

Research on the Protection of Intangible Cultural Heritage of Changde Area Opera

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Abstract

This Article aimed to study (1) The Current Situation of Intangible Cultural Heritage Protection in Changde Area Opera. (2) Problems in the Protection of Intangible Cultural Heritage of Changde Area Opera. (3) A new model of intangible cultural heritage protection for opera in Changde. The research sample for this article is the intangible cultural heritage of the Changde region in the category of opera, including Changde Han Opera, Jinghe Opera, and Flower Drum Opera. The researcher conducted the research from three perspectives: the government, the inheritors, and the audience. For the government, the researcher used the Literature research method to collect the documents related to the intangible cultural heritage of Changde opera issued by the government for compilation and analysis; for the inheritors, the researcher used the qualitative research method to conduct in-depth interviews with the inheritors to analyze the current situation of the intangible cultural heritage of Changde opera through the perspective of the inheritors; for the audiences, the researcher The researcher used questionnaires to find out the problems in the development of intangible cultural heritage of Changde region.

Keywords: Intangible Cultural Heritage; Changde Area; Traditional Chinese Opera.

Introduction

Intangible cultural heritage is the crystallization of human wisdom, and in the era of great rejuvenation of the Chinese nation, the value of intangible heritage is even more important, as it contains the unique ideology, culture and emotion of a nation and preserves the original state that formed the culture of that nation. And opera is an important part of the intangible cultural heritage of the Chinese nation.

The art of opera in China was formed during the Song Dynasty and has been enjoyed by the Chinese people for more than a thousand years with its unique form of "combining songs and dances to perform stories". During different historical periods and in different regions, more than 300 types of operas, including Southern operas, miscellaneous operas,

legends, and "flower parts", were produced. Historically, opera played an important role in the spiritual and cultural life of the people in ancient China, but with the development of the times, the cultural space of opera, which was formed in the agrarian era, has been more seriously damaged, and the development of opera in many regions has been greatly affected by the inheritance.

Hunan was a highly developed cultural region during the Warring States, Qin and Han dynasties, and its opera also has distinct regional characteristics and ethnic features, so Hunan opera has an important position in the history of the development of traditional Chinese opera. Hunan opera has a wide variety of genres and is widely distributed, spreading over almost every region and every county in Hunan Province. Especially in Changde area, the history of opera in Changde region is

relatively long, roughly in the Yuan Dynasty, and formed a prosperous situation in the Qing Dynasty. However, the development to today, opera activities have been severely impacted.

In recent years, the state has been increasing the protection of intangible cultural heritage, "on the implementation of the project of inheritance and development of excellent Chinese traditional culture," pointed out that "by 2025, the basic formation of the inheritance and development of excellent Chinese traditional culture system, education and popularization, protection and inheritance, innovation and development, communication and other aspects of synergy and achieve important results. The "National 13th Five-Year Plan for Cultural Development and Reform" clearly states that the protection of intangible cultural heritage should be strengthened, the construction of venues and facilities for the protection and utilization of intangible cultural heritage should be enhanced, and the productive protection of intangible cultural heritage should be promoted. To achieve these goals, it is necessary to do a good job of inheritance and protection of traditional culture. In this policy context, opera, as a component of China's excellent traditional culture, is in urgent need of protection and development. Against the background of the state's vigorous advocacy of the protection of "non-heritage", Changde has also taken a series of measures to protect "non-heritage": for example, Changde Han opera, Jinghe opera, and Huahuo opera have entered the national list of intangible cultural heritage protection; attention has been paid to the protection of inheritors and support for inheritance. We have begun to pay attention to the

protection and cultivation of inheritors and support for inheritance, and have signed agreements with inheritors of intangible cultural heritage for salvage records and protection work. These initiatives have led to the protection of some opera voices and genres that are on the verge of disappearing in some areas.

Research Objectives

1. Analysis of the current situation of intangible cultural heritage protection in the Changde area
2. Analysis of the dilemma facing the protection of intangible cultural heritage of opera in Changde
3. Discuss the new mode of intangible cultural heritage protection of Changde opera

Literature Review

Academic research on intangible cultural heritage of Changde opera can be broadly divided into general studies and case studies. In terms of general research, Chen Zhengnan (2008) analyzed several characteristics of the opera from different regions: first, the preservation of melodies and styles from ancient times, second, the dialect and tunes, third, the liner notes and cadences, and fourth, the glissando and trill gas in singing and playing. effective protection methods, and thirdly, insufficient investment in protection funds Qi Zou Shiyi (2014) proposed to clarify the content of the heritage of opera, that is, the heritage of its excellent performance skills and traditional forms, and the heritage of its unique artistic spirit, modern spirit, ironic spirit, comprehensive spirit and the thinking spirit of program characteristics. Taking the perspective of cultural space, Liu Jianping and Yuan Shaocheng (2016)

proposed to focus on the overall protection of cultural space, integrate the concept of cultural space production, and expand the demand for cultural space inheritance.

The opera of Changde region has a long history. Since the 20th century, scholars have conducted more in-depth studies on the opera of Changde area, and have achieved fruitful results. They mainly started from the following aspects.

1. Historical research on the drama genres:

scholars have made relatively more achievements in the historical research on the drama genres in Changde area. First of all, some opera research literature has made some discussions on the history of Changde area. For example, the Chinese Opera Journal, edited by the Chinese Opera Journal Editorial Committee, says, "The early history of Chinese opera in Changde is not documented. According to the legend of the artists, the first to enter was the Yiyang cadence." The General History of Chinese Opera, edited by Guo Hancheng, also mentions the origin of Changde Han Opera. Secondly, when introducing the local culture of Changde, some newly revised local histories since 1949 also give some introduction to the history of opera here. For example, the history of the formation of Changde's high cadence is introduced in Volume 19 of the Zhizhi of Hunan Province, where the author argues that "the high cadence of Changde's Han opera originated from the Yiyang cadence, which was introduced from Jiangxi in the Ming Dynasty and combined with languages, folk music and certain religious music from various places, gradually forming the local high cadence". The newly revised Changde City Magazine also gives a more detailed

account of the history of Changde Chinese opera: "Changde Chinese opera has a long history, and as early as the Yongle period of the Ming Dynasty, there were entertainers singing on the streets of Changde, on the temple platform." Other books such as the newly repaired "Shimen County Records", "Taoyuan County Records", "Linli County Records", and other records have relevant introductions. All of these works provide us with an understanding of the history of opera in Changde. The history of opera in Changde provides a wealth of information. For example, some thematic papers have also examined the history of the local theater in Changde. For example, in the article "Early Dramatic Activities in the Yuanshui Valley and the Origin of Changde's Chinese Opera Gaoxiang" by Peng Yun and Ye Shenxue, the earliest opera activities in the Yuanshui Valley are studied. The authors cite the "Changde Fu Zhi" repaired in the Jiajing year and the "Newly Set Dacheng Le Ji" of Shi Jieweng in the Yuan Dynasty about the introduction of the theater in the Changde area, and make a more in-depth examination of the history of Changde Chinese opera, which is very helpful for us to understand the early opera activities in the Changde area.

2. Study of the repertory groups of the theater genres:

In the course of centuries of history, many theater troupes have emerged in Changde's various vocal repertoires, and some of them with great influence have entered the academic horizon of scholars. For example, the Hunan Local Drama Series, compiled by the Hunan Theatre Research Institute, introduces representative troupes in Changde such as: Changde Wuling Drama Troupe;

Taoyuan County Wuling Drama Troupe, inherited from Deji Tianyuan Ban; Shimen County Jinghe Drama Troupe; Li County Jinghe Drama Troupe, formerly known as Yongle Ban; Changde County Flower Drum Drama Troupe; Taoyuan Wenxin Flower Drum Drama Troupe, etc.; The Chinese Opera Journal also introduces the Changde Han Opera troupe "Due to the lost examination of the early keban, the earliest one can only be traced back to the Wenhua class during the Daoguang and Xianfeng periods of the Qing Dynasty." A more detailed account of the four major opera companies, including Tianyuanban, Ruining, Wenhua, and Tongle, also details the training system for actors in the companies, which is divided into two forms: one form is the keban system, and the other form is the apprenticeship system. Zhou Xinglin's "Examination of the Deji Tianyuan Ban--A Concurrent Account of the Developmental Trajectory of the Taoyuan Han Opera Troupe" provides a more detailed description of the developmental trajectory of the famous opera troupe Deji Tianyuan Ban. These studies provide an important basis for future generations to understand the history of opera troupes in the Changde area. Based on materials from a field survey conducted in 2005, Division Li Yuezhong introduces the folk art troupe of Hegou Town, Linli County, which provides important materials for understanding the situation of folk theater troupes and the relationship between the local art of shadow puppetry and Jinghe opera.

3. Research on the protection and inheritance of "intangible cultural heritage" of Changde opera.

Since the 21st century, the state has paid

more attention to intangible cultural heritage. Since the 21st century, the state has paid more attention to intangible cultural heritage, which has awakened people's awareness of the protection and transmission of traditional culture. Therefore, to explore how to protect and transmit, the research on the preservation and transmission of the "intangible heritage" of Changde opera has gradually attracted attention and produced some theoretical results. Theoretical results have been produced. For example, Zhou Xinglin's "Who will support Changde's "opera nest"" firstly introduces the evolution of the Chinese opera troupe, starting from the two major historical troupe (Wenhua) and the Chinese opera troupe. The two most famous classes (Wenhua Ban and Tongle Ban) in the history of Chinese opera to the present Chinese opera troupe, which together have created the reputation of Changde as a "theater nest". The comparison between the present and the past shows that there is a long way to go in preserving and passing on Chinese opera. Guo Haiqiu's article "Preservation of Changde Gaoxiang is urgent" introduces the history of Changde Gaoxiang, emphasizes the necessity and importance of preservation, and proposes specific measures for the preservation of Changde Gaoxiang: the effect of quality and the national heritage. The author argues that "for a local genre to flourish and develop, it must have three conditions: first, a script, second, actors, and third, a voice with its own characteristics." All these articles have certain practical significance. In summary, although the opera research in Changde has made certain achievements, there are still many shortcomings, which are mainly reflected in two aspects:

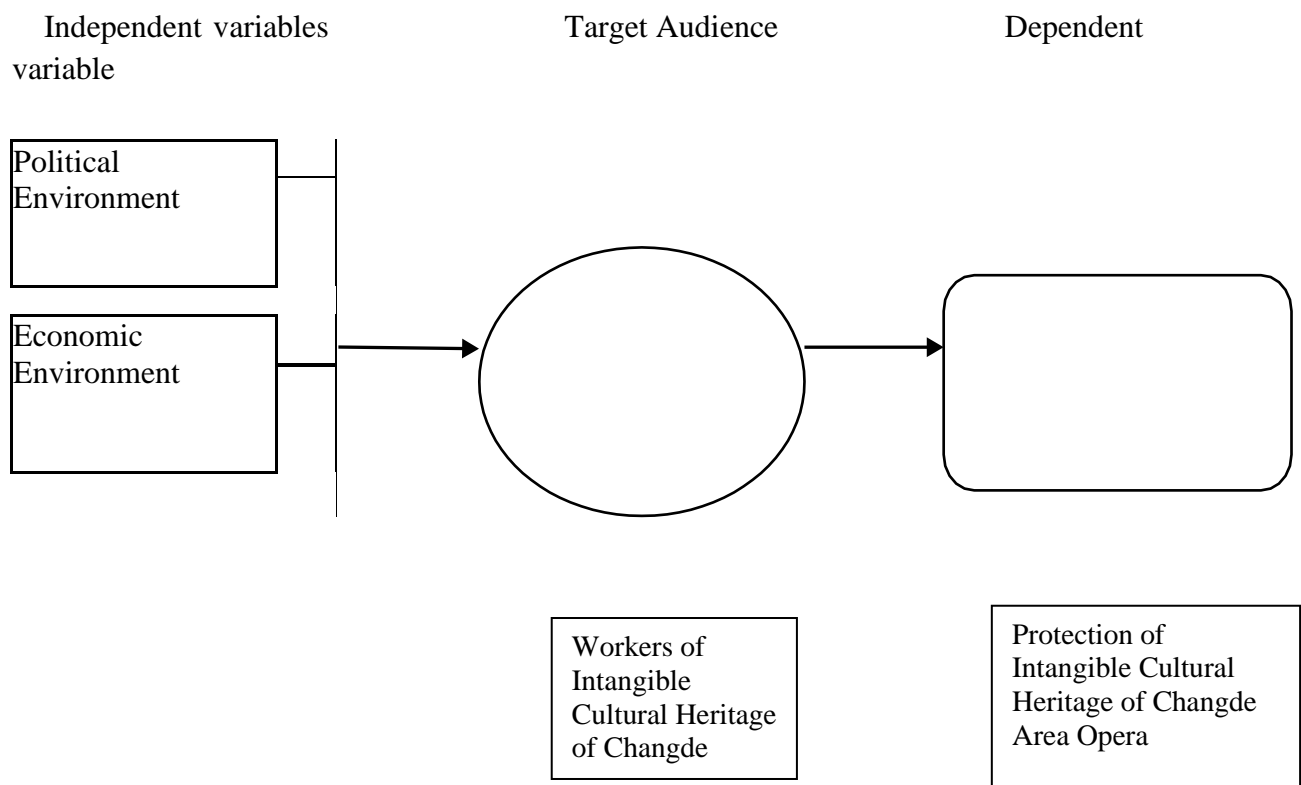
(1) Changde region is rich in opera resources, but the current research on opera in Changde region lacks wholeness and systematization. Most of the research results pay more attention to voice, genre, historical research, musical characteristics, footwork, etc., but the research on Changde opera is not systematic. However, most of the research results pay more attention to the exploration of voice, genre, historical research, music characteristics, and footwork, but there is a relative lack of research on the protection and inheritance of the "non-heritage" of Changde opera.

(2) Now that we have entered the era of new media, the collision between traditional theatrical performance programs and the new media communication methods will definitely have different sparks, and the emergence and development of new media should also have an impact on the preservation

and transmission of the "non-heritage" of Changde opera. Therefore, there is a need for in-depth research. Therefore, the research on the heritage and protection of Changde opera is of certain academic significance, and it is also a positive initiative to rescue, protect and inherit the opera in Changde.

Conceptual Framework

This study focuses on the preservation and development of Changde's opera non-heritage, establishing a theoretical foundation through a large number of books and literature, followed by a field survey of Changde's opera non-heritage to acquire first-hand information, analyzing the current situation and problems of Changde's opera non-heritage from a new perspective, and exploring the development direction of Changde's opera non-heritage. The following is the Conceptual Framework of this study.



Research Methodology

1. Qualitative Research Method

The researcher conducted an interview with the director of Changde Intangible Cultural Heritage Center, aiming to understand the real situation of the opera non-heritage in Changde area, and the measures to protect and develop the opera non-heritage in Changde area as a government staff. The interview questions were as follows: 1. What are the opera performances in Changde and where are they usually held; 2. What is the value of the dialect of Changde opera; 3. Do you think the opera in Changde can be well integrated with tourism; 4. What do you think is the development direction of Changde opera in the next five years?

2. Quantitative research Method

In order to better understand the familiarity of intangible cultural heritage of Changde opera among local residents and foreign residents, as well as people's impressions and opinions of it, the author conducted a survey. The survey was conducted in the form of a questionnaire distributed on the Internet, and the sample

Table 1

The inheritors of intangible cultural heritage of Changde area opera

List	Name	Sex	Age	Level
Changde Han Opera	Shaoxian Li	Male	89	National
	Jingyun Gong	Female	79	National
Jinghe Opera	Yuyou Wang	Male	71	National
	Yaoting Xiao	Male	88	National
Flower-Drum Opera	Meishuang Du	Female	58	National
	Jiane Yang	Female	78	National

As can be seen from Table 1, the oldest national inheritor of Changde Chinese opera is Li Shaoxian, who is 88 years old, and the youngest national inheritor of Changde

included residents of Hunan and foreign provinces; the educational level of the survey respondents included those below the age of specialist, under the age of specialist and above the age of master; the age of the survey respondents were below 18, between 18 and 35, between 36 and 50, and above the age of 50. In order to make the data real and effective, the questionnaire was filled in anonymously, and 400 questionnaires were issued, of which 400 were collected, with a recovery rate of 100% and 3 invalid ones, with an efficiency rate of 99.25%. The author combined the results of the survey with a detailed analysis of the current situation of intangible cultural heritage protection in Changde opera.

Research Results

The researcher arrived at the following results through qualitative and quantitative research methods.

1. Intangible cultural heritage inheritors of Changde opera are in short supply.

Flower Drum Opera is Du Yifanshang, who is 58 years old. The average age of all national inheritors reached 77.2 years old. The fact that the inheritors are all over 50

years old is partly due to the fact that the selected representative inheritors have superb skills and artistic cultivation, which cannot be developed overnight, but at the same time it also reflects the fact that there is a shortage of non-genetic inheritors in Hunan opera.

In a survey of Changde citizens in and out of the province, the third most popular option for the current status of inheritance in the Changde area is the lack of inheritors. From the perspective of the characteristics of intangible cultural heritage, the main body of intangible heritage is not "heritage" but "people". The demise of some of China's intangible cultural heritage is caused by the lack of inheritors. Learning the art of music requires long hours of practice and accumulation, and young people today are not willing to spend time on this folk culture. In response to the question "If you have the opportunity to learn an art, are you willing to learn to pass it on", only 12.34% of the respondents said they were willing to become an inheritor, 63.48% said they only wanted to do it as a hobby, 19.65% said they were willing to simply learn about it, and 4.53% said they did not want to learn. This shows that the majority of people are not interested in becoming an

inheritor of the genre. Now the old generation of inheritors have passed away one after another, and the artists who used to be engaged in opera have to leave the stage and engage in other occupations due to the pressure of survival. Take the national non-foreign heritage Changsha bouncing words as an example, its national representative inheritor Mr. Peng Yankun Sr. passed away in November 2016 after a long illness, and before his death Mr. Peng Yankun Sr. had taken on many disciples. Peng Yankun disciples: Li Dihui, Dabing, Li Ruihua, Lei Jijing are mainly to study and research malefactor Changsha popping words music theory, there are some learning Changsha popping words singing, but very few out of the master, 2016 Peng Yankun new disciple Zhang Xingxing, Liu Dan, only to Peng old learning less than a year after the death of Peng old illness, many disciples really engaged in Changsha popping words art and make a living from this only Wang Zhimin.

2. Intangible cultural heritage of the Changde region is not well disseminated

In this survey, the researcher investigated the following results on the level of knowledge of the intangible cultural heritage of the Changde region in the form of opera.

Table 2

	Know	Rarely know	Don't know
Changde Han Opera	62 (15.62%)	148 (37.28%)	187 (47.1%)
Jinghe Opera	45 (11.34%)	99 (24.94%)	253 (63.73%)
Flower-Drum Opera	45 (11.34%)	115 (28.97%)	237 (59.7%)

As can be seen from Table 2, the proportion of people who chose "never heard of" for each NRM is more than 45%, with the highest being 69.77%, while the proportion of people who chose "know" is

mostly below 15%, with Changde Chinese Opera being the highest, accounting for 15.62%. It can be seen that the popularity of Hunan's non-traditional arts is not high. Next, by investigating the channels

of information about opera, I learned that people have different frequencies of exposure to opera through different channels. Television and the Internet are the easiest channels for people to get information about opera. The only channel on television that can watch opera most frequently is the opera channel of CCTV, while local TV stations usually only invite some opera artists to the gala, and the common opera items are comic songs. The reason for this is that, for one thing, opera ICH is mostly sung by one person with one instrument, and the stage effect is not as good as that of theatrical performances with multiple characters and gorgeous costumes, and for another, most of Hunan traditional opera works cannot keep up with the rhythm of the times, and are not as flexible as comic songs, which can be composed according to the hot phenomena in society and get the audience's approval. Besides television, websites and resource libraries on the Internet are the most direct places for people to learn about opera based NCE. By searching, the author found some websites and databases that contain intangible cultural heritage of the opera genre in Changde.

3. The audience group of intangible cultural heritage of opera in Changde area is decreasing

With the development of technology and economy, people's life has become richer and richer, and the way of leisure and entertainment has changed, so the number of people listening to opera is gradually decreasing. In this survey, 21.91% of the respondents are interested in opera, and most of them are only slightly interested (69.96%). In addition, 30.73% of people said they have never seen opera, and only 11.54% of people often watch opera. This reflects the small number of listeners in the opera industry and in the Changde area. Second, the survey

found that the audience of opera has an age stratification phenomenon. The older the age group, the higher the percentage of people who regularly watch opera, with 31.82% of people over 50 years old and only 7.41% of people under 18 years old. This shows that the older generation is more familiar with the art of opera, while the younger generation is less likely to watch opera, and the audience of opera is older.

Based on the results of this survey, the author analyzes that the main reasons for the decrease in the number of opera listeners in Changde are as follows:

(1) Change of thought and aesthetics

In the past, due to backward productivity, lack of media and network technology, and little local influence from outside Hunan, the development of traditional opera in Changde was in a stable vacuum. Since the reform and opening up, China's economy and society have undergone great changes, and people's living standards have been improving, so have their aesthetic interests. Coupled with the globalization influence, Western cultural ideas have entered China and impacted the minds of young people. These have caused the younger generation to gradually lose interest in traditional Chinese culture. In addition, compared to the emergence of new media and new technologies, traditional opera art is still more traditional in terms of performance forms and propaganda methods, and has not kept pace with the times. Nowadays, traditional opera works have lost their appeal in the eyes of young people.

(2) Changes in production methods and the disappearance of performance venues

The emergence and prosperous development of Hunan opera started in the agricultural society, when there were few entertainment activities and opera could

meet people's psychological needs. Most of the opera activities in rural areas did not have fixed places, and opera artists were invited to perform whenever there were festive activities or happy or funeral events. In the city, the traditional performance venues for opera were teahouses and bookstores, and opera artists at that time wandered around bookstores and teahouses, and folk opera maintained its most primitive state of existence. Since the reform and opening up, the rural population moved to the cities, people's living standards improved, bars, KTV, game halls and other entertainment venues gradually prosperous, resulting in the gradual disappearance of traditional opera performance venues, such as the 1980s, Changde City, there are nearly seven special performance of opera bookstore, there are more than 30 opera artists in the performance there, by the end of the 1990s, the venue has basically disappeared, only during the temple fair The disappearance of performance venues will cause a reduction in audience and a shrinking market on the one hand, and the disappearance of performance venues will force opera artists to abandon opera performance and seek development in new industries.

(3) Popularization of Mandarin and loss of dialects

With the acceleration of urban-rural integration and the influx of people from rural areas to work in cities, the popularity of Mandarin has caused the loss of dialects, and the language base of school children in Changde has changed due to the widespread implementation of Mandarin teaching and communication in schools, and young people rarely use dialects in schools anymore. In the long run, the change in the regional language base will lead to a gradual decrease in the audience for the opera. Also,

because of the variety of dialects spoken in Changde, which are not easily understood and comprehended by residents of other provinces, the spread of Hunan opera in other regions is limited. Among the dialects in China, the dialects in northern China are more easily understood compared to the southern dialects. For example, Northeast China's two-person opera has a natural spreading advantage because it is mainly in Northeast China's dialect, which is close to Mandarin and easily accepted by audiences. Changde's dialect does not have this advantage, so the opera in Changde is not well spread nationwide. Foreigners have some difficulties in enjoying Changde opera because they do not know the Changde dialect.

Conclusion

The Convention for the Safeguarding of the Intangible Cultural Heritage, promulgated by UNESCO, establishes the basic principles and criteria for safeguarding intangible cultural heritage. The Convention defines "safeguarding" as "measures to ensure the viability of intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, dissemination and transmission of all aspects of such heritage." These concepts have three main meanings: first, the collation, archiving and declaration of non-heritage; second, the transmission, promotion and continuation; and third, the preservation and display of materials. The author summarizes them into three models, namely, the legal and administrative protection model, the inheritor protection model, and the digital protection model.

1. Legal and administrative protection mode

As far as administrative protection is concerned, the declaration of municipal-

level intangible cultural heritage projects is continued. Increase the financial support for opera ICH and implement earmarking to ensure that government funds provide effective support for opera ICH in the region. Through festivals and folklore, which are related to the ICH, the ICH can be naturally passed on and continued. The heritage of opera relies on the oral transmission of individuals, and under the constraints of the modern social environment, opera-based NRMs that rely solely on natural heritage are in danger of dying out at any time. Therefore, in addition to the natural inheritance of opera, we should also focus on its social intervention inheritance. This kind of heritage refers to the heritage under the intervention of certain social forces, including the intervention and support of administrative departments, legislative bodies, and social groups. In terms of legal protection, the existing Law of the People's Republic of China on the Protection of Intangible Cultural Heritage is the state's guidance and description of the protection of intangible cultural heritage at the macro level, but the content of □ is not specific enough, and should be based on this basis, the application and examination system for intangible cultural heritage inheritors, the responsibilities and obligations in the implementation process, the punitive measures for failure to fulfill the obligations and the withdrawal mechanism for inheritors who do not meet the standards. The following are more detailed provisions on the application review system, responsibilities and obligations in the implementation process, penalties for failure to fulfill the obligations and withdrawal mechanism for inheritors who do not meet the standards.

2. Heritage protection

The protection of ICH is inseparable

from the participation of "people", and the main body of ICH transmission is the "inheritors of ICH". Huang Yonglin (2013) classifies the protection mode of intangible cultural heritage inheritors into static protection mode, living protection mode and productive protection mode. Static protection refers to the continuation of the inheritors' inheritance life and the arrangement of the inheritors' cultural heritage; living protection refers to the requirement of cultural ecology so that they can inherit in a suitable cultural environment; productive protection refers to the inheritors should innovate according to the changes of the times, including the working conditions and the psychological needs of the people, on the basis of respecting the fundamental values and meanings of traditional culture, and develop the cultural heritage with local characteristics, ethnic characteristics and national characteristics and market potential.

3. Productive conservation

The current rapid development of society has made it necessary for traditional opera to also meet the challenges of industrial survival and to participate in market competition. In order to respond to the new aesthetic needs of the audience, traditional opera should also keep pace with the times and create more new works with more grounded content, more appealing plots, more natural and catchy singing, more diverse performance forms, more visual impact, etc. This will not only retain the existing audience for traditional opera, but also cultivate the potential audience. In the previous questionnaire survey, 37.28% of the respondents can accept the addition of modern elements to opera, and 59.95% of them can accept some changes. Therefore, it is necessary for Changde opera to innovate without changing its original flavor. Modernization of opera means that opera

can adapt to the requirements of modern society in terms of ideological content, expression, including performance style, singing techniques, costumes and props, lighting and scenery, stage art, etc., and has strong contemporary characteristics, which can adapt to and meet the aesthetic needs of modern society and people, and has strong artistic charm and infectious power. In order to modernize opera, we need to make efforts in the innovation of ideas and contents and the innovation of forms, and the intangible cultural heritage in Changde has a long history and contains rich linguistic value, historical value, humanistic and spiritual value, and aesthetic and artistic value. The protection and development of intangible cultural heritage is conducive to enhancing the cultural competitiveness of the country, and it also plays an important role in the influence and competitiveness of a region. Therefore, the government and organizations from all walks of life must pay attention to the protection and development of intangible cultural heritage. The author hopes that this study will arouse the attention of people from all walks of life to the intangible cultural heritage of the Changde region, and together we will help the development of the intangible cultural heritage of the Changde region, so that this ancient intangible cultural heritage will be given new life and gain new development.

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