

The Language Features and Cultural Implication of Cantonese Opera Librettos

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Abstract: *Cantonese Opera is a traditional drama popular in Guangfu area. Its script librettos have beautiful language and profound cultural connotation. The beauty of script language is mainly reflected in the rich and colorful vocabularies, which mainly includes nine categories: emotional words, image words, written words, dialect words, reduplicative words, disyllabic words, reduplicative words, archaic words and idioms. The rich and colorful words embody the harmonious unity of “elegance and vulgarity”, “depth and shallowness”, “emotion and scenery”, “movement and stillness” and “truth and beauty”, with distinctive regional cultural characteristics and rich classical cultural connotation. In order to better inherit and develop Cantonese opera, on the one hand, it is necessary to study its language characteristics based on the script librettos; on the other hand, it is necessary to pay attention to the close relationship between language and culture, and fully tap the traditional artistic essence and cultural connotation behind the language.*

Keywords: *Cantonese Opera, Libretto, Language, Culture*

1. Introduction

Cantonese Opera is a local traditional drama which is widely popular in Guangfu area. It was listed as a national intangible cultural heritage in May 2006 and declared as “World Intangible Cultural Heritage” by Guangdong, Hong Kong and Macao in October 2009. As a folk art in Lingnan area, Cantonese Opera is a combination of literature, language, music, dance and other artistic elements. It has irreplaceable advantages in reflecting Lingnan social life and expressing Lingnan aesthetic taste. It is a rare treasure of Lingnan culture, especially Guangfu culture. It is also an important symbol of cultural identity of Guangdong, Hong Kong, Macao and overseas Cantonese Chinese. At present, the research on Cantonese Opera focuses on singing, singing skills, system and so on, while the research on libretto itself is rare. In order to better inherit and develop Cantonese opera, we should base on the script and tap its cultural essence. The repertoire of Cantonese Opera is very rich. “According to the incomplete statistics of Cantonese Opera historians, in the process of its formation and development, Cantonese opera has accumulated more than 11000 traditional and new repertoires”^[1]. In the face of the vast repertoire, the author selects 200 Cantonese operas (singings) selected from the “selected works of Golden Melody of Cantonese Opera (series 1-10)”^[2] as the research object. These plays have beautiful singing, wide popularity, and are deeply loved by the people. The libretto in this paper refers to the script language, mainly the libretto or dialogue sung by the characters in the play. Vocabulary is the building material of language, and the beauty of script language is mainly reflected in the rich and colorful vocabularies of libretto. Its vocabulary system includes words and fixed phrases, and fixed phrases are mainly idioms.

2. The vocabulary composition of Cantonese opera libretto

On the one hand, Cantonese Opera libretto originated from Chinese classical poetry and drama, which are elegant, beautiful, audible, readable and sung, and have high appreciation value; on the other hand, they pay attention to absorbing Cantonese dialect, which is easy to understand, close to the audience, and has strong regional color, which is in line with the appreciation habits of people in the Cantonese speaking area, and their vocabulary composition is diverse.

2.1 Emotional Color Words

The emotional meaning of words reflects the feelings of love, hate, likes and dislikes. In the

traditional repertoire of Cantonese opera, there are many librettos with these emotional colors to meet the needs of the plot and show the character characteristics of the characters. For example:

(1) [Sheng singing]: mountain village scenery, green hills and bamboos around the green pond, mandarin ducks playing in the water, two wings like lovers, happy ocean, two flying swallows shuttling around the green willows, love each other seems to be deep, meaning free, spring warbler sound is thin, happy to talk about love again in the flowers, two honey is like sugar, flowers everywhere fragrance, flower fragrance lead to the waves butterfly, enthusiasm to share, but make Wang heart melancholy, think of Phoenix couple hard to choose, heart pathetic, In the spring light, Chu Jun provokes the pleasure, envies the mandarin ducks in the water, and worries to see a pair of jade swallows flying.

[Dan singing]: the lower world enjoys the spring, and the heart is joyful. It has a unique world, especially the fairyland. It is relatively beautiful and cheerful, dancing and singing together. When I see a man, I can't help but feel like a man. When I look at him more, I feel like I'm crazy. I'm crazy about it. (The first meeting - Goddess Meets King Xiang)

The words "happy and foreign", "deep feeling", "happy narration", "melancholy", "envy", "sorrow" in this aria vividly describe that King Xiang dream of the Goddess and they fall a love. It is full of fantasy and melancholy, both joyful and sad complex mood; and the words "happy", "cheerful", "singing", "rippling", "Be obsessed" and "Crazy" are vivid portrayals of the ecstatic mood when the goddess and ordinary person meet. These vivid emotional words can reflect the different mood of goddess and ordinary person in their expectation of love, which is vivid and lively. Another example is:

(2) [Dan singing]: Every night, I look at the distance by the fence. I miss my husband like crazy in past nearly five years. I'm worried that I'll become Utopian. I'm worried that I'll be crazy. I'll make an alliance with you through biting arms. I swear to love you and it is stronger than gold. I won't think about him all my life. Year after year hope, clean body to wait for you, complain wife rather than melancholy.

[Sheng singing]: I feel sad when I miss you. When I come back from the war, I feel sad. When I come back to my home, I feel like a deer bumping into my heart. (Lady Butterfly Lovers Meet Again)

The words "missing", "sighing", "melancholy", "infatuation", "love" and "resentment" depict Mrs. butterfly's inner emptiness and infinite yearning after the captain's departure, while the words "melancholy", "desolation" and "heart like a deer" convey the familiar and strange feeling when they meet again after a long separation. Like these words with rich emotional colors such as happiness, anger, sadness, love, hate, likes and dislikes bow in the librettos.

2.2 Image Color Words

Cantonese Opera librettos use a lot of image color words, especially in describing people and scenery. In the description of characters, he is good at describing women's various forms. In the image color words, "red", "yellow", "cyan", "white", "green", "dark green", "emerald green", "aquamarine", "vermillion", "silvery" and other words are colorful, like a colorful palette, giving people a strong visual impact. For example:

(3) The willow is more heavy and swaying like the wind. That autumn wave, lift the fundus of the eye, look back a smile, a kind of coquettish state appears. Autumn water is the God, just like the poet's chanting. Hibiscus face, he (she) heavy (also) affectionate. A pair of jade hands, soft as catkin, so clean. Little red lip like a red flower. (singing in the Middle of the Night)

This libretto describes the beauty of the hero's "looking back and smiling" and vividly depicts a beautiful woman with a delicate waist, eyes and eyes, a face like lotus, delicate hands and red lips with the words of "Lin Feng", "Qiubo", "Meitai", "Furong", "Momo", "Yu", "Ruan", "Zhu" and "Red".

The image color words are also easy to describe the scenery, for example:

(4) [Dan singing]: Once upon a time, I met Qixia Inn, and the red fragrance fell into the dust. Tonight, I will send you to Jiangguan with sorrow.

[Sheng singing]: in the Ming Dynasty, Shi Jiawen was also sung, and he received the precepts from Jiuxi and Shibajian. Since then, red wooden fish and green chime came to accompany the Sutra altar. (A Few Regrets)

(5) [Sheng singing]: Occasionally, I see the painting of three friends in the middle of the year hanging high. The painting is covered with red plum with snow. It is beautiful at the beginning, green

pinces and bamboos, dancing in front of the wind. (The story of Funu)

Words with bright colors such as “red”, “green”, “snow”, “dark green” and “emerald green” give people a strong visual feeling.

2.3 Written Words

Most of the librettos of traditional Cantonese Opera are elegant, gorgeous, implicit and graceful written language. This is related to the content and creators of librettos: on the one hand, traditional operas often use allusions and write stories about talented people and beautiful women; on the other hand, most of the composers of libretto are literate and proficient in the melody of Cantonese opera, so it is not surprising that a large number of written words are used in librettos. For example:

(6) [Sheng singing]: The voice on the river is clear and crisp, but who is the reason for his complaint? Although fishing boat cry lonely girl, like cry cuckoo blood tears. The sound of Pipa is hard, like a thunderbolt; the sound of Pipa is quiet, like a woman sighing bitterly; the sound of Pipa is soft, like a spring stream going gently; the sound of Pipa is urgent, like a thousand troops in the night. The host forgets to return and the guest doesn't go. He sends a voice and asks who is playing.

[Dan singing]: I'm a woman of Liang's family. I live under toad mausoleum. Although it's a light meal, I love my father and my mother. He lost his hometown in the chaos of war, and his family was in exile. My parents are on the way. It's tragic. I sold myself to bury my parents. Since then, the flowers have fallen. I don't know when to throw them. Thirteen learned pipa, Wuling young struggle to Gu Qu, I first try to learn to singing like a warbler in education workshop . (Pipa on the river)

The plot described in this aria is derived from Bai Juyi's Pipa line, which expresses the hero's mood and fortune after he was demoted to Jiangzhou. With a melancholy mood, he went to the riverside to listen to the singing girl playing the pipa, and heard the grudge in the sound of the pipa, so he went forward to ask the singer's life experience. It's not necessary for the two to meet each other at the end of the world. The hero is an official to a Bachelor of Hanlin, and he is proficient in poetry and temperament, so the creator uses a lot of written language in his libretto. Such as “resentment”, “sigh” and “euphemism”, it not only conforms to the identity and status of the characters, but also accurately describes the wonderful sound of Pipa girl. Although the pipa girl has been reduced to the end of the world, she has excellent piano skills and high artistic accomplishment. Therefore, the author uses such written words as “tossing and wandering”, “first try to learn to singing like a warbler” and so on.

2.4 Dialect Colloquial Words

“Although contemporary Cantonese Opera is sung in Cantonese, early Cantonese opera was once sung in Mandarin like Guilin Mandarin (also known as Xipeng Mandarin)”^[3]. There are nine tones in Cantonese, which can be divided into different levels and tones, and also have their own unique rhyme part. Cantonese Opera is the largest type of local opera in Guangfu area. Its libretto not only uses a lot of elegant written language, but also contains a lot of spoken words of Cantonese dialect. These words have a strong local color, more close to the daily life of Guangfu people, and the rhyme is pleasant, concise and vivid. Some of them inherit and retain the characteristics of ancient Chinese to a large extent. For example:

(7) [Feixiong singing]: You forgive me for being a good wife!

[Princess singing]: I don't know you!

[Feixiong singing]: Don't be angry with me.

[Princess singing]: I'm very angry!

[Feixiong singing]: Forgive me for offending your power, let me go in, don't be opposite to my enemies.

[Princess White]: Well! If you want to get in, admit your mistake. If you don't want to get in, you'll get out! (Fighting in the bridal chamber Princess of the naughty)

This singing vividly describes the scene of Feixiong being rejected by the princess on his wedding night because he offended her. The duet is easy to understand and catchy. The colloquial words of Cantonese dialect, for example “I don't know you.” “I'm angry.” “Get out.” etc., show the princess's unruly and capricious to the utmost, thus enhancing the artistic appeal.

2.5 Reduplicated Words

Reduplicated words, sometimes referred to as reduplicated words, are words constructed by repeating the same syllable, and their forms can be "AAB", "AABB", etc. The use of reduplicative words can vividly depict the sound, emotion, shape, state and appearance of people and objects, greatly increasing the image and expressiveness of the language, with vivid expression effect. Cantonese opera libretto in the use of reduplicative words can be described as easy and free, not stingy. For example:

(8) Wind Xiaoxiao, people quiet, I saw a lot of bones, heavy lining live a little firefly. The body is floating, the soul is misty, the purple jade becomes smoke, and the thin shadow is left in the sky under the moon. (Cold mandarin duck)

In example (8), "Xiaoxiao", "Leilei" and "Diandian" create a desolate and desolate environment, which sets off the sadness of the heroine's heart. Then, "Piao Piao" and "Miao miao" show her loneliness. Another example:

(9) Remember last year, remember last year, meet today, ten miles of mountains and rivers, you light rouge, meaning fusion, hospitality how heavy. The delicate hands offer tea and water, and the green bush sits on the spring breeze. Heart has been interlinked, in the silent ask, in the smile. A cup of mountain village milk, a faint fragrance rippling in my heart, the rain under the flower two-phase implication of love, dark set love, love heavy. (Don't hate to send residual red)

The storyline described in this verse comes from the title of Nanzhuang, the capital city, written by the poet Hu Cui of the Tang Dynasty: "Last year and today, in this gate, people's faces and peach blossoms are red. People do not know where to go, peach blossom still smile spring breeze." It is full of the pure feelings of gifted scholars and beautiful ladies. Poet Hu Cui met a beautiful young girl by chance. This beautiful encounter has become a wonderful memory in his life. "Rongrong", "Yinyin" and "Xianxian" describe the temperament and mood of the girl in memory, and a gentle and affectionate woman is in front of her. The word "Dandan" is a pun, which refers to not only the light fragrance of tea, but also the light emotion that comes from the unexpected encounter with a girl.

In addition, there are often "zhaozhao", "MuMu" and other reduplicative words in the libretto. These reduplicative words are often used to express deep feelings, showing a kind of rhythmic beauty.

2.6 Disyllabic Words

Disyllabic words are a special form of Chinese vocabulary system, a kind of continuous words, most of which are handed down from ancient Chinese, and can often be found in classical poetry. This kind of words are also common in Cantonese opera libretto. For example:

(10) [Dan singing]: Like Cuckoo's red tears, my blood is withered and my eyes are blind. I can only see a glimmer of light, but I can't see you.

[Sheng singing]: I'm very sad when I hear that. I'm very upset when the flower is robbed.

[Dan singing]: It's hard to meet again. Your heart is cold. When you go back in spring, fengluan's singing is empty.

[Sheng singing]: The shadow of Hengbo is not in pairs, and there is no flower in the rolling curtain. (Zifenglou)

In Cantonese dialect, "Miwang" is a disyllabic word with the sound of [mei⁴mong⁵]. The initials of the two syllables are [m]. It is often used for rhyme. For example, the "Wang" of "Miwang" and the "Lang" of the previous sentence have the same rhyme. "Chang" in "Kongchang" and "Yang" in "Muyang" have the same rhyme. This is not only convenient for the actors to recite, but also sounds more pleasant. "Fangfei", "Chouchang" and "Yuanyang" often appear in libretto, all of which belong to disyllabic words.

2.7 Assonance words

Assonance words are also a kind of continuous words, which are common in Cantonese Opera librettos. For example:

My heart is warm when I am gone. But there are thousands of wonderful flowers and trees all the

way. (A cloud in Wushan)

“Piaomiao” and “Binfen” are both ssonance words. The Cantonese pronunciation of “Piaomiao” is [piu¹miu⁵] and “Bingfen” is [ben¹fen¹]. The vowels of the two syllables are the same. Such as “Wangzhuan”, “Banlan”, “Chanmian” and so on are all assonance words. In Cantonese opera libretto, both disyllabic words and rhyming words, when they appear at the end of the sentence, most of them rhyme with the end of the last sentence or the next sentence, reflecting the beauty of syllable rhythm.

2.8 Archaic Words

The traditional repertoire of Cantonese Opera comes from classical poetry and drama, so many archaic words are naturally retained. In modern times, some of them are not used, and some are still used today. They are often elegant and simple in style. For example:

(11) [Dan singing]: love turns sorrow into sorrow, and it hurts Chengdu to leave once.

[Sheng singing]: Tears fly to the farewell stage, butterflies complain about the Orioles, and flowers do not bloom.

[Dan singing]: Pain, pain again.

[Sheng singing]: Without a word to comfort my sister, I step on the cold stage with my jade hand. If Princess Ming is outside the Great Wall, I am like the king of Han with tears on my cheeks.

[Dan singing]: You are as deep as wine, and you are haggard and sad for your slaves.

[Sheng singing]: Poetry and wine are proud of the Duke, and everyone is shocked. You are not afraid of power and traitors, and you are like the sea.

[Dan singing]: He was banished at the mercy of others, and he could not bear to look back at the platform of competing Poems.

[Sheng singing]: Don't lament, I can wait. I have a humble position and Xue Tao in my heart. No matter the frost knife and snow axe invade, I will try my best to help my elder sister in the end, and I will live up to her love.

[Dan singing]: Look forward to leaving the barrier, continue to love, don't teach me to stand at the watchtower at dusk. If Xue Tao is buried in the cold cloud and steep mountains, he will lose his love and hope for his dream.

[Sheng singing]: I don't have much emotion. I've lost my beauty in spring. (Jinjiang poetry lovers)

In this duet of talented scholars and beautiful ladies, a large number of archaic words are used, such as “Xiu”, “Wu”, “Bukan”, “Mo” and so on. These words are originated from ancient books and are still in use today. Such as “don't think”, “no doubt”, “can't look back”, “don't be afraid” and so on. In addition, the more frequently used archaic words in libretto are “Nong”, “Sha” and “Wenhan”; among them, there are also some modal words that do not express practical meaning but only express exclamation, such as “Zhai”, “Jie” and “Xi”etc..

2.9 Idioms

Idioms add a wonderful stroke to the librettos. The idiom system of modern Chinese mainly includes idioms, proverbs, locutions and allegorical sayings. Among them, idioms, ilocutions and allegorical sayings are generally fixed phrases, proverbs are generally sentences.^[4] Idioms are familiar fixed structures that people have been using for a long time, and most of them are colloquial, so they often appear in the dialogues of the characters in the play. For example:

(12) [Sheng Monologue]: I can't hold it. Bah! Talking about laughing, it's like rolling water. What's the matter with other feet? (Romantic son of heaven)

[Dan Monologue]: Why should I be angry in the hall? Accept it. Don't chases me away. Two hands join hands, one pair laughs at the same time. It's like sugar peas. (Strange fate of a beautiful woman)

“Hot feet in boiling water” means “In a hurry”; and “Sugar adhesive bean” describes the close relationship between two people, which mostly refers to people in a love relationship. In addition, such idioms as “rub grease and powder” (Rouge), “meat on the chopping board” (at the mercy of others), “half cold and choking” (half done) are familiar to Cantonese. They are the crystallization of people's

life experience and wisdom.

3. The language features of Cantonese opera librettos

If Cantonese Opera is a wonderful flower in Guangfu culture, its singing is a little dew on this wonderful flower, crystal clear and shining. The rich and colorful vocabulary embodies the harmonious unity of “elegance and customs”, “deep and shallow”, “feelings and scenes”, “movement and quiet”, “truth and beauty”.

3.1 *The elegance seeks the common, the elegant custom symbiosis*

Cantonese Opera lyrics roam between elegance and customs, pursuing the common appreciation of the elegant, suitable for singing and spreading. The “elegance and customs” of Cantonese Opera librettos are concerned with their color meaning. One of the most important aspects is the opposition between written language and spoken language, the former is more elegant and the latter is more vulgar. The elegant and vulgar color meaning of singing can make it better meet the needs of different plots. The singing written in written language is soft and elegant, with distinctive language characteristics and profound cultural connotation. This is also the artistic value of the librettos. The librettos written in oral language are lively and easy to understand. As follows:

(13) Cry ape sad quietly, like mourning Qian goddess fan. Tears half cover, I hate pressure clouds, cold rain, who comfort today? Cold prison Ho, I hate forever, tears forever, only ten thousand wisps of love and ten thousand wisps of sorrow, more than ten thousand body, read Shasi comfort. Crying for this fateful flower, it's hard to stop the wind and the rain It is a love heart, in order to preserve his reputation, how to bury in the black prison. More love for her husband, even if it's humiliating, how can it destroy her family relationship. (Three years of spring breeze and autumn rain)

This singing is a picture of the singer Aili Bai's sad and contradictory mood when she has children but can not recognize each other and have a sweetheart but can not meet. The first half of the lyrics are very elegant, and the use of ancient words such as “Jie”, “Tu”, “Sha” adds its elegant style color. However, “Ten thousand wisps” is a quantitative word with rich image meaning, which describes the depth of “emotion” and “sorrow” is full. “sad and quiet”, “cloud and beautiful flowers” are written words, which also reflect the characteristics of “elegance”. Meanwhile, the librettos also moved the sad feelings into the natural scenery such as wind, rain and cloud, which showed the current mood of Aili Bai. The latter half of the lyrics are very popular, singing their life experiences in a plain way, and using Cantonese spoken words appropriately, such as “this”, “his” and so on. Many times, elegance and customs can not be separated completely, often appear in a singing at the same time. In addition, the elegant customs of singing are also reflected in the identity and status of characters in the play. For example:

(14) [Sheng singing]: You are quiet and resentful. I can't help but feel pity for you. After talking, I feel confused. I can't bear to see her tears trickle down. I'm sure I'll turn around as soon as possible. I don't need to worry about it. I'll keep my brows down.

[Dan singing]: I take off my robes, change my clothes, and go to school to study. Overpass singing, has become the past, determined to put down the sandalwood board and string. (Love for the cause of crying and laughing)

This is the duet between Jiashu Fan and Fengxi Shen, the hero and heroine in the play. One is the rich brother and the other is a humble art girl. Their identities are different and their status is very different, so the style of singing is very different. The former is more elegant in terms of “secluded”, “resentment” and the latter is more popular in general spoken language. Traditional opera aims to singing words always choose elegance or custom because of emotion, environment, human and affairs, and seek for the custom in elegance and introduce the custom into elegance, so as to achieve the artistic effect of coexistence of refined and vulgar.

However, the “vulgar” pursued by Cantonese Opera librettos is popular rather than vulgar, such as “Love each other, untie clothes and caress each other” The librettos describing the love of men and women are too fragrant and vulgar. It is better not to use them. This kind of singing appeared in the drama such as “Xiaohong low singing”, which greatly reduced the artistic value of the script.

3.2 It is thought-provoking to explain in simple terms

The “deep” here does not mean the difficulty and obscurity of the libretto, but refers to the deep thinking of the characters in the play, which can dig the soul of the characters. “Shallow” here does not mean simple and meaningless, but refers to the use of clear and easy to understand words to express profound content. Traditional opera libretto pays more attention to the relationship between “deep and shallow”, that is, “deep” in the inner world of the characters in the play, and “shallow” with popular words, which is thought-provoking. For example:

(15) There is a cock crow in the morning, back to the sail and lord over you,

The monkeys on both sides of the Strait are calling, grasses are sad. Swaying willow shadow did not see carefully, jump clouds at the gate of an alley, is still shade far cover. From a distance, I saw the boy and the child running across the green river happily When you're free, you can fish in flowing stream. The bank is covered with colorful fallen flowers. There are many branches and flowers everywhere, and there are many questions and answers from fishermen and woodcutters. (Return to my hometown)

This verse describes Yuanming Tao's carefree mood when he abandoned his official career and returned to seclusion. It has both the joy of going astray and the love of pastoral life. But there is no word directly expressing this joy and love, which is the subtlety and intriguing. “The grass is desolate” and “the gate is faint” describe what Tao Yuanming saw on his way home. Before he got home, he vaguely saw everything familiar with his home, full of expectation and joy. If the first half is about Tao Yuanming's “happiness on the way”, then the second half is about his “happiness in the garden”. In his spare time, he can “fish” and “ask and answer” with fishermen and woodcutters. The garden is full of “colorful fallen leaves”, “strange branches” and “fragrant flowers”. People and scenery complement each other. It is not difficult to imagine Tao Yuanming's joy after he broke away from the barriers and returned to nature.

3.3 Blend the feelings into the scenery

Most of the traditional plays are about “gifted scholars and beautiful ladies” and “flowers before and after the moon”. In the aspect of scenery and lyric, there are always scenery in emotion and emotion in scenery. “The so-called scene in emotion and scene in emotion refers to the full display and catharsis of the psychological activities and emotional waves of the dramatists under the control of certain drama conflicts with the help of the “scene” of the outside world. This kind of description of emotion and scenery must blend with each other, and firmly grasp the principle of “all scenery words are emotion words.”^[5] Only by combining emotion with scenery, expressing emotion by scenery and integrating emotion into scenery, can we reach the state of blending emotion with scenery. Let's compare the following two Librettos:

(16) Make plum flute complain several times, smoke weaving willow, people far bitter eyes, drizzle such as sorrow, before the gate of the river, Meifeng think you wrinkle. (Qingzhao qiuyin)

(17) [Dan singing]: Peach blossom house is full of joy, peach fragrance, wild bees and butterflies gathering among flowers, and catkins flying in the wind.

[Sheng singing]: Full of pride, broad and comfortable heart, fresh air, the sky is high, the wind is close to the trees, the valley is full of leisure, and the flowers and brocades are gathered in the pile. (Fate of peach blossom)

Example (16) sang the sorrow and worried of Qingzhao Li's after her country broke and her husband died. At this moment, her mood seems to melt into the scene before her, so there will be “smoke weaving willows”, “rain like sorrow”. This melancholy mood is just like the drizzle and willow. Example (17) sang another kind of happy mood. The peach blossom beautiful woman and poet Hu Cui met occasionally. They fell in love at first sight and loved each other. They felt happy because of love. Therefore, peach fragrance made people happy and catkins attracted people's love. There are scenes and feelings everywhere.

3.4 The combination of motion and stillness makes each other interesting

Dynamic and static refers to the dynamic and static description of things and scenery, which can set off each other and form a certain interest. Therefore, the combination of dynamic and static is often

used as a common way of expression in describing scenery. The ancients thought that the most wonderful scenery should have its flexibility, with movement to set off the gentle and elegant static, with static to highlight the dynamic vitality and vitality, so that all kinds of concrete images can achieve harmony and unity in the artistic conception. The Librettos of Cantonese Opera also pay special attention to the combination of movement and stillness in describing scenery and expressing characters' thoughts and feelings. For example:

(18) [Dan singing]: At night, I look at the bright soul, the sky is clear, a window is overcast, the moon is broken, and the jade cup and wine are added to make-up. After the first watch, I cut the candle to the shadow, think of the king, and ease the silence. The wind is whistling, arouses the willow bottom orioles are warbling at night, accompanies me to singing.

[Sheng singing]: A girl's confidant monopolizes you. When she stays for a while, it's better to be hidden. When the dragon is in full swing, the sun will roar. Don't let go of your troubles and enjoy your time.

[Dan singing]: The colorful moon shines on the cloud screen, showing the shadow of the head.

[Sheng singing]: The Phoenix candle is half broken, and the night is half quiet.

[Dan singing]: Cover the window to push the moon, and the flowers fall silently.

[Sheng singing]: Tie the knot together to create immortal feelings. (Night talk of the Qing Palace)

This aria sets off the surging trend of thought caused by Yang Guifei's waiting and missing for Tang Xuanzong with the stillness of the night. In the long night, only the sky, the shadow of the moon and the falling flowers are quietly with her; in the waiting, in order to relieve her loneliness, she can only add makeup to the mirror, play the flute and singing in a low voice. The whistling of the flute, the lonely singing and the warbler singing at the bottom of the willow add to the serenity of the night.

3.5 It has both form and spirit, and harmonizes sound and emotion

“Truth” refers to the “truth” of the author and the “truth” of the characters in the play. Only by creating with a sincere heart and a pragmatic attitude, can the writers write the most beautiful lyrics; only by projecting their thoughts, feelings and life experiences onto the characters in the play and endowing them with soul and life, can the characters in the play “live” in the hearts of the audience for a long time. Traditional opera libretto can be regarded as a classic in depicting the appearance and posture of characters, especially women:

(19) [Sheng singing]: when you look at the beauty under the moon, a pair of pretty eyes flicker gently. If you frown and smile, peach lips and apricot faces are more fragrant, more colorful and thicker than flowers. (Qiannv Qiyuan singing in the middle of the night)

(20) [Sheng singing] Point cherry lips, draw a pink face, apricot eyes and peach cheeks. Such as lotus flower out from water, autumn sunset. Wind ring fog temples, dragging the graceful Chu palace waist. With a slight autumn wave, her cheeks are flushed with red tide, and her body is timid. Her hands are filled with spring plum bars, and she seems to smile with joy and anger. (Photo of Liniang Du)

In these two verses, the author compares peach and apricot flowers to women's appearance, which is beautiful and charming. In addition, the author uses words like “frown and smile” and “light and graceful” to describe Liniang's Du expression in detail, which can be described as both form and spirit. “Rong”, “Dong” and “Nong”; words such as “Miao”, “Zhao” and “Yao” rhyme at the end of the sentence, and the words are in the shape of pearls, and the sound and emotion are harmonious.

4. The cultural implication of Cantonese Opera librettos

If Cantonese Opera is a southern red bean, then its libretto is the crystal clear dew on the southern red bean, which makes Cantonese Opera more moving. The rich and varied librettos reflect the profound cultural background and rich cultural implication of Cantonese opera.

4.1 Distinctive regional cultural characteristics

Dialect is an important carrier of regional culture. The creators of Cantonese Opera introduce many

vivid Cantonese dialects into their librettos, which makes the librettos exude a strong Cantonese flavor. There are many words in libretto, such as dialect spoken words and some idioms, which are familiar to people in Guangfu area. The use of dialect and idiom makes Cantonese opera have rich expression ability, especially in depicting characters' character, action and expression. From the perspective of reading and singing, these librettos are catchy and harmonious. Dialect is not only a social phenomenon, but also a cultural phenomenon. Dialect libretto with unique charm contains rich cultural connotation and embodies distinctive regional cultural characteristics. For example, the original meaning of "Tangchidou" in Qiannv Qiyuan refers to boiling sugar into syrup, then adding peanuts and sesame seeds, and then solidifying into a piece of "peanut sugar" after cooling. This is a delicious food loved by Cantonese people, especially children. "Peanut sugar" can't disperse after solidification, and becomes "Tangchidou". In the play, its original meaning is metaphorically extended to the intimate relationship between lovers. This popular and interesting dialect word is actually a vivid embodiment of Cantonese food culture. For another example, in the play "the unruly Princess play tricks on emperor's son-in-law", the princess fights with the Grand Marshal Meng Feixiong on her wedding night and refuses Feixiong. Feixiong reluctantly brings a straw mat and a quilt and sings: "I only rely on a quilt, but I feel sorry for north wind tail in the bed. It's frozen to the end." In Guangdong dialect area, because it is located in the tropics and subtropics, there is no snow all the year round, and it rarely freezes. Therefore, people often confuse "ice" and "Snow", and "cold" and "frozen", such as "ice stick" as "snow bar". "It's cold today" is called "it's freezing today". The libretto "frozen to the end" actually refers to "I don't know when it will be cold.". This is influenced by the geographical and cultural factors of the unique tropical and subtropical climate characteristics of Guangdong dialect area.^[6]

4.2 Rich connotation of classical culture

Libretto coexists with drama and sings with characters in drama. If the "vulgarity" of Cantonese Opera libretto is the embodiment of regional culture, then its "elegance" is due to the theme of its script. Because most of the characters in the play come from excellent classical literature works, the elegance of Cantonese opera libretto benefits from it to a great extent. Most of the librettos in traditional Cantonese operas are inseparable from the contents of "emperors and generals", "gifted scholars and beauties", and most of them reflect the love themes of men and women such as "gifted scholars and beauties", "emperors and concubines". According to the author's statistics, among the 200 selected classical operas of "selected Golden Melody of Cantonese Opera (series 1-10)", 156 are involved in this kind of theme, accounting for 78% of the total number of operas. This is related to the fact that most of the classical operas originate from southern operas of singing and Yuan Dynasties and Zaju of Yuan and Ming Dynasties, such as "Jingchai Ji", "Mudan Pavilion", "Xixiangji", etc.; on the other hand, it is related to the fact that a large number of poems of Tang and singing Dynasties and novels of Ming and Qing Dynasties are adopted. It is related to the characters and the plot, such as singing of everlasting regret, Pipa line, dream of Red Mansions, etc. These plays select the characters and stories of traditional literary works with rich classical cultural connotation, and use the Cantonese dialect words loved by the masses to create, so as to achieve the artistic realm of both refined and popular tastes. Li Yu of the Qing Dynasty said in his "The occasional sustenance of leisure" that "the selection of drama is not only different from that in poetry, but also opposite. Why? The words in the poems are elegant and vulgar, which should be implicit but not clear; otherwise, the words are based on the street talk, and the things are based on the straight words. "^[7] That is to say, poetry pursues elegance, while drama need to be clear and clear. Influenced by classical poetry, Cantonese Opera librettos are elegant, but the nature of local drama determines its popularity. Therefore, only by balancing the relationship between elegance and vulgarity can Cantonese Opera be widely sung.

5. Conclusion

Nowadays, the "private groups" in Guangfu area are in full bloom. Although the scene of singing cantonese opera is not as grand as that of "thousands of people surrounded to watch Qionghua" in Qing Dynasty, it can also be described as "in full swing". Unfortunately, most of the singers nowadays are middle-aged and old people, and it is difficult to find young people among them. This is due to the young generation's ignorance of Cantonese Opera and the fierce impact of modern urban culture and fast food culture.

Cantonese opera, which Premier Enlai Zhou described as "red bean of southern China", is a traditional and comprehensive art. Libretto is only one of the elements, and it is also an important

factor to reflect its artistic value and spread. In order to inherit Cantonese Opera better, on the one hand, it is necessary to study its language characteristics based on the script librettos; on the other hand, it is necessary to pay attention to the close relationship between language and culture, and fully tap the traditional artistic essence and cultural connotation behind the language. In addition, in today's increasingly developed digital technology, the creators of Cantonese Opera should keep pace with the times, update their ideas in the way of communication and the content of the script, so as to expand the appeal and influence of Cantonese opera among the young generation, and let this "red bean of southern China" continue to shine.

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