

Research on the Diversified Structure, Protection and Inheritance of Kangba Tibetan Opera

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ABSTRACT

As an organic part of Tibetan opera in Ganzi Prefecture, Kangba Tibetan opera has unique cultural and artistic value, and has important practical significance for Kangba tourism, industrial transformation and social development. This paper sorts out and summarizes the history and genres, repertoire and different genre styles of Kangba Tibetan opera in Ganzi Prefecture, and puts forward thoughts on its protection and innovative development from the perspective of intangible cultural heritage protection.

Keywords: *Kangba Tibetan opera, Diversification, Protection inheritance and development.*

1. INTRODUCTION

Located in the west of Sichuan Province and southeast of the Kang-Tibet Plateau, Ganzi Tibetan Region includes 17 counties and 1 county-level city including Kangding, Dege and Batang. The Tibetan operas circulating in its territory mainly came from Tibet, but they have been reborn. The unique Khamba Tibetan opera came from the Amdo region to integrate the Serta Tibetan opera integrated into the culture of King Gesar and the indigenous Derg Tibetan opera. Due to local dialects, cultural arts and historical origins, Tibetan opera in Ganzi has absorbed local folk literature, Buddhist culture, singing and dancing art, painting and carving, as well as clothing and other factors in the process of reproduction and development, forming a very local Tibetan opera, which is unique in the whole Tibetan opera system. It has played a good role in expressing the cultural psychology, religious beliefs, moral norms and values of local Tibetans, and more importantly, in enriching the cultural life of the masses and meeting the aesthetic requirements of the masses. Kangba Tibetan Opera was listed as the national intangible cultural heritage in 2009, among which Batang Tibetan Opera, Dege Tibetan Opera, Seda Tibetan Opera and Muya Tibetan Opera were listed as the intangible cultural heritage of Sichuan Province.

2. THE HISTORICAL ORIGIN OF KANGBA TIBETAN OPERA

Tibetan opera is an outstanding representative of the splendid history and culture of the Tibetan nation. It occupies an important historical position in the history of Tibetan culture and art. It was once known as "peony in the snow". Tibetan opera, which is called "Ajiram" in Tibetan, means "Fairy Sister", short for "Ram" (Fairy), and is an ancient performing art form created by Tibetan people. Kangba is known as "Kangren". According to the traditional historical and geographical division of the Tibetan people, "Kang" generally refers to the southeast part of the Qinghai-Tibet Plateau to the east of the Lugongla Mountain, the west of the Dadu River, the south of the Bayan Kara Mountain, and the north of the Gaoligong Mountain, including Ganzi Prefecture in today's Sichuan Province, part of Aba Prefecture and Liangshan Prefecture, Changdu Prefecture in Tibet, Yushu Prefecture in Qinghai Province, and Diqing Prefecture in Yunnan Province. In this article, Kangba Tibetan Opera refers to Tibetan Opera in Ganzi Tibetan Autonomous Prefecture of Sichuan Province, namely Tibetan Opera and Tibetan Opera introduced from Tibet to Ganzi Prefecture of Sichuan Province. The scope of Ganzi Prefecture is the main body and typical part of Kangba District, specifically including five major schools: Batang, Litang, Ganzi, Daofu and Kangding.

The emergence, development and transformation of Kangba Tibetan Opera are inseparable from the natural environment, climatic conditions, product resources, historical origins and cultural soil of Kangba District. Located at the southeast edge of the Qinghai-Tibet Plateau, Kangqu District is a unique cultural and geographical unit with high mountains and valleys. Kangba Tibetan is not a single ancient ethnic group, including two different cultural origins of Tibetan and Qiang in Xishan. Today, the language and culture of Kangba still retain the diversity characteristics that are not completely the same as Tibetan culture. In the intersection of multiple cultures, Kangba Tibetan opera takes on various complex forms.¹

Tibetan culture was strengthened by the rise of Tibetan Buddhism in the 11th and 2nd centuries. In the long historical evolution, influenced by Tibetan Buddhism, the literature and art closely related to religion gradually developed in Kang area. In order to obtain a degree in Buddhism, the monks in various monasteries in Kang area came back to study in Lhasa to master religious power and manage temple politics. At the beginning of the seventeenth century, Tibetan opera in Tibet had developed from its infancy to its maturity. There were professional and semi-professional troupes in various places, and they performed at the "Sheraton" Festival (Drama Festival). Various genres of Tibetan opera performed in concert. Monks of Kang area, who studied Buddhism in Lhasa, witnessed the rehearsal and performance activities of Tibetan operas. Some asked for "script", some learned acting skills, learned to return to Kang area, and organized rehearsals and performances in various temples. Due to the different Tibetan genres learned by the eminent monks, some of them follow their own genres, and some of them take some or most of them as needed. In addition, the scripts brought back are all literary storybooks. The specific rehearsal fashion needs to be created twice, and then incorporated into the local folk dance, folk art, and folk ballads, thus forming the Kangba opera.

In the process of historical development, Kangba Tibetan Opera has spread across the northern and southern counties of Ganzi Prefecture. Due to different languages and natural landscapes, Tibetan opera artists and performers have learned

from the previous repertoire, and have also incorporated a large number of local songs and dances. In addition, the original Tibetan opera genres are different, so Kangba Tibetan opera has formed different genres and different artistic characteristics.

3. KANGBA TIBETAN OPERA GENRE

Tibetan opera is a very large drama system. Due to the different natural conditions, living customs, cultural traditions, dialects and pronunciation of various parts of the Qinghai-Tibet Plateau, it has many artistic varieties and genres. In the middle of the 17th century, Tibetan opera of the blue mask opera in the heart of Tibet, such as Jianggar, Chupa, and Juemu Long, including white mask opera, was successively introduced to the Kangba region. After the continuous rehearsal and arrangement of the local people, and the integration of local folk art, such as the "strings" of Batang, the pot village and mountain songs of Danba, Xinlong, Daofu and other places, tap dances and wine songs of Ganzi, etc., Kangba Tibetan opera has gradually become systematic, and Kangba Tibetan opera has further enriched the development and reform and innovation of the artistic inheritance forms imported from Tibet.

3.1 Batang Tibetan Opera

Batang Tibetan opera, formerly known as Batang Dingning Temple Tibetan opera group, is one of the four major schools of Kangba Tibetan opera. In the sixteenth year of the Shunzhi of the Qing Dynasty (1659), Batang built the main hall of Dingning Temple modeled on Luoserin of Drepung Monastery in Lhasa. After the completion of the main hall, an opening ceremony was held, at which the monks performed Tibetan opera repertoire such as "Jiangga Ran" and "Tashi Xiewa" under the guidance of the Tibetan opera master Qunjuena invited from Tibet by the 14th Living Buddha of Dinning Monastery. Since then, Tibetan opera has developed in Batang and formed its own unique style of Batang Tibetan opera, known locally as "Yangle Qiang", which has a history of more than 300 years.

The Tibetan opera in Batang follows the style of "Jianggaran". Through the rich development of local opera masters and artists in Batang, it integrates the local god dance and folk dance, and forms its unique characteristics in singing, speaking,

1. Yuan Lianbo, The Dual Narrative Structure of Kangba Tibetan Opera [J]. Literary and Artistic Contention, 2013, (11): 153.

watching and dancing. The accompaniment of Tibetan drums and cymbals has been developed into a band arrangement with a variety of percussion and wind instruments such as temple sacrificial instruments such as the horn, neck bone horn, conch, cloud gong, and folk instruments such as flute. In addition, the drum and cymbal playing method of the main instrument has also been developed into a variety of sets of different playing formats of tunes. The happy scene, using local string dance, has its own flavor. In terms of content, the performance of "Zhaxi Xuewa" in Batang Tibetan Opera has also changed a lot. At the beginning, there are six Zhaxi Xuewa (instead of seven or five Wenba or Arowa) dancing with white sheep skin masks. Then there was the performer's solo dance, followed by Jialu and many people who played Ram (Fairy) and Prince (instead of only seven or five Ram). In addition to being immortals, they also represent ordinary people, such as peasant women, herdsman, Han people, and so on. People from all walks of life have characters to show that the world is better than fairyland. Then there was a performance of a question and answer between the playwright and the mortal of the fairy, Chideng Yangzong, and finally there were still six Zhaxi Xuewa dancing in a circle, dancing in a row and leaving the stage.

3.2 Litang Tibetan Opera

In May of the year of Tielong in the Tibetan calendar (1940 AD), Litang Xiang, together with the lamas Luorong Dingzeng and Chinai Gyatso, visited the Changchung Kor Temple in Litang to celebrate the establishment of the Litang Tibetan Opera Troupe and perform two plays, "Zhuowa Samu" and "Nuoshan Fawang". The troupe is hosted and organized by Litang Temple, with actors such as Solang Daoji, Ke Zhu, Luose Badajibu, Xuewa Dada, Dawa Daoji, Xia Hei, Gao Gao, Chang Sheng, Laojie Mingsheng, etc. Since then, Tibetan opera has been performed for six days since the "Rijiao Festival" on May 11 of the lunar calendar, and these two plays have also become traditional programs. In 1941, Litang Xiang and Gen living Buddha II went to Lhasa to study the Tibetan opera of the Juegmulong Sect. In 1946, they returned to the Dazhang Temple in Litang to organize a Tibetan opera troupe of monks. Luo Rong and Ami Ranza served as the playwrights. They rehearsed the repertoire according to the style of the Juegmulong Sect. The actors included 21 people, including Lengzhu Aang, Xiade Tudeng and Lu Lu. The repertoire of performances include

"Langsa Wenbang", "Zhimei Gendeng", "Zhuowa Shangmu" and so on. In 1947, the Tibetan Opera Troupe of Litang Temple and the Tibetan Opera Troupe of Dazhang Temple were merged. Gegeng Xiangqiu and Renzeng Duoqi were appointed as a dramatist, and the main actors were Lengzhu Aang, Ge Da, E Mu, Lausanne, etc. Every year during the Old Kyaukk Festival, Tibetan opera is performed in Dongxiaba for five days, horse racing is carried out for one day, the living Buddha of Xianggen personally congratulates, and people within a hundred miles go to watch the performance.

3.3 Kangding Muya Tibetan Opera Troupe

It was originally a Tibetan opera troupe of Muya Juli Temple in Kangding. In 1909, in the year of the native rooster of the Tibetan calendar, the first living Buddha of Juli, Gesang Yundeng, went to the Huiyuan Temple of Qianning to meet with the new Kanpo, the former president of the Dingning Temple of Batang, and the 19th living Buddha of Ba · Naka, Angwang Lausang to exchange artistic experience of Tibetan opera. Later, he brought back the singing skills of the "Jianggaran" school developed by the Naka Living Buddha in Batang. According to the characteristics of the Muya language and the emotional requirements of the characters in the plot, he took the local folk songs and created more than 20 tunes. Since then, Muya Juli Tibetan Opera has been a large number of local folk songs and dances, and has formed a distinctive style different from other Tibetan operas. At that time, the main actors were Jova Traza, Yixi Luoluo, Rajan Pema, Gombu Tengzhen, Yixi Qupaise Ang, Tovarango, Zewaniza, Sigu Erda Xiangqiu, Siqian Sangkaraju, etc. The screenplays he has written include "Zhueva Samu", "King of Norson", "Zhimei Gendeng", "Princess Wencheng", "Miss Langsa", "Sugi Mani", "Baima Wenba", and "Dunyue Dunzhu". Juli I also created "King Ranmara" according to folk stories. The plays adapted by the Curie II Fahai Lama based on folk literature stories, Buddhist scripture stories, and fables successively include "King Norsan", "Zhimei Gendeng", "Zhuowassam", "Sugimani", "Ranmara", "Miss Langsa", "Four Auspicious Auspicious of Harmony", "Six Longevity", and "Mongol Tiger Control".

3.4 Daofu Tibetan Opera

It was originally Huixuan Temple Tibetan Opera Troupe. In the eighth year of the reign of Emperor Yongzheng of the Qing Dynasty, the

seventh Dalai Lama was ordered by the Qing court to move from Litang Temple to Taining and then to Qianning, which now belongs to Daofu County. He took the military personnel mobilized from various places to build Huiyuan Temple. Huiyuan Temple was completed in 173 AD. Yongzheng sent Prince Guo and Zhangjia Hutuketu to meet the 7th Dalai Lama. During this period, more than ten monks of Huiyuan Temple were organized to exercise Tibetan operas such as "Jianggaran", "Zhimei Gendeng" and "Princess Wencheng". In 1909, Ren Huiyuan Temple, the Naka living Buddha of the former Dingning Temple in Batang, was able to arrange and rehearse plays such as "Zhimei Gendeng", "Nuoshan Dharma King" and "Princess Wencheng". At that time, there were more than 20 actors, such as Jiangcuo Senge, Jiangyang Zaba and Baima Dengzeng.

3.5 Ganzi Tibetan Opera Troupe

It was formerly known as the Tibetan Opera Troupe of Anba Monk in Ganzi Temple and the Tibetan Opera Troupe of Zeni Monastery. In 1780, the lama of the Anba Monastery of Ganzi Temple, Bhagaloshu, went to the Xiadeng Temple of Shigatse, Tibet, to study the Tibetan opera of the "Jiba" sect, brought back the script, the music of the "Xia" sacrificial dance and the well-made mask, and organized the Tibetan opera troupe to learn rehearsal at the Anba Monastery of Ganzi Temple. In 1932, the Rijiao lama, who was responsible for the management of the troupe, presided over the rehearsal of Miss Lonza. The Tibetan opera performance activities of Zeni Monastery were taught by the Weng Zezeri Lama of Ganzi Temple. He also used his own assets to guild and inlay the masks used by the troupe. The Zeni monastery troupe of Ganzi Temple has performed such plays as "The King of Norsang", "The King of Genqiu", "Xia Zhisi", "Zhimei Gendeng" and "Princess Wencheng". Tibetan operas such as "Dunyue Dunzhu", "Suji Mani", "Baima Wenba", "Zhuowa Sangmu" and "Dedeng Gengdeng" performed by Anba Monastery. In the Tibetan calendar month every year, after the large-scale Buddhist activities held in Ganzi Temple, two monastery troupes perform Tibetan opera for three to seven days respectively.

4. THE PROTECTION AND INHERITANCE OF TIBETAN OPERA IN GANZI PREFECTURE

Tibetan opera art is an important member of the Chinese opera art family. Tibetan opera is one of the oldest operas in China's existing operas. It is an encyclopedia reflecting the life of the Tibetan nation, and has unique cultural and artistic values. The development of Kangba Tibetan opera has multiple and complex characteristics, reflecting the spread and evolution of Tibetan opera in Ganzi Prefecture and the process of its localization in Ganzi Tibetan Region, and the social functions and symbolic systems embodied by Tibetan opera. So far, Tibetan opera is still playing a strong role in national cohesion and identity. Therefore, after entering the "intangible heritage", it is necessary to focus on exploring an effective inheritance mechanism so that it can be inherited and developed. In the inheritance and development of Tibetan opera, there are several issues that must be paid attention to.

4.1 Government Leading and Social Participation

The government must provide policy guarantee for the development of Tibetan opera. The development of national cultural heritage is related to the unity, harmony and stability of ethnic areas. There is a must to view the inheritance and protection of intangible cultural heritage from such a political perspective. Cultural construction is one of the important functions of the government. The government should make long-term planning, distribute implementation, clarify responsibilities, and form joint forces. The protection of Tibetan opera cultural form requires a lot of manpower, material resources and financial resources, and is also a long-term and continuous project. Only when the government is leading, can all forces be gathered, from the power, material resources and financial resources of the government, public opinion, even legal forms and practical policy protection, to unite a wider range of social forces, and establish and improve the protection mechanism of Tibetan opera inheritors, which is the most basic guarantee of the work of art heritage.

4.2 Strictly Following the Principle of Intangible Cultural Heritage Protection

Tibetan opera should follow the principle of authenticity of intangible cultural heritage protection in its inheritance. Authenticity is to protect the original, original and true historical objects and the comprehensive historical and cultural information it remains. [9] That is to say, on the basis of maintaining the national character of Tibetan opera, it is necessary to inherit and develop it, discard its dross and take its essence, and follow the path of inheritance and development. It is also necessary to not always repeat the "eight major Tibetan operas". The text of material selection should keep pace with the times, reflect the spirit of the times. Material selection is not necessarily limited to modern times. New historical dramas and folk literature can be written into it. There is a must to avoid the mentality of seeking quick success and instant benefit to change the unique nature of Tibetan opera. Otherwise, Tibetan opera will lose its traditional meaning and evolve into a pure commercial behavior, thus destroying traditional culture.

4.3 Innovating the Training Mode of Tibetan Opera Art Talents

Intangible cultural heritage is characterized by living culture, which is deposited on the inheritors of intangible cultural heritage. Therefore, inheritors are the key factor of inheriting culture. To make this ancient opera with a long history continue from generation to generation, the urgent task is to train more artistic talents to undertake this task, and to train talents in many aspects such as music singing, stage art, Tibetan opera and dance movements. Tibetan opera has been handed down in a fragile way through oral instruction for many years. Once the old artist dies, his skills will also disappear. Therefore, more attention should be paid to the education and training of the inheritors. On the one hand, the artists of local Tibetan opera troupes should be sent to relevant art schools, and the diverse drama models should be learned from an inclusive and open perspective, so as to inject new vitality and vision into Tibetan opera. In addition, the content of Tibetan opera culture can also be integrated into the school-based curriculum and the second classroom activities around the country to enhance the students' confidence in national culture, so that the development of Tibetan opera culture can be established in an optimized ecological

environment, so that it has a foundation, a source and vitality.

4.4 Strengthening Scientific Rescue and Theoretical Research

Governments at all levels and the general public should start with the remaining artists, further organize professionals to rescue Tibetan operas, and use modern means to record and preserve the characters, sounds and images of Tibetan operas. At the same time, the inheritance and innovation of Tibetan operas need sufficient academic support to train some scholars to study and guide the rescue and protection of Tibetan operas. In addition, for the inheritance and protection of Tibetan opera cultural heritage, it is necessary to strengthen publicity and education, and enhance their national awareness through effective publicity and education, so as to make the protection of Tibetan opera cultural heritage deeply rooted in the hearts of the people. With the help of various mass media, actively publicize the significance, principles and relevant policies and regulations of protecting Tibetan opera culture, positively guide and create a good atmosphere, and promote the development of Tibetan opera protection in depth.

5. CONCLUSION

In a word, the protection of Tibetan opera cultural heritage will help Tibetan opera culture to better inherit and develop, help Tibetan opera play its role of national cohesion, promote multicultural interaction, multi-ethnic cultural exchanges and exchanges, promote the truth, goodness and beauty of Tibetan opera, and build the values of friendship, unity and so on promoted by Tibetan opera performances that will also play a positive role in the development of harmonious society in Tibetan areas. Tibetan opera protection is a huge and systematic long-term project, which needs the joint efforts and cooperation of all parties to complete. Under the strategy of cultural power, the premise of building cultural confidence is that people understand the culture. With the construction of Kangba school, the deepening of Tibetan opera research, and the practical needs of Kangba tourism, industrial transformation, and social development. It is urgent for make a systematic, comprehensive, comprehensive and cross study of Tibetan opera in Ganzi Prefecture.

AUTHORS' CONTRIBUTIONS

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