

The Study on the Language of Taishan Opera

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Abstract

Taishan Opera is an important part of Taishan culture and the spiritual wealth of Qilu culture. The study of Taishan Opera language is an important supplement to the study of Chinese history, especially modern Chinese. It is a valuable resource for the study of Tai'an dialects and an important part of sociolinguistics and cultural linguistics. From the perspective of linguistics, this paper describes and explains the dialect, rhyme, dialect words, colloquial words and grammatical features of Taishan Opera by summarizing the local features and evolution track of Taishan Opera language. These studies contribute to the inheritance and development of Taishan Opera, the inheritance of Taishan culture and Qilu culture. Based on an analysis of the relationship between dialect and Putonghua embodied in Taishan Opera and the evolution of Tai'an dialect, this paper demonstrates and summarizes the local characteristics of the language of Taishan Opera to promote and realize the protection and renewal of the contemporary Taishan Opera language ecology.

Keywords: Taishan Opera, language, study

1. Introduction

Opera is an important part of Chinese traditional culture. Opera is a unique culture of the Chinese nation. Taishan Opera is an important part of Taishan culture and the spiritual wealth of Qilu culture.

Language, especially dialect, is an important part of local opera. Whether in ancient or modern times, the lyrics, rhymes and spoken words of local operas are closely related to the regional dialects and social dialects in their original or popular places. From the perspective of linguistics, this paper describes and explains the dialect, rhyme, dialect words, colloquial words and grammatical features of Taishan

Opera. By summarizing the local features and evolution track of the language of Taishan Opera, it is helpful to inherit and develop Taishan Opera. These studies also contribute to the inheritance of Taishan culture and Qilu culture.

By investigating the dialect idioms in Taishan Opera, this paper describes and explains the rhymes of libretto and speech in Taishan Opera, as well as the grammatical features of the opera language. This paper analyzes and sums up the relationship between dialect and Putonghua embodied in Taishan Opera for hundreds of years. By combing the laws of the evolution of Tai'an dialect, this paper demonstrates and summarizes the local features of the language of

Tai Shan Opera. These are helpful to promote the protection and renewal of the language ecology of the contemporary Taishan Opera.

2. Taishan Opera and Its Research Status

The study of Taishan Opera language is an important supplement to the study of Chinese history, especially of modern Chinese. The study of the language of Taishan Opera is a valuable resource for the study of Tai'an dialect. It is an important part of sociolinguistics and cultural linguistics.

2.1 Taishan Opera

Taishan Opera consists of two major parts. The first part is about Mount Tai and the surrounding areas, reflecting the culture of Mount Tai and local language characteristics of the ancient opera. For example, the Ming and Qing legends "Green robe", "Feng Chan Shu", "Jin Yi Gui", "Yu Pao En" and "Four Daqing". The second part is the traditional intangible cultural heritage of Shandong clapper opera (Tai'an) and Tai Shan shadow play, which are on the national list and reflecting the characteristics of contemporary Tai'an dialect. For example, Shandong clapper opera representative repertoire *The story of the wall*, *Wan Jia Xiang*, *Jade tiger pendant*, *Two Wolf Mountain* and so on. For example, the Taishan shadow play oral Shigandang series, *The princess*, *Journey to the west* and *The legend of the gods*.

2.2 The Research Status

The study of Chinese drama language involves cross-disciplines, including linguistics and drama. Relatively speaking, there are few relevant studies on drama language. Combing through the existing research, the present achievements are mostly about the language research of ancient operas such as thirty kinds of Yuan dynasty Zaju and Yuan Qu Xuan. The study of the language of contemporary local opera is even less. Some scholars have realized the lack and importance of the research on the language of local opera.

However, there are relatively few in-depth and systematic studies on the language of Taishan Opera. Based on this, this thesis attempts to explore the language of Taishan Opera.

3. The Research Methods and Contents of Taishan Opera Language

The language of Taishan Opera is an important way to study the aesthetics and history of local opera. With the establishment and

implementation of Intangible Cultural Heritage Protection Measures, the study of local opera language can inherit and carry forward the fine traditional culture of the Chinese nation and promote the construction of socialist spiritual civilization.

3.1 The Research Methods of Taishan Opera Language

The opera language includes the character language and the stage explanation. Character language is also called lines. The lines are what the characters say. The lines include dialogue, monologue, narration, etc. A monologue is something a character says when he or she expresses his or her feelings and desires alone. A voice-over is something a character says to an audience from the side while carrying other characters onstage. The script is mainly through the lines to promote the development of the plot and the performance of character. Therefore, the language of the lines to be able to fully express the character, identity and thoughts and feelings. Stage Directions are also called stage tips. It is an integral part of the script language. It is also some of the instructions in the script. The stage directions include the characters' table, the time and place of the plot. These explanations play a certain role in characterizing the characters and promoting the development of the drama plot. This part of the language is required to be concise, concise and clear.

First of all, this paper collates Qing Pao Ji, Feng Chan Shu, Jin Yi Gui, Yu Pao En and Si Da Qing, the legends of the Ming and Qing dynasties in three collections of ancient Chinese opera serials. These methods are helpful to restore the original appearance of Taishan ancient opera. Through these methods, they are organized into a simplified form with the current punctuation. That is the horizontal version. Based on the investigation of the traditional repertoire of clapper opera (Tai'an), especially the oral repertoire of Tai Shan shadow play, we can select the outstanding plays that best embody the characteristics of Tai'an dialect and arrange them into texts. This can provide the text and material foundation for the study of Taishan Opera language.

Secondly, from the perspective of linguistics, this paper studies the dialect and grammatical features of Taishan Opera by quantitative statistics and qualitative analysis. The paper summarizes the local features of the language of

Taishan Opera and finds the evolution of Tai'an dialect. By outlining the whole picture of the language ecology of contemporary Taishan Opera, it provides the facts and theoretical basis for the protection of contemporary Taishan Opera.

3.2 *The Contents of Taishan Opera Language*

3.2.1 The Language of Taishan Opera Is a Precious Material of Linguistics

The colloquial and popular language of Taishan Opera is a precious language material with great research value. The characteristics of the local language in Taishan Opera are as follows:

There are seven differences between the initial consonant system of Taishan Opera and the standard pronunciation of Putonghua. There are nine differences between the vowel system and the standard pronunciation of Putonghua. One-tenth of the tones are different from the standard tones of Mandarin. There are many special pronunciations of dialect words.

Some nouns, verbs and adjectives in Taishan Opera language are accompanied by affixes such as "Tou er, Ba er, Gu, Hu". Some verbs are accompanied by affixes, such as "Ba, Da, Cha, La". Some verbs add "Hu" to form derogatory adjectives, such as "Muddling around, Hu Jigu, Hu Xiwei" and so on. Some verbs overlap to form adjectives, such as "Coo with the use of Gu, Fen Chi Fen Chi, Hade Hade" and so on. In Taishan Opera language, there are many multi-syllable morphemes, many figurative words and many onomatopoeia words.

In the language of Taishan Opera, adding "Some, Qiao, Lang, gang, strange" before adjectives indicates the depth. The name-biased structure indicates the meaning of texture, collar and so on. The action, scope and manner of a verb in the gerund-nominal head construction. Interrogative sentences express interrogative mood by interrogative pronoun "Moer". Many sentences end with the modal word "Ha" or "Le".

Taishan Opera lyrics and the compilation of spoken and written mostly based on the 13 points. However, the phonetic basis of Taishan Opera is the dialect of Tai'an. It's not the sound of Mandarin.

3.2.2 The Evolution of Tai'an Dialect

The language of Taishan's ancient and modern operas reflects the evolution of Tai'an's dialect over the centuries and its relationship with

Mandarin. It's getting closer and closer to Mandarin and being influenced by it.

The dialect characteristics of Taishan Opera enhance the vividness and affinity of opera performance. They are loved and welcomed by the local people. These remind people to pay more attention to the study and protection of the local opera language ecology.

3.2.3 The Arrangement of Local Opera Vocal Music

The study of the language of Taishan Opera has a certain enlightening significance for the arrangement of the vocal music of local opera. On the basis of understanding the features of the local dialect, especially the tones and tones of the pronunciation, the author compiled the opera music which embodies the characteristics of the local opera's vocal style. These innovations contribute to the inheritance of local opera culture and excellent traditional culture.

4. Conclusion

The outstanding traditional Chinese culture is the outstanding advantage of the Chinese nation. At the same time, it is the deepest cultural soft power. The study of Taishan Opera language is the inheritance of Chinese traditional culture. The study of Taishan drama language has both linguistic and dramatic value. The achievements of the research on the language of Taishan Opera, especially on the phonetics, vocabulary and grammar of Taishan Opera dialect, are the important basis for the innovative development of contemporary Taishan Opera script compilation and music arrangement. The study and protection of the language ecology of contemporary Taishan Opera is an important content of the study and protection of Taishan Opera and even Taishan culture.

At the same time, based on the study of Taishan Opera language, the protection of Taishan Opera language ecology can also make beneficial exploration for the protection and development of other local opera.

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