YU OPERA ARTISTIC INSTRUCTION COMPONENTS ARE MINED AND TAUGHT THROUGHOUT ELEMENTARY CLASSROOMS IN THE LUOYANG AREA OF HENAN PROVINCE, CHINA, AS AN EXAMPLE

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ABSTRACT

Background: Henan Yu Opera is a form of artistic expression and cultural exchange that falls under the broader category of traditional Chinese art. In the context of school education, the aim of incorporating Yu opera is to introduce this cultural heritage to students, propagate the richness of traditional Chinese culture, and instill an appreciation for the splendor of Yu opera. The intent is to nurture a sense of beauty, both in terms of emotional appeal and physical expression.

Objective: The goal is to popularize Yu opera among students, cultivating an understanding of its cultural significance. However, the current focus on skill development overshadows the broader impact of Yu opera on Chinese culture.

Method: The study investigates the core curriculum for Yu opera beauty education in primary schools in Luoyang, Henan Province, employing an analysis of instructional frameworks and their alignment with cultural and aesthetic goals.

Results & Conclusions: The study on Yu opera education in primary schools reveals a disproportionate emphasis on performance skills over the broader cultural impact of the art form. Bridging this gap is crucial for fostering a more comprehensive and meaningful appreciation for the beauty and cultural significance of Henan Yu Opera among students.

Keywords: yu opera aesthetic education, “sound” and “emotion”, “benevolence” and “goodness”, “elegance” and “secularity”, “shape” and “god.”

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OS COMPONENTES DE INSTRUÇÃO ARTÍSTICA DA YU OPERA SÃO EXTRAÍDOS E ENSINADOS EM TODAS AS SALAS DE AULA ELEMENTARES NA ÁREA DE LUOYANG DA PROVÍNCIA DE HENAN, CHINA, COMO EXEMPLO

RESUMO

Histórico: A Ópera de Henan Yu é uma forma de expressão artística e de intercâmbio cultural que se enquadra na categoria mais ampla da arte tradicional chinesa. No contexto da educação escolar, o objetivo da incorporação da ópera Yu é introduzir este patrimônio cultural aos estudantes, propagar a riqueza da cultura tradicional chinesa e incutir uma apreciação pelo esplendor da ópera Yu. A intenção é alimentar um senso de beleza, tanto em termos de apelo emocional quanto de expressão física.

Objetivo: O objetivo é popularizar a ópera Yu entre os estudantes, cultivando uma compreensão do seu significado cultural. No entanto, o foco atual no desenvolvimento de habilidades ofusca o impacto mais amplo da ópera Yu na cultura chinesa.

Método: O estudo investiga o currículo básico para o ensino de beleza de ópera Yu em escolas primárias em Luoyang, província de Henan, empregando uma análise de estruturas educacionais e seu alinhamento com objetivos culturais e estéticos.

Resultados & Conclusões: O estudo sobre a educação de ópera Yu em escolas primárias revela uma ênfase desproporcional em habilidades de desempenho sobre o impacto cultural mais amplo da forma de arte. Colmatar essa lacuna é crucial para promover uma apreciação mais abrangente e significativa da beleza e importância cultural da Ópera Henan Yu entre os alunos.

Palavras-chave: yu opera educação estética, "som" e "emoção", "benevolência" e "bondade", "elegância" e "secularidade", "forma" e "deus".

1 INTRODUCTION

Yu Opera's aesthetic curriculum allows participants to discover beauty through the singing voice, lyrics, costumes, lines, attitudes, stage design, and other aesthetic elements. To moisten their souls, nurture their passions, and embellish their values, learners get the aesthetic instruction of the opera. Students may learn about nutrition and wisdom, build cultural confidence, and develop their sense of culture through seeing, admiring, experiencing, expressing, creating, and interpreting the stunning beauty of Yu Opera artworks. The notions of "beauty" and "goodness" in Confucianism and Zhuang Zi's "Heaven and Earth have exquisite beauty without words" are synonymous with ancient Chinese aesthetics, and aesthetics researchers contend that Confucius's understanding of aesthetics is connected to moral and ethical thinking in some way. In Confucianism, "beauty" and "goodness" are synonymous, and aesthetics researchers believe that Confucius' concept of aesthetics—which they refer to as upright aesthetics—is connected to the principles of morality and ethics. Mencius further expanded the
Confucian moral of the visual appeal by proposing that "beauty" should result from the ongoing enrichment of what he called the foundation of the "goodness" of man's nature. In Confucius' philosophical system, "Zhongyong" is an excellent quality and can be used as "Zhonghe" aesthetically. "Mediocrity is a virtue; it is the best of all possible worlds!" The Confucian idea of "Zhonghe" belongs between the philosophical, ethical, and moral classifications as wand aesthetic ones. Neutrality is among the most attractive when viewed from an aesthetically pleasing, trustworthy, and philosophical viewpoint. It is also the most accurate from a philosophical, ethical, and aesthetic standpoint. An aspect of Chinese aesthetics is operatic aesthetics, which is comparable to the aesthetics associated with traditional Chinese philosophy.

The artistic discipline of opera is an example of Chinese aesthetics, and the Chinese art aesthetic concept that "divine resemblance is more important than form resemblance," along with the ancient Chinese philosophy that "structure perishes, god fails to perish," have an inextricable connection with "both constitute and spirit" in opera visual appeal (An Kwai, 2019). In conclusion, the philosophy of life and the aesthetically pleasing qualities of opera seem inextricably linked. All pre-Qin Chinese sages and scholars discussed "rites" and "music," as an ancient Chinese traditional art, it is difficult for Chinese opera to be a part of the Chinese art world, irrespective of how it was established. "Ritual, music, and education" developed from the philosophical framework of Confucianism. The incorporation of Yu Opera works in aesthetic education at school will undoubtedly end in a subtle moral guide for the pupils since, according to ancient Chinese traditional art, whether or not the creator envisioned "edification" or not it gets presented to the audience to feeds appreciation, language proficiency is going to provide either advantageous or adverse influences to the power source audience, more or less. Yu opera's formal beauty could promote students' good aesthetic understanding, raise their aesthetic covel, and offer an all-encompassing aesthetic experience while participating in educational activities. Opera aesthetics are deeply rooted in Chinese traditions of culture and are strongly influenced by ancient Chinese philosophy and aesthetics. To implement Yu Opera's aesthetic education for the improvement of students' important qualities, it is essential that one investigate its educational importance, develop its aesthetic ingredients, and accumulate rich cultural materials.
2 "SOUND" AND "FEELINGS"

The majority of the lyrics in Yu musical theater have clear structures alongside both lower and upper phrases, such as the seven-character measurement that uses different melodies and speeds, which is similar to the style of ballads and tunes, and the three-, four-, and three-character meter of the intersecting sentence, which is not only pulsating but also capable of communicating a complete philosophical content and a wide variety of sensations and emotions, which at first is why the Yu opera continues to be catchy and well-known. I observed through my previous discussions that young people who do not speak Henan do not believe that their mother tongue barrier prohibits them from being able to study Yu opera. Many of Luoyang's primary institutions come from multiple provinces and cities. Large-scale enterprises in Luoyang were constructed in the 1950s with the contribution of many professionals from the Chinese cities of Shanghai, Northeast China, and Guangdong. They are native to Luoyang, having generations that followed the following generations' context of their families and were restricted to speaking Henanese from early childhood until adulthood.

Despite learning that those who preceded them are native to Luoyang, they have no Luoyang vernacular in their language because they were born and taught primarily communicating Putonghua and have also received influences from their grandparents' dialects and family environment. Evidence suggests that the language they learned during a child's crucial preschool years might help them create long-term memories and that the human auditory system matures before the visual system. Remarkably, those students could sing authentic Yu theater while remaining undisturbed by the psychological setting. Authentic acceptance, appreciation, and affection are the only methods that can be used to develop aesthetic understanding and artistic understanding as artistic ability. Yu Opera's melodies are frequently introduced through speech, typically employing magnificent rhetoric or sophisticated or difficult-to-understand words and phrases. On the contrary, the songs are straightforward, approachable, and, every day, sing concerning, describing, and delighting in the countryside. The exact words are simple for listeners to understand, simple for those performing to understand, and simple for the audience to sing. The pupils might be given the opportunity to The operatic form, a straightforward and realistic conventional artwork form, is a starting point for aesthetic classroom instruction.
The "sound" and "emotion" may represent the rhythm of Yu opera singing, the conversion of both the real and the fake voice, the techniques of spitting, sending, and eating and drinking the words, and the timing of the beat of a sense of light strength, shortcomings, and urgency that showcase the beauty regarding the Yu mentioned above opera's voice. Nevertheless, at present, only some people can show the attractive people of Yu opera. However, the "Opera in Schools" program is now only appreciated in secondary schools, and many students in elementary school haven't had comprehensive professional training; accordingly, it doesn't appear to suit their very advanced requirements in singing. However, there are discrepancies among the kids about the fact that they should attend the Opera Training Center if they want to study opera professionally. They include the future superstars of the opera business and the ones who will carry on Henan Yu Opera, which is the essential skill to foster in the center for training, and some of them will thrive in opera in the future. Teachers at the training facility will ask them to adhere to the highest ethical standards and teach individuals to correspond with their skill levels. How, thus, may the students be led in the widely recognized Yu Opera teaching?

How can we help students in the Yu Opera method of instruction to unite "voice" and "emotion"? According to this principle, administrators should focus on teaching students how to investigate the Yu opera's most appealing characteristics from a micro perspective, allowing their curiosity to be awakened from deep inside. For most pupils to be able to execute a whole piece of Yu Opera, they ought to attempt to remain clear of singing components with minimal fluctuations in difficulty. When choosing a singing style, determine whether the kids can manage it before beginning a structured training program. Teachers should try to help the students comprehend how Yu Opera's singing is based on "emotion" and "voice" and that they can experience the beauty of Yu Opera's singing through the lyrics as well as the beauty of the various singing genres' designs, such as elegant, high-pitched and rugged, or heavy and deep. Try to grasp the "emotion" and "sound"-based styles of Yu Opera's performing lyrics. It is important to note that opera aesthetics activities in schools differ from those used to develop professional opera singers, but all action. However, educators designed to educate, promote, and popularize opera fall under the umbrella of opera aesthetics.

In another example, the cantata "The family hears that their emotions are blossoming" is sung throughout an instance of the Yu Opera "Hua Mulan." "My younger
brother kills pigs and lambs with me, and my sister must still be the same as in the old days since she draws Mulan aside and challenges her. Both of my parents welcomed me at the head of the community. She instructed Mulan to "open my east pavilion's door, sit on my bed on the west side of the pavilion, take off my battlefield robe, put on my old clothes, take care of my forehead when the view from the window is open, and put on the yellow flowers in the mirror—Mulan's longing for life and the family reunion circumstances. The lovely sight is still vividly remembered in my recollection, even though the words do not directly portray emotion. Another illustration of "sound" conveying "feelings" is the government lady Huang Guiying in Yu Opera's "The Great Sacrifice Pile," who communicates her feelings of loss and resentment in the "Crying Building" by singing in a whimpering and whimpering style.

3 BENEVOLENCE AND GOODNESS

Chinese Confucianism is the spiritual underpinning of conventional Chinese culture, and traditionally, Chinese art is inspired by Confucianism. Chinese opera culture is a commercialized form of Confucianism, and it has the potential to impact people's actions, opinions, thoughts, emotions, and values. The region known as the Central Plains has an extensive past and culture, and Confucian philosophical concepts are significantly ingrained. Nevertheless, Yu's opera falls under the category of art that transmits reasoned morality and ethics in a pleasant form of art. Yu the opera is the most substantial carrier of lifestyle and culture, and its subject matters frequently coincide with political, philosophical, and behavioral patterns, reflecting the social and political environment of the time. The Confucian thoughts of morality and ethics comprise the Confucian ideals of benevolence, justification, propriety, wisdom, and trust. These are the accepted principles of morality among humans, according to Confucianism. "Rituals" refers to the Zhou rituals, which indicate order and values; "wisdom" refers to one's capacity for reasonable thought; and "faith" represents honesty and integrity as well as the capability for communicating and behaving. "Righteousness" consequently relates to justice and morality. "Faith" is the consistency of one's behavior and words. The first of the Five Principles is "benevolence," which is the spiritual foundation of Confucianism. Righteousness, propriety, wisdom, and trust are all predicated on "benevolence," "benevolence and virtue," "benevolence and government," "benevolence and righteousness" and "benevolence and filial piety," and "benevolence and love," and
"benevolence and mercy" are all interpretations of "benevolence." The term "benevolence" has a broad connotation in Confucianism, and Chinese opera centers its "loyalty, filial piety, and righteousness" ethos on it. The Yu Opera works of public case drama, Qing official drama, war drama, and court problems portrayed a lot of heroes, martyrs, and justices who were loyal to the king and the country, righteous, chivalrous, and righteous, helping the weak and the intense, diligent in government, and loving those around them, and doing their utmost without fail, all without not succeeding, embodying the word "benevolence"... or instance, Liang Hongyu beheaded an extra horse that was harnessed by the team's side, guillotined the state's uncle and fought against Luanqi. All of these women were straight-up and selfless, and they pleaded for the benefit of the people. Hua Mulan, who cloaked herself as a man and was fully cognizant of her father's righteous conduct, Mu Guiying, who supported the nation she loved and her family.

The primary characters of Yu Opera works are Bao Qingtian, who is upright and selfless, and Jiao Yulu, who is pro-people, selfless, pure, and honest. They are all incarnations of the family and national sentiments that "the development and decline of the world is one's responsibility" and symbolize the beauty of "benevolence" in Confucianism in China.

The highest possible moral requirement among human beings is "goodness," like "benevolence," but "goodness" constitutes human nature, the fundamental nature. The concept of "perfection and perfection," put forth by Confucian aesthetics, promotes the harmony and unity of "beauty" and "goodness." Although "goodness" frequently precedes "beauty," "goodness" must precede "beauty." "Beauty" is delicious, whereas "goodness" is analytical. Even if it could appeal to the senses, "beauty" must be constructed from "goodness." Even if it could be tempting to the senses, "beauty" must be built on "goodness." Regardless of whether aesthetic education fails to convey morals, morality must be cultivated. The literary masterpieces of master Yan Lipin consist of "Qin Xuemei," in which Qin Xuemei is compassionate, understanding, persevering, and courageous in challenging feudal rites; "The Story of the Fragrant Pouch," additionally referred to as "Carrying the Sedan Chair," in which the youngest girl, Zhou Fenlian, is compassionate and helpful; "The Great Act of Sacrifice Pile," in which Huang Guiying is visually appealing, educated In the theatrical production "Saving Mother by Meilian," the protagonist appropriately saves his mother after countless difficulties and dangers, which reminds the world that people should be good and cultivate goodness. In the play "Qin
Xiang Lian," Chen Shimei can share the pain with his wife, Qin Xiang Lian, but he cannot impart the sweetness of life. He abandons his wife and son while forgetting his love and roots, which first warns the globe of both excellent and detrimental good karma.

This indicates that the vast majority of Yu Opera's works reflect a plot that includes condemning those who are wicked and promoting the righteous to break the recurrent themes of good and evil, as well as love and hatred. The ethical principles and will that the play promotes, as well as the uprightness of its message, are, after all, "to store up goodness with beauty." The reason for this can be hypothesized either from the circumstances surrounding each of the plot's protagonists or from the code of conduct that the play conveys. Ultimately, it advocates "to store goodness with beauty" and "to enjoy beauty and goodness together" as the morality of ethics and the sense of spirituality it transmits. Yu Opera's drawings communicate "goodness" as "beauty." "goodness" and "beauty" are interconnected and manufactured as entities. The primary objective of Yu Opera is to convey "goodness" in the form of "beauty." In addition, "goodness," especially "beauty," has been connected and established as one so that students can comprehend the ethical requirements and social values of society as a whole, people, and nature employing the work itself, which at first will have a beneficial impact on the cultivation of their healthy personality traits.

4 ELEGANCE AND VULGARITY

4.1 "ELEGANCE" AND "POPULARITY" OF YU OPERA THEMES

The decorative qualities of Chinese opera have their foundation in ancient Chinese philosophy, and Mr. Wang Ankui asserted that "elegance" and "popularity" oppose the context of opera metaphysics in his article titled "The Aesthetics of Chinese Opera: A Conceptual Framework of Excellency and Popularity," which appeared in 2017. Yu opera is an indigenous artistic structure, and the singing pronunciation, lyrics, and recitation all have an appearance and intonation that are remarkably comparable to the Henan dialect. Early Henan opera was a type of provincial vernacular rapper with gestures, tones, and phrases that complemented the commonplace rhythm of the struggling masses. It consisted of the "Zhongzhou rhyme," which became bland and straightforward to comprehend. It is a comprehensible "Zhongzhou rhyme" in all possible senses of the expression. Yu Opera's storytelling components take their inspiration from storytelling, so in the earliest phases of its rise to prominence, it began with "vulgarity," where
"vulgarity" corresponds to the importance of the Yu Opera. It has nurtured the artistic characteristics of blending elegance and vulgarity through many different kinds of expression. The social environment, daily tasks, and personalities in many Yu operas are authentic depictions of the everyday lives of everyday individuals. They are truthful and straightforward. For instance, in "Chaoyang Gully," everyone in the household of Biao Bao is busy both inside and outside the house as they prepare to welcome Yinhuang; in "Carrying a Sedan Chair," Zhou Fenglian enjoys an enjoyable and informative ride in a sedan chair; in "Picking Up the Jade Bracelet," Sun Yujiao drives the chickens, feeds them, and surprises the threads to create embroidery on them; and in "The characters are fundamental and true to reality, including to the aesthetic details of daily life. Natural, approachable, and energetic in handling petty complications, problems with family members, and disagreements. Henan is a significant agricultural province, so its traditional arts are largely influenced by farming culture. Yu opera was initially rooted in folklore, and as the topics of the stories are drawn from mythology as well, the decorative tastes and standards of the farmers have a direct bearing on the form, message, philosophy, and sentiment of the Yu opera works. The play's depiction of the characters matches the aesthetic sensibility of the working class. They all have an overwhelming feeling of the countryside, irrespective of whether they have the titles of emperors and military leaders, military leaders and daughters, or goddesses and deities. They can additionally possess a direct and basic peasant temperament. A woman general is not only rich in durability and heroism but is also compatible with the excellent qualities of Henan's laboring women, who are adaptable, hardworking, and virtuous. A female member of household duties can be interpreted as an independent, spirited, easy-to-understand, passionate, and independent rural girl. A government environment can be interpreted as a thick, simple, and down-to-earth farmer's brother. This is a type of Yu opera that displays "common," including foreign accents using "common" human beings, "common" objects of desire, and "common" understanding.

Through my research, I determined that students who listen to Yu's opera "Dirt" tolerate regional variances. Universities in the historic city center of the same name in new districts, metropolitan schools, and county schools have been likelier to have learners who can relate to the play while understanding the characters. The kids were born from impoverished homes and were able to fully understand their characteristics, for example, between the older metropolitan schools, which geographically are situated in the urban-
rural subject matter, and the new educational institutions that have been established in the economic growth zone of Luoyang (the early rural suburbs).

The pupils have been raised in rural areas, and their understanding of and acceptance of aesthetics have been significantly affected by their upbringing, cultural traditions, spoken language, and ideologies. The play depicts a real and palpable approach to life; the marriages, funerals, and temple festivities are well-known; the female characters of Yinhuan, who leaps higher into the sky; Bengbao, who is practical and compassionate Wang Yueying, who communicates love and hatred with understanding, and Erdaniang, who has a hot temper, are all people who exist. The author thinks administrators should help young people in urban educational institutions who are less accommodating realize what's underneath them through the outward form—Understanding what? Comprehending Yu Opera's "elegance." Yu Opera's beginnings are tied to "common" individuals as well as "common" things, and via its generally accepted interpretation, it also attempts to educate and enlighten people. To express the "true, the good, and the beautiful" and denounce the "false, the wicked, and the unappealing, the performance space is filled with tremendous pains and things they like, ups and downs, enraged fights, laughter, curses, and ovations. We abhor excellent cuisine, slack employment, cunning and sloth, unwilling beating about the bush, and apparent emotions, and we appreciate natural straightforwardness, diligence, and being straightforward and down to earth.

5 CONCLUSION

What makes Yu Opera so beautiful? The religious content and chiaroscuro of the characters, the importance and harmony of traditional culture, and the depth and weight of history and culture make Yu opera so beautiful. Since the 18th Party Congress, the Chinese government has emphasized preserving and advancing the development of exceptional traditional culture. Following the mandatory Art Coursework Standards for 2022, understanding more about society can help students cultivate a more complete understanding of their own culture and boost their cultural confidence in themselves. Teaching skills are only one aspect of transmitting ancestral customs in schools, and Yu Opera has many references to cultures that may be investigated. Yu Opera Software is a particular type of art with a wealth of socioeconomic ramifications that may be looked into, and its societal norms are highly significant for aesthetic and moral education. Music
teachers should excel at recognizing and improving the aesthetic elements of Yu opera, sorting out the essential aesthetic components and incorporating them into the aesthetically educated activities of Yu opera, considering that they are the leaders in aesthetic education. Participants can gain comprehension, raise their intellectual understanding of beauty, strengthen their emotions, establish healthy aesthetic interests, and broaden the therapeutic value of Yu opera performances via their aesthetic observations.
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