

A Study on the Nationalization of Tian Han's Dramas

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Abstract: *The exploration of nationalization of Tian Han's drama is first manifested in the drama content rich in national consciousness. Showing national life, shaping national character and carrying forward national spirit constitute the basic themes of Tian Han's drama creation. "Nation" refers to a community of people who share a common language, a common region, a common economic life and a common psychological quality manifested in a common culture. Only by analyzing the "nationalization" life content reflected in Tian Han's drama and the modern consciousness of keeping pace with the times, and deeply exploring the inheritance relationship between Tian Han's drama creation and the aesthetic spirit and artistic principles of China's traditional drama, can the mansion of national drama created by Tian Han be highlighted. Through the author's rational thinking about life and society, this paper grasps the distinctive theme and nationalization tendency of the drama, investigates the artistic reference of Tian Han's drama to China's traditional drama, observes the nationalization of Tian Han's drama creation as a whole, and further understands the exploration process of Tian Han's drama nationalization.*

Keywords: *Tian Han's drama; Nationalization; Traditional opera*

1. Introduction

Tian Han wrote nearly 100 plays in his life, and was well-known in China's modern literary world for his outstanding talents and rich creative achievements. He became an outstanding playwright, poet, drama activist and one of the earliest founders of modern drama in China. It is precisely because of the complexity and uniqueness of Tian Han's experience that his artistic view is also very complicated [1]. From the writer's point of view, only by turning the foreign drama style into an organic part of the national drama culture can we be called a successful China writer. From the perspective of directors, actors and dancers, only in line with the aesthetic taste and appreciation habits of China audience can we achieve the success of the performance and fully socialize the writer's subjective and dynamic creation [2]. Tian Han's plays occupy an irreplaceable position in the history of China's drama with their profundity of theme, richness of expression and uniqueness of artistic style. Only by analyzing the "nationalized" life content reflected in Tian Han's drama and the modern consciousness of keeping pace with the times, and deeply exploring the inheritance relationship between Tian Han's drama creation and the aesthetic spirit and artistic principles of China's traditional opera, and organically combining them with Tian Han's reference and study of traditional opera, can the mansion of national drama created by Tian Han be highlighted [3]. As an important figure throughout the history of China's drama, Mr. Tian Han wrote more than 100 plays in his life. These plays, from content to form, all reflect the historical process of Tian Han's pursuit of nationalized drama [4]. In a specific historical context, Tian Han integrated a strong national consciousness into his creation, and used different drama styles to record and reproduce the sufferings and unyielding spirit of the people of China in their long journey against imperialism and feudalism, reflecting the historical features of an era [5]. The success of Tian Han's plays, that is, his most important contribution to drama, is to make his works have China style and China charm, actively learn from the nutrition of traditional opera and rap art, adapt to the aesthetic habits and tastes of the audience at that time, and finally let his works go to them [6]. With an eclectic and open mind, Tian Han has achieved the self-character and world significance of China's plays, showing a visionary demeanor and a long-term sense of national responsibility [7]. In the context of globalization, the significance of Tian Han's drama spirit to the contemporary era has gone far beyond his plays. This paper grasps the distinctive theme and nationalization tendency of the drama, investigates the artistic reference of Tian Han's drama to China's traditional drama, and observes the nationalization of Tian Han's drama creation as a whole.

2. Socio-political nature of drama art

In the early 1930s, great changes took place in Tian Han's thought and artistic style. After the "turn", the pursuit of creative aesthetics is mainly to find a way to combine politics with art, and in creative practice, it abandons the early sentimental and depressed romantic sentiment and replaces it with the thoughts and feelings of the workers and peasants. Jiao Juyin once said: "National style can only be expressed through a certain degree of national form. However, without the content of national life, there can be no form to express national culture and national spirit". From the relationship between art and society, Tian Han believes that drama is for society [8]. There are only direct and indirect effects on society. Only those who truly feel the pain and demands of a certain society and have their own experience can produce social literature. Tian Han devoted his life to the nationalization practice of China's plays, thinking and creating with the real life reflecting people's sufferings as the source. Only by grasping the "China" life content reflected in Tian Han's drama as a whole and the modern consciousness of keeping pace with the times can we highlight the three-dimensional structure of Tian Han's creation of national drama and touch the soul and spiritual essence of Tian Han's drama creation more truly.

In the process of anti-feudalism, anti-oppression, and struggle with fate and nature, although there are inevitable failures, the personality characteristics of longing for light and pursuing freedom and moving forward forever have accumulated into the spiritual characteristics of Chinese children and become a part of Tian Han's writing of nationalized dramas. It is through these seemingly ordinary real life stories that Tian Han reflects his life with little people as the protagonist, but he has placed profound theme and national connotation. As a great art pioneer, Tian Han clearly recognized the resistance from traditional appreciation habits from the very beginning when he introduced drama. Drama was not a familiar art style in the eyes of China audience at that time. People need time and superb works of art to really accept it [9]. Whether it is drama, opera or opera creation, it is deeply rooted in the soil of the real life of the Chinese nation. He is always a playwright who tries to capture the characteristics of the times and the nation and reflects the unique thoughts, emotions and psychology of our people in different historical stages. In order to adapt to the aesthetic "inertia" of the audience, Tian Han adopted a series of strategies to transform the creation of drama works in China, that is, to absorb the artistic skills and expression techniques of traditional opera and folk rap art, so that his works are no longer pure western goods, but works with the traditional artistic style and quality of China. The application of these strategies in the works undoubtedly provides convenience for the audience to accept the works, and also lays a good foundation for the further nationalization of the drama.

3. The epochal nature of drama art

Whether a work is valuable or not depends on whether it can express the spirit of the author's time. If it is a kind of record observation and explanation of the author's life in his time, it must have made considerable contributions to this time. Tian Han's early literary thought is complex, but not "chaotic" [10]. Because he is in a turbulent era and society, he has to have a sad and decadent shadow, and he has to accept the temptation of Wilde and Maeterlinck's thoughts; Because he was born in a poor peasant family and had strong resistance, he had to accept the influence of Schiller, Ibsen and Tolstoy. Mr. Tian Han's creation is precisely the pursuit of this era. When he recalled his own creative path, he said: "At first, I wrote with the enthusiasm and sense of justice of young people, and then under the leadership of the, I fought against imperialism and feudalism through drama movements." Tian Han's plays, from the very beginning, focused on people living at the bottom of society, and reflected the unique lifestyle of China people by reappearing the life with national characteristics, so as to highlight the national character of pursuing freedom and democracy and unyielding struggle.

From traditional opera and rap art to imported drama, there is a huge gap between the audience's acceptance taste and appreciation habit. As a pioneer, Tian Han's greatness lies in sewing up this fracture with his own works, so that China audience can adapt to this artistic style of drama as soon as possible. Rich imagination and passionate emotion are the basic characteristics of Chinese and foreign romantic dramas, but the aesthetic situation is different. The characteristics of such imagination and fantasy of national romantic drama are also very obvious in Tian Han's drama because of the realistic experience. Figure 1 shows Tian Han's drama performance with the characteristics of the times.



Figure 1: Tian Han's drama performance with the characteristics of the times

Tian Han believes that "politics is conservative, maintaining the status quo and hesitating". And "artists are against the ready-made society. Artists rarely represent personal pain, which is the art of individualism. The beautiful ideal is suppressed and strangled in reality, so the dramatist goes to the dream to find the destination of the soul. The difference is that most traditional opera writers express their emotions in the real dreams of characters, and twist the dreams with the real world to show the authenticity of dreams. Tian Han's drama is more about painting the characters' longing for a better future with dreamy colors and giving spiritual comfort to the young men and women in reality who are the same as the characters in the drama. Taking materials from real life, Tian Han emphasized China people's indomitable spirit of struggle and humanitarian spirit of pursuing freedom and democracy while showing people's miserable life.

4. The popularity of drama art

Tian Han's drama creation is deeply rooted in the soil of the real life of the Chinese nation. He is always a playwright who tries to capture the characteristics of the times and the nation and reflect the unique thoughts, emotions and psychology of our people in different historical stages [11]. In his early drama creation, Tian Han realized that drama is the most democratic art form that is easily accepted by the general public. Therefore, taking the aesthetic taste and acceptance psychology of ordinary people as the main internal driving force of drama creation has become Tian Han's artistic concept throughout his drama creation and performance. Many traditional operas use myths, legends or historical facts of the previous generation to elaborate stories, which also greatly intrigues the audience. Tian Han fully realized the superiority of traditional Chinese opera, so he also used it in his own works. The faithful description and reappearance of the suffering life of the broad masses of people in China is the initial manifestation of Tian Han's people's drama concept, which is full of Tian Han's deep sympathy for the people at the bottom. His many plays, which soothe the hearts of the people with the light of art, have a new interpretation significance. In Tian Han's early works, whether he is successful or not, he is painted with a strong lyrical color, which builds a bridge between traditional opera and modern drama. Of course, the rich lyrical color has something to do with his consistent romantic style. Figure 2 shows the stage performance of Tian Han's masterpiece Guan Hanqing.



Figure 2: Tian Han's masterpiece Guan Hanqing

Carrying forward the national spirit and strengthening the national consciousness are the important contents that Tian Han's drama creation always pays attention to. Since the beginning of his creation, he has been clinging to the chest of reality, expressing the sufferings of the Chinese nation and the figure of forging ahead in suffering with fire-like passion and poetic language. Although his prescriptions are sometimes not right, they are extremely sincere. China's traditional operas come down in one continuous line with the singing system of poetry and ci. Whether it's zaju or legend, its words and tunes are mostly inherited or borrowed from literati's poems, and lyricism is a prominent feature. This feature is in sharp contrast to the emphasis on objective reproduction in drama. As a master, Tian Han not only has a modern western cultural vision, but also is nourished by China traditional culture. As a drama idea, the people's view of drama clearly shows the interrelation among dramatists, scripts, audiences and performances, and also highlights the artistic ideal that drama serves the people. Tian Han clearly realized the importance and necessity of drama serving the people, and consciously put people's thoughts into his drama creation, in order to create a drama style suitable for China people's aesthetic taste. In Tian Han's plays, there are few short and pithy dialogues with rich subtext, and there is also a lack of communication and conflict. However, his plays frequently show large paragraphs of characters' emotional expression, which has a very strong lyrical color.

5. Conclusions

Tian Han's drama creation not only shows rich national spirit and consciousness, but also sets up a tall national image in the drama world, and also shows extremely distinct modernity. His call for democracy, pursuit of freedom and respect for people have extremely realistic and progressive significance in different historical periods of the 20th century. Tian Han paid close attention to China's social reality with a persistent enthusiasm, deeply fused the "annual rings" of the times into his artistic works and drama movements, and embodied the awakening freedom and bright pursuit of "modern people". After the playwright's long-term exploration and practice, he constantly explored the creative path of combining drama with reality. After 1930s, Tian Han's creative style turned to realism. As far as the overall situation is concerned, a foreign art form is inevitably influenced by the corresponding art form of the nation, so it has the characteristics of the corresponding art form of the nation in some aspects, but the contact and integration of the two have a long running-in process.

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