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### **THE NATIONAL STYLE OF CONTEMPORARY ART IN CHINA**

**Abstract.** The article analyzes the Chinese style of contemporary art, which is becoming increasingly popular not only in the PRC, but also all over the world. The traditional art of Chinese ethnic groups, to which recently there is an increased interest not only of the older generation, but also of the youth, is investigated. At the same time, it is noted that both folk and classical music is actualized. It contains characteristics of instrumental and vocal traditional art of some ethnic minorities of China, classical opera of Chinese people.

**Keywords:** art, China, music, opera, style, folk dance.

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### **НАЦИОНАЛЬНЫЙ СТИЛЬ СОВРЕМЕННОГО ИСКУССТВА В КИТАЕ**

**Аннотация.** В статье анализируется китайский стиль современного искусства, который становится все более популярным не только в КНР, но и во всем мире. Исследуется традиционное искусство китайских этносов, к которому в последнее время наблюдается повышенный интерес не только старшего поколения, но и молодежи. В то же время отмечается, что актуализируется как народная, так и классическая музыка. Национальный стиль содержит характеристики инструментального и вокального традиционного искусства некоторых этнических меньшинств Китая, классической оперы китайского народа.

**Ключевые слова:** искусство, Китай, музыка, опера, стиль, народный танец.

In the last decade of the 21st century, the interest in the national style has become more and more pronounced in the artistic creativity of the subjects of Chinese culture. Designers, composers, directors, and choreographers are taking inspiration from Chinese traditions, updating classics, and creating unique and highly artistic works, a trend that is enthusiastically welcomed around the world. This is evidenced by the success enjoyed by the Shaanxi Wind and Percussion Ensemble of Xi'an. This type of musical performance art dates back to the Tang era (618–907). According to Professor Han Lankui of the Xi'an Conservatory, "This music, embodies all the rhythmic and harmony diversity of Chinese traditional music, reflecting knowledge that has

come down to us from the depths of centuries” [2, p. 72.]. It is usually performed by a large ensemble consisting of such traditional wind and percussion instruments as sheng (mouth organ), guan (wind reed instrument), di (Chinese flute), as well as drums, gongs, and cymbals. The tradition of Xi’an music has lived in the peasantry for centuries. This music accompanied sacrifices, folk festivals, and family celebrations.

Xi’an musicians have repeatedly toured to Australia, Germany, the Republic of Korea and France, where their concerts have been a success. In order to attract as many young audiences as possible, the musicians are doing some innovations. For example, they add modern elements to their standard tunes and try to diversify their performances with Chinese classical dance. At the same time, all innovations are based on the preservation of the original traditions [6].

In 2009, Xi’an music was included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

The great choral art of the “dage” of the Dong people (770–475 BC) dates back to ancient times. The choral art of dong is called the great singing “dage”, which is a polyphony without the accompaniment of musical instruments and conducting, this music is characterized by diatonic harmony [6].

The Dong choir tradition dates back to the Spring and Autumn period (770–475 BC) and was widely developed during the Song Dynasty (960–1279). Over a long period of its development, this musical tradition has absorbed the features of the places of residence of this ethnic group and is now distinguished by a noticeable regional flavor and a developed system of vocal techniques. Dong choral singing is a polyphony without the accompaniment of musical instruments and conducting; this choral art is characterized by diatonic harmony. It is considered a unique tradition with a distinctive musical form and cultural content. Each song consists of three parts: the beginning, the main part and the ending. That is why it was included in 2009 in the “Representative List of the Intangible Cultural Heritage of Humanity” of UNESCO.

The jewel of the Chinese theatrical Olympus is opera, which traces its roots back to the Sui (581–618) and Tang (618–907) dynasties. Its main features are the combination of various arts (folk music and dance, literature, circus, etc.), the stylization of the production, and the virtuality of the image. The action in it is not limited in time or space; conventions are widely used, symbolism is actively used. With these features, Chinese opera is different from world opera productions, and it has become the only genre of its kind on the world opera stage. Opera art, according to Hu Yanli, expresses the inner wealth of ethno-national culture of China [4, p. 26].

The performances of the Beijing Opera are known in many countries throughout the world. In the late twenty-first and early twenty-first centuries, its opera company toured the United States., Western Europe, Venezuela, India, Canada, Colombia, Cuba, Myanmar, the USSR and Japan. The performances, as a rule, took place in crowded halls, continued at London's largest Royal Theater for 14 days. The London press wrote

that the British could not even imagine the beauty of Beijing opera. Thus, by protecting Chinese traditional culture and preserving the style of the Chinese nation, Beijing Opera introduces the international community to the history and culture of the East. On this basis, Beijing Opera was inscribed on UNESCO's List of Intangible Cultural Heritage of Humanity in 2010.

There are currently 360 other types of opera in China in addition to Beijing opera. Of these, in addition to the most famous are Kunqu Opera, Yuejiu Folk Opera, Gundong Opera, Huai Opera, Henan Opera, Shanxi Opera, and others. Some are included in the national list of national intangible cultural heritage of the Chinese people.

Tibetan and Sichuan operas are varieties of traditional Chinese theater art. They are folkloric performances that date back to the ancient culture of the Chinese people and are firmly tied to their traditions. For example, Tibetan opera in the VIII century was considered religious art, and in the XV century the Tibetan lama Tangtong Gyalpo (1385–1464) combined sutras, folklore, and myths into a performing art that combined singing, dancing, and instrumental accompaniment. Since that time, it became a secular art [3].

Tibetan opera performances traditionally take place in the open air, without scaffolding, and last from 2–3 hours to several days. The opera is usually in three parts. In the first part, the soloist and other characters perform sacrificial songs and dances. The second part is the performance itself; it begins with a short narration of the essence of the event, and then the actors begin a play in which, through cues, singing and dancing, they reveal the characters and the inner world of their characters. The melodious and meaning-filled opera is replete with proverbs, famous sayings and fables, preserves the gems of the ancient Tibetan language, and is one of the pinnacles of Tibetan literature.

The Tibetan opera troupe's performances are enthusiastically attended by audiences. This popularity is evidenced by the annual Tibetan Shoton Festival, celebrated in the main Tibetan city of Lhasa, from the 29th day of the sixth month to the 1st day of the seventh month according to the Tibetan calendar. Many connoisseurs of this operatic art come to see the opera. Since 2012 there have been seven festivals and five competitions of Tibetan opera, during which 84 productions were shown and watched by 1.2 million people [3, p. 73].

With the same interest, they come to the performances of the Sichuan Opera troupe. The uniqueness lies in the fact that it contains several elements of traditional forms of folk theater: singing, dialogues, some acrobatic battle scenes and even the performance of puppets. Somewhat later, an element was included in the opera performance, which later became one of its main features - brightly colored masks, which the actors managed to change in a split second without the viewer noticing. At first, the performers, as a rule, used colored powder, which was in special bowls. Blowing on it, it stuck to their oiled faces. At the beginning of the 20th century, artists began

to use several layers of masks made of thin paper. A little later, paper masks were replaced with silk ones, which are still used by artists instead of makeup. Opera face makeup is an important part of Sichuan opera art. In this way, an actor can play several roles in a production at once, and, having changed his mask, he appears before the audience in a completely new guise. The artist just had to quickly remove the next layer. These days, their number on the face of the actor can be up to twenty-four. Individual performers manage to change up to 10 masks in 20 seconds. With the high technique of changing faces, the audience did not even notice when and how the actor removed the previous mask.

A characteristic feature of opera are the colorful costumes of many kinds, corresponding to fixed roles. There are strict rules according to which costumes are strictly intended for the character. When an actor appears on stage, his costume immediately reveals the personality and emotions of the character. Exquisite clothing styles accompanied matching colors. Actors dressed in colorful costumes move to fast, expressive music. In instrumental accompaniment, more than 20 traditional musical instruments are used [1].

Opera is characterized by solos, skillful acting, the use of percussion instruments, and very amusing plots. The classical works are distinguished not only by their uniqueness and wide-ranging staging, but also by their scripts and dialogues, which have a high literary value and are written to evoke a strong emotional response from the audience.

Thus, Sichuan opera has everything to hold the audience's attention. This traditional form of opera is popular not only in China, but also far beyond the Middle Kingdom. such as Yunnan, Guizhou, etc. Opera has brought widespread fame to this province and contributed to the spread of this form of traditional art throughout China.

In its development, Sichuan opera has hardly been influenced by other cultural traditions, so it has largely retained its authentic performance style and is now of great artistic and scholarly value. On this basis, Sichuan opera was included in 2006 in the first batch of national lists of intangible cultural heritage.

Research by Chinese art historians shows that interest in the national style in art has undoubtedly become a notable tradition in contemporary Chinese society. It is, in our opinion, largely due to the rapid economic development, which has allowed the Chinese to feel confident and begin to appreciate their traditional culture and customs. The national style not only in music art, but also in design, fashion, and literature is no longer associated with retrograde and old-fashioned, but has become a trend and a symbol of the times.

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