestyle that young people like to see, and Sichuan opera performances will be interspersed in the middle, so as to shorten the distance with the younger generation and promote traditional culture. The younger generation is an important group for the cultural inheritance of Sichuan Opera. By popularizing Sichuan Opera to them, more people can understand and inherit this important cultural heritage. As a traditional art form, Sichuan Opera needs to expand its form of expression through modern means to meet the needs and aesthetics of modern audiences. By popularizing Sichuan Opera to young audiences, the influence and status of Sichuan Opera in society can be improved, and its inheritance and development can be promoted. The inheritance and innovation of Sichuan Opera needs to be widely popularized to young audiences, and new forms of expression should be developed through modern means to protect and inherit this important cultural heritage.

5.2.4 Discussion of Concepts and Theory

Use the theory of social change to analyze the development and changes of Sichuan opera art in different historical periods. The theory of social change believes that society is constantly changing, and this change is produced by the interaction of various factors. The theory of social change can be used to analyze the development and changes of Sichuan opera art in different historical periods, as well as the relationship between it and social change. relationship between.

In the research, through the analysis of the history, culture, social background and other aspects of Sichuan opera art, to explore its development and changes in different historical periods. During the Chinese Cultural Revolution, the art of Sichuan Opera was severely suppressed and criticized, but after the reform and opening up, with the development of social economy and the trend of cultural diversification, the art of Sichuan Opera has been newly developed and innovated. Through the application of social change theory, it can be concluded that the development and change of Sichuan opera art is closely related to social change.

In different historical periods, the inheritance and innovation of Sichuan opera art are carried out in different social backgrounds, and social change is one of the important factors that promote the development and change of Sichuan opera art. Other scholars such as Xie Zhixiong also used social change theory to study the inheritance and innovation of Sichuan opera art, and reached similar conclusions. Through the research and analysis of Sichuan opera art, we can better understand its development and changes in different historical periods, as well as its relationship with social change, so as to provide useful inspiration and reference for its inheritance and innovation.

Structural-functional theory is a sociological theory that holds that society is made up of various interdependent structures that perform different functions in society. When studying the inheritance and innovation of Sichuan opera art, the theory of structural functionalism is used to analyze the relationship between the various components of Sichuan opera art, as well as their roles and functions in the entire art form.

By applying the theory of structural functionalism, it analyzes the interrelationships among the various components of Sichuan Opera art, such as music, singing, performance, costumes, etc., and the roles and functions they play in the entire art form. For example, singing is a very important part of Sichuan opera art. It is not only a part of performance, but also carries information such as emotion and storyline, and is also an important carrier of Sichuan opera art inheritance. Through the analysis of the theory of structural functionalism, we can deeply understand the role and significance of singing in Sichuan opera art, as well as the relationship between it and other components.

Other researchers have also applied the theory of structural functionalism to study the inheritance and innovation of Sichuan opera art. For example, Li Yang (Li Yang, 2022) explores the inheritance and evolution process of Sichuan opera art by analyzing the relationship between the various components in Sichuan opera art, and at the same time analyzes the functions of each component in Sichuan opera art to explore the significance and value of Sichuan opera art. Structural-functionalism theory can provide a useful analytical tool for studying the inheritance and innovation of Sichuan opera art. By analyzing the interrelationships and functions of the various components in Sichuan opera art, we can gain a deep understanding of the inner structure and evolution process of Sichuan opera art, and contribute to the development of Sichuan opera art. It provides a useful reference for its inheritance and development.

According to the theory of cultural evolution, culture is constantly changing and evolving, and it is affected by various factors such as society, economy, and politics, and it will also have a reaction force on these factors. The inheritance

and innovation of Sichuan opera art is an interactive process. Inheritance refers to the protection and inheritance of traditional culture, while innovation refers to creative development and improvement on the basis of inheritance. Through the theory of cultural evolution, we can analyze the interaction between inheritance and innovation, explore the balance between them and how to integrate innovation into inheritance.

According to the theory of cultural evolution, the evolution of culture is influenced by the social environment. In the process of inheritance and innovation of Sichuan opera art, changes in the social environment have had a profound impact on its development. Through the theory of cultural evolution, we can analyze the influence of social environment on the art of Sichuan Opera, and explore how to inherit and innovate in the new social environment. According to the theory of cultural evolution, the evolution of culture is realized through cultural exchange. In the process of inheritance and innovation of Sichuan opera art, cultural exchange has played an important role. Through the theory of cultural evolution, we can analyze the influence of cultural exchange on the art of Sichuan opera, and explore how to promote the inheritance and innovation of Sichuan opera art through cultural exchange.

Other scholars have also studied the inheritance and innovation of Sichuan opera art through the theory of cultural evolution. Duan Xuyi (Duan Xuyi, 2022) analyzed the historical evolution process of Sichuan Opera art through the theory of cultural evolution, and explored the relationship between its inheritance and innovation; Yao Gang (Yao Gang, 2022) analyzed the development trend of Sichuan Opera art in modern society through the theory of cultural evolution, and discussed how to inherit it in the new social environment and innovation. Through different research methods and perspectives, different research results can be obtained, and these results can provide important reference and guidance for the inheritance and innovation of Sichuan opera art.

5.3 Suggestion

5.3.1 Introducing New Communication Channels

Sichuan opera can use new media platforms for Internet dissemination, such as opening Sichuan opera art official website, Weibo, WeChat and other social media accounts, publishing performance information, art introduction, performance videos and other content, increasing the popularity of art brands and attracting more young people's attention. And cooperate with multi-platform cultural and art media to release Sichuan opera art content through TV stations, radio, newspapers, magazines and other media to increase the coverage of communication and make Sichuan opera art enter the vision of more people. In addition, it can also participate in cooperation with other public cultural activities, such as cultural festivals, art festivals, various art selections, etc., through these activities to create more opportunities for Sichuan opera art, promote Sichuan opera performance culture and carry out publicity and promotion.

Open official accounts on social media platforms such as WeChat and Weibo, and regularly publish information and activities related to Sichuan Opera to attract more young people's attention and participation. Use short video platforms, such as Douyin, Kuaishou, etc., to release Sichuan opera performance clips, behind-the-scenes highlights, etc., and attract more people to understand and pay attention to

Sichuan opera culture through popular video formats. Small programs or apps that create Sichuan opera-related content, such as Sichuan Opera Academy and Sichuan Opera Daquan, provide cultural knowledge and performance skills of Sichuan opera, and attract more young people to understand and learn Sichuan opera. Use live broadcast platforms, such as Weibo, Douyu, etc., to live broadcast Sichuan opera performances to attract more audiences and promote Sichuan opera culture. Sichuan opera can be disseminated on the Internet through various new media platforms, expanding its influence and attracting more young people's attention and participation.

Use the tourism resource integration platform to promote and develop Sichuan opera art tourism, organize and launch Sichuan opera culture into public places such as museums and campuses, and promote Sichuan opera art and culture. Give full play to the role of Sichuan opera art resources in the local cultural brand, cooperate with other industries, such as handicrafts, tourism, catering, etc., combine Sichuan opera art with these fields, and develop new communication methods. Sichuan Opera is a traditional art in Sichuan Province. Sichuan Province has many famous scenic spots and historical sites, such as Wuhou Temple and Jinli in Chengdu, Leshan Giant Buddha, Dujiangyan, etc. Through these tourist attractions, we can create more stages for Sichuan Opera art and opportunity. Use the platform of the tourism industry to hold Sichuan opera performances, speeches and publicity activities to attract more audiences and cultural lovers to participate.

Cooperate with other departments such as culture and tourism to carry out Sichuan opera art exhibitions, performances, promotions and other activities to increase the quality of tourism and enhance the popularity and influence of Sichuan opera art. Organize cooperation between Sichuan opera artists and cultural institutions, focus on research on the history, performance characteristics and types of Sichuan opera, and create more innovation and performance opportunities for them. Through the combination of the tourism industry and the cultural industry, we will create derivatives of Sichuan opera culture, build Sichuan opera cultural tourism brand products, attract more consumers' attention and participation, and promote the development and inheritance of Sichuan opera art. Through the combined development of Sichuan opera art and tourism resources, through event planning, venue construction and innovative product development, etc., to promote and develop the inheritance and sustainable development of Sichuan opera art.

5.3.2 Mass Popularization to Young Audiences

The mass popularization of Sichuan opera art to young audiences requires the development of new forms of expression through modern means. Using high-tech methods such as 3D stereoscopic images and large-scale light shows to create a more visual stage effect and attract the attention and participation of more young audiences. Through the promotion of Sichuan Opera's historical and cultural background, unique performance methods and cultural connotations, young audiences can understand and deepen their understanding of Sichuan Opera art, and then generate interest and love for it.

In recent years, some cartoon images inspired by Sichuan opera have appeared on social networks and animation circles, a phenomenon known as the cartoonization of Sichuan opera art. As the younger generation grows up, they prefer entertainment products with cartoons, cartoon animations, games and other elements.

Faced with changes in audience needs, Sichuan opera artists try to incorporate these elements into Sichuan opera performances to attract more young audiences. The character image, makeup and performance style of Sichuan Opera are very unique, and these unique image characteristics are what the design elements of Hollywood animation films and cartoons value. Cartoonization makes the traditional art of Sichuan Opera more friendly and interesting, attracts more young audiences, and promotes the connection between young people and traditional culture. Cartoon art is a representative of modern culture. The combination of Sichuan opera tradition and cartoon art makes traditional art more dynamic and modern, and it is easier to attract the interest of young people.

Introduce art works or special activities aimed at the characteristics of young audiences, such as holding various Sichuan opera competitions, cultural heritage exhibitions, etc., to interact with young audiences and select experientially, so that they can receive more training and training. Adjust strategies accordingly, focus on marketing and promotion, master the use of new media such as social media and mobile Internet, and use new media platforms to guide young audiences to deepen their understanding and dissemination of Sichuan opera art. At the same time, the popularization and promotion of Sichuan Opera will be combined with the entertainment and cultural lifestyle that young people like to see, and Sichuan opera performances will be interspersed in the middle, so as to shorten the distance with the younger generation and promote traditional culture.

5.3.3 Artistic Innovation in Performance Skills

The art of Sichuan Opera carries out artistic innovations in performance techniques, and can introduce modern performance techniques. On the basis of maintaining traditional Sichuan Opera, it can also introduce elements such as modern dance and stage performance techniques to make the performance more exciting and full of tension. Using sound effects, with the help of new technologies, the human voice, audio and electronic instruments are integrated to give full play to the advantages of sound effects and make the performance more vivid and appealing. Emphasis on aesthetic taste, emphasizing the aesthetic taste of Sichuan opera art through stage scenery, costumes, color matching and other techniques, so that the audience can immerse themselves in the beauty of the performance. Introduce the old and bring forth the new, summarize the advantages and potentials of traditional Sichuan opera performance skills, innovate and develop new opera forms and performance methods, and improve the artistry and appreciation of Sichuan opera performances. With personalized interpretation, artists can perform more personalized interpretations of traditional roles through unique thinking and perception, enrich the character and image of characters with the characteristics and emotions of actors, and enhance the artistic level of performances. Because Sichuan opera often uses facial makeup, adding some new elements when designing facial makeup, or adding some more popular characters among modern people will also help to carry out artistic innovation in performance skills.

5.3.4 Cultivate Professional Talents

In order to cultivate professionals in Sichuan opera art, we can establish professional training institutions for Sichuan opera art, such as opera colleges and art

schools, to provide systematic Sichuan opera subject education, artistic skill training, practical teaching and other courses to cultivate Sichuan opera art talents. Cultivating Sichuan opera art talents requires inheriting the essence and skills of Sichuan opera art. The influence and attractiveness of Sichuan opera art can be improved by promoting the famous teacher inheritance project, inviting Sichuan opera art masters to teach skills, publicizing and promoting, and carrying out Sichuan opera art competitions and other activities.

Sichuan opera art is a highly practical subject, which requires students to continuously hone and improve in practice. Can actively carry out Sichuan opera art practice courses, practical training, performance exercises and other activities to help students better master the art skills of Sichuan opera in practice. Cultivating Sichuan opera art talents requires providing a good learning and development environment. By providing scholarships, entrepreneurship support, and employment development, we can attract outstanding Sichuan opera art talents and increase their professional identity and sense of belonging. At the same time, by strengthening community services, we can promote the integration of Sichuan opera art into daily life, improve the awareness of Sichuan opera art among community residents and promote the prosperity and development of Sichuan opera culture, so that more people can participate in the learning and inheritance of Sichuan opera art.

5.4 Deficiencies and Prospects

5.4.1 Insufficiency

Sichuan Opera has lasted for more than 300 years. As a local drama, it is one of the most influential dramas in the country. It is the product of the integration of opera culture and Bashu culture. accumulation. At present, the development of Sichuan Opera is facing the dilemma of "minority". Objectively speaking, on the one hand, the difficulties encountered by Sichuan Opera in the new era cannot be ignored; on the other hand, how to revitalize and develop Sichuan Opera is facing deep-seated anxiety. The reality is in front of us. To revitalize Sichuan Opera, only by combing the soil of Sichuan Opera's growth from the historical development of Sichuan Opera's formation and survival can we break the development of Sichuan Opera and re-examine and position the development of Sichuan Opera.

The investigation and research of Sichuan opera in this paper is not deep enough, the data collected is not detailed enough, and the research on the development mode of Sichuan opera needs to be further studied. The research on this topic is the first time, so many contents are still superficial, lacking some quantitative research. The investigation and research on Sichuan Opera mainly focus on the cultural and artistic level, and the discussion on the commercial operation of Sichuan Opera is not deep enough. The commercial operation of Sichuan Opera needs to solve problems including copyright protection, marketing promotion, marketing strategy, commercialization model and so on. These problems need to go through a lot of research and practical exploration, in order to find a suitable development model.

The collection of information on Sichuan Opera is not detailed enough. As a complex and huge art system, Sichuan Opera not only needs to collect relevant materials on its history, tradition and cultural value, but also needs to discuss the current situation and development trend of Sichuan Opera in contemporary society. This requires a lot of meticulous research in order to fully and accurately understand

and grasp the characteristics and advantages of Sichuan Opera. The research on the development mode of Sichuan Opera needs to be carried out from two aspects: theory and practice. In terms of theory, it is necessary to discuss theoretical issues such as the commercialization model, operation strategy, and intellectual property protection of Sichuan opera; in practice, it is necessary to develop the business model and development path of Sichuan opera through the exploration and practice of specific cases. The research on the development mode of Sichuan opera still needs to be further deepened. It needs a lot of investigation and research and practical exploration. At the same time, it also needs the combination of theory and practice in order to find the commercialization mode and strategy suitable for the characteristics and development of Sichuan opera.

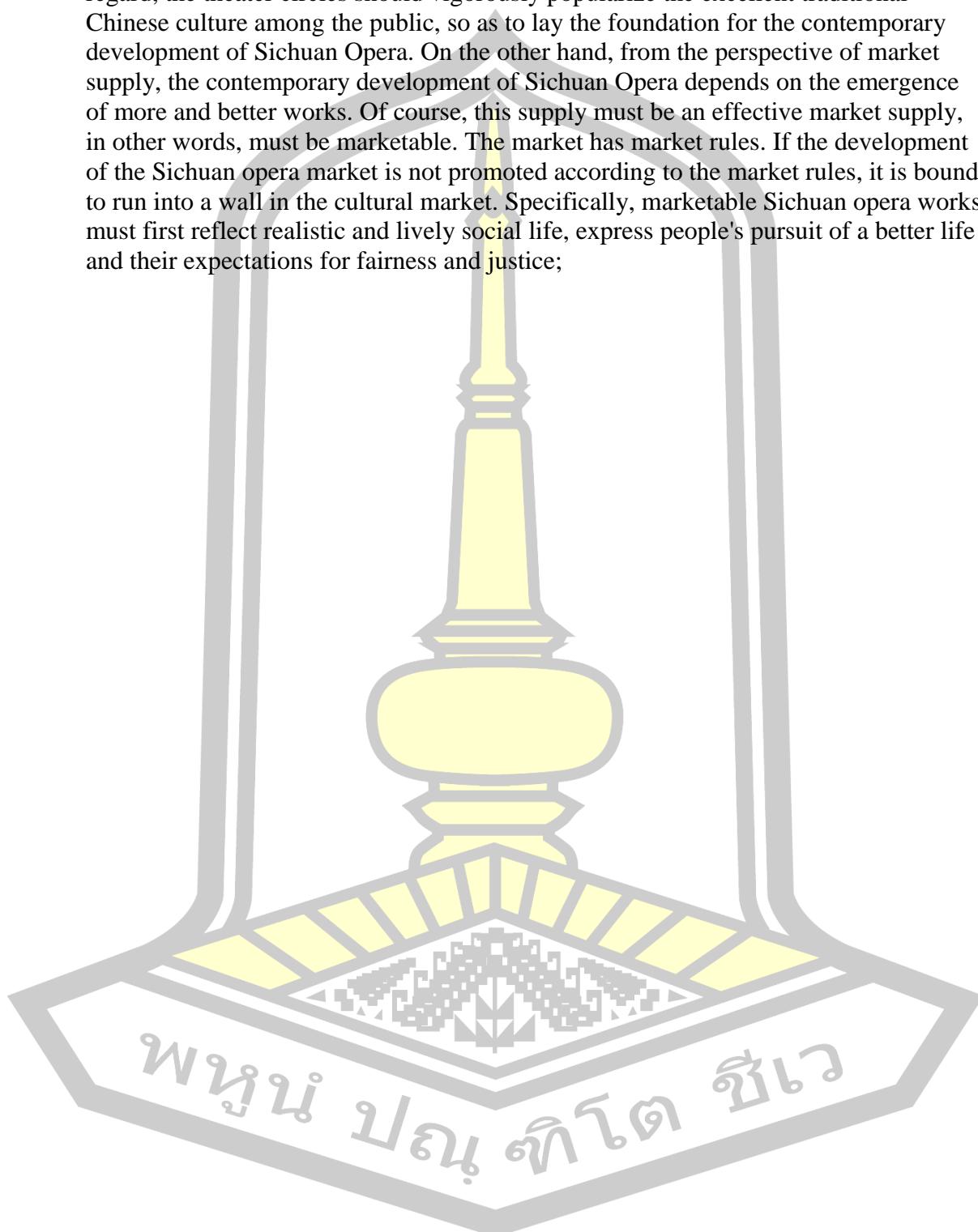
5.4.2 Outlook

As an important part of Chinese traditional culture, intangible cultural heritage affects the direction of the entire nation. Protecting intangible cultural heritage is of great significance to my country's construction of a socialist harmonious society, the maintenance of cultural diversity and the inheritance of traditional culture. Although the work of protecting intangible cultural heritage in my country started relatively late, the work of protection and inheritance has achieved certain results. The government departments are also constantly aware of the importance of this cultural soft power and have increased the investment of policies and funds. support. As an important category of intangible cultural heritage, traditional drama is a traditional cultural art that integrates literature, performance, music, dance, and creation. Later generations have left historical memories that can be traced back. However, due to the influence of various factors in today's society, the living space of traditional drama is getting narrower and narrower. Only while continuously improving its own value, it can carry out scientific planning and moderate tourism development, and integrate traditional drama as a tourism resource into tourism activities. In order to open up a new outlet for traditional drama and save some endangered traditional drama arts.

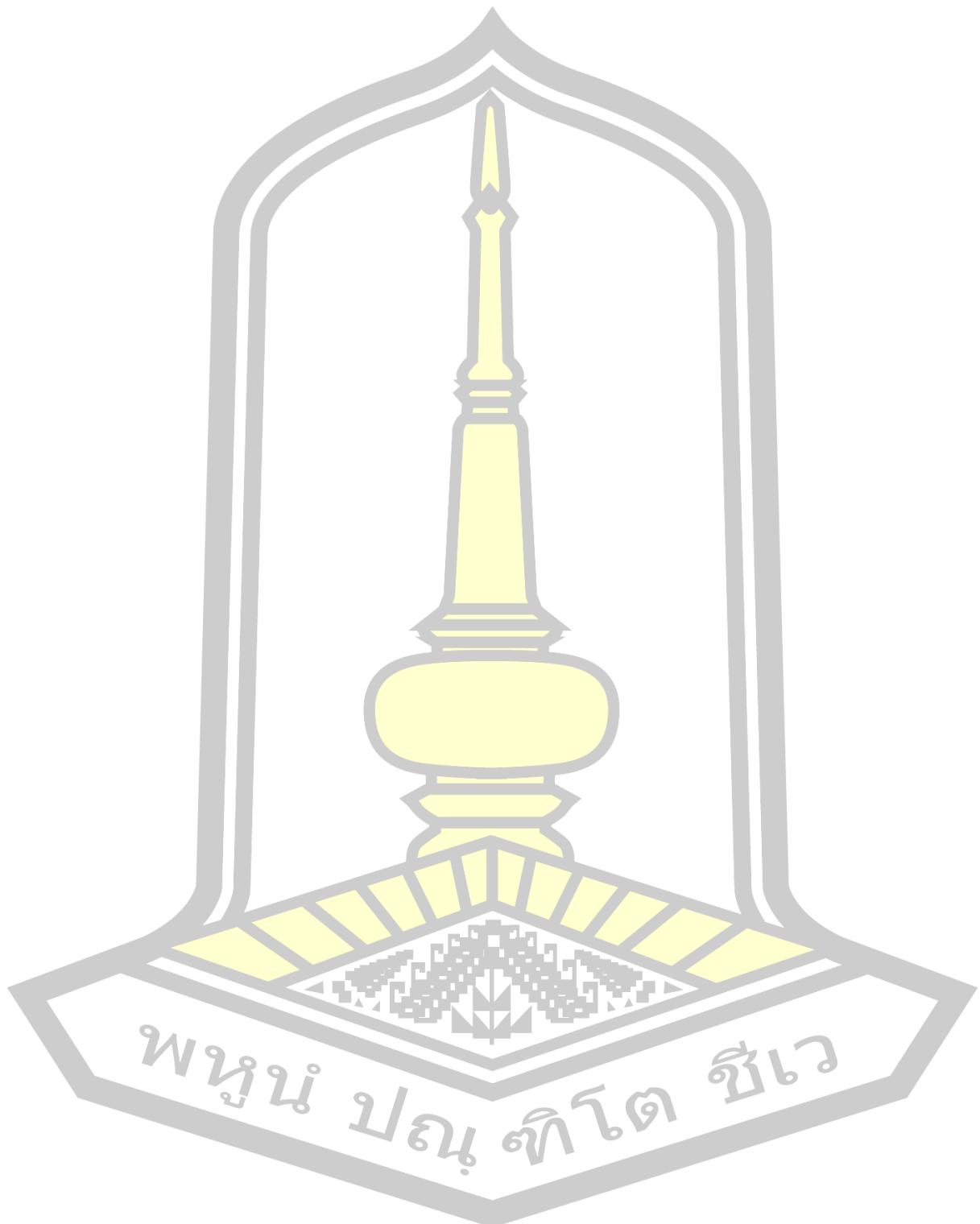
The contemporary development of Sichuan Opera involves many aspects. From the perspective of the cultural market, it still needs to solve the two aspects of demand and supply. On the one hand, from the perspective of market demand, the contemporary development of Sichuan opera must first have a considerable number of audiences who love Sichuan opera. They are not only the main body of the Sichuan opera cultural market, but also an important prerequisite for the development of Sichuan opera. It can be said that without the audience, the Sichuan opera cultural market cannot be discussed. rise. In recent years, the main reason for the decline of Sichuan Opera lies in the shrinking audience, which is difficult to support the development of the market. Therefore, in order to cultivate and prosper the Sichuan opera market, we must first cultivate the main body of demand in the Sichuan opera market, that is, there must be audiences. In this regard, it is necessary to improve people's traditional opera appreciation, especially young people. Appreciation of traditional operas is based on people's understanding of the culture of their own nation. If people lack an understanding of the history and culture of their own nation, it is impossible to appreciate traditional operas.

In a sense, the decline of Sichuan Opera also reflects the neglect and forgetfulness of traditional culture among young people. In this regard, the

contemporary development of Sichuan Opera is about cultural self-confidence. In this regard, the theater circles should vigorously popularize the excellent traditional Chinese culture among the public, so as to lay the foundation for the contemporary development of Sichuan Opera. On the other hand, from the perspective of market supply, the contemporary development of Sichuan Opera depends on the emergence of more and better works. Of course, this supply must be an effective market supply, in other words, must be marketable. The market has market rules. If the development of the Sichuan opera market is not promoted according to the market rules, it is bound to run into a wall in the cultural market. Specifically, marketable Sichuan opera works must first reflect realistic and lively social life, express people's pursuit of a better life and their expectations for fairness and justice;



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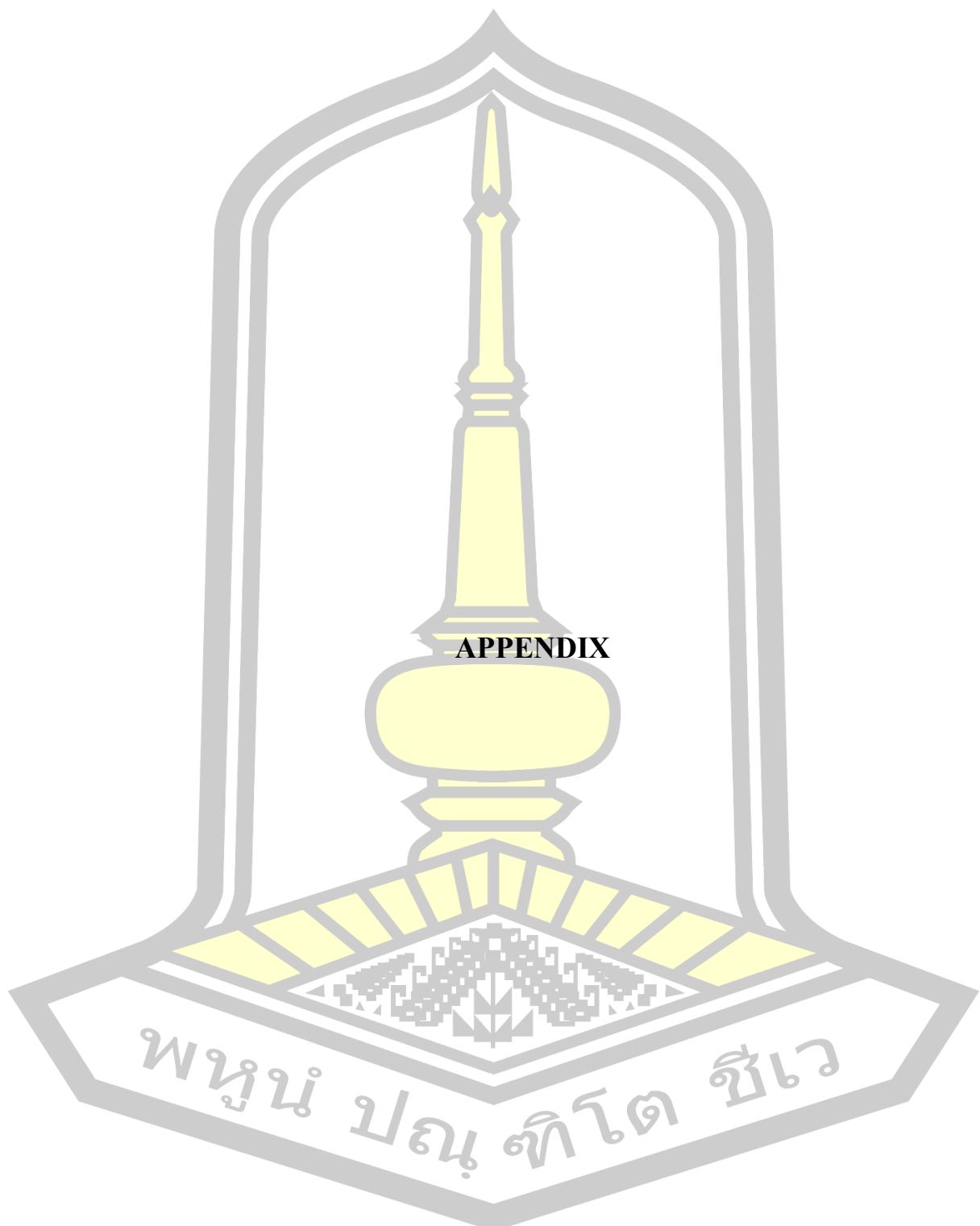
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Appendix Character Interview Form

If you know something about Sichuan Opera, is it convenient to talk about your understanding of Sichuan Opera?

1. May I have your last name? What is your age? What is your current job?
2. Do you know anything about Sichuan Opera?
3. Do you think there is a big difference between Sichuan opera and other operas?
4. Which type of Sichuan Opera is your favorite?
5. What are the performance forms of Sichuan Opera?
6. What do you think are the performance characteristics of Sichuan Opera?
7. What do you personally think of the performance atmosphere of Sichuan Opera?
8. What is your opinion on the music of Sichuan Opera?
9. What are the characteristics of the stage design of Sichuan Opera?
10. What do you think is the significance of Sichuan Opera to today's society?
11. How do you think young people accept Sichuan Opera?
12. What is the biggest difficulty encountered in the inheritance of Sichuan Opera?
13. What do you think is the difference between the current Sichuan opera performance and the past?
14. What aspects do you think need to be strengthened in the inheritance of Sichuan Opera?
15. What are your expectations for the future development of Sichuan Opera inheritance?

Thank you for your participation!



interview list		
information	number of people	name
Key information	4	Xu fen、Chen Qiaoru、Cai Shaobo、Ling Zeyong、
Casual information	6	Wang Weizhong、Lan Ling、Yu Chen、Zhou Yu、Chen Zuoquan、Liu Xi
General information	10	Yin Zhaocheng、Jia Chenxu、Ding Li、Wu Qingjia、Wang Guiying、Ling Yunfeng、Zhong Yuanfang、Deng Qingxiu、 Ye Penglin、Yuan <small>截图(Alt + A)</small>



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