

their art careers by giving them a new mechanism and market to sell their art. Some people believe that blockchain could be the future of art and that artists should start adapting. At this point, it is too early to tell if blockchain becomes a staple in digital artists' portfolios or will be replaced by another mechanism.

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THE MAIN STAGES AND GERNRES IN THE DEVELOPMENT HISTORY OF CHINESE OPERA

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Chinese opera, Greek tragedy and comedy, and Indian Sanskrit opera are collectively known as the world's three ancient theater cultures. After long-term development and evolution, it has gradually formed the five major opera types of "Peking Opera, Yue Opera, Huangmei Opera, Ping Opera, and Henan Opera" as the core. Baihuayuan of Chinese Opera [1].

The main goal of our research is to analyze the main stages in the development of Chinese opera and the traditions of various schools.

Material and methods. The material for this study was the history of the development of Chinese opera, the stages and traditions reflected in the studies of various scientists. Historical and chronological methods are used in this work.

Finding and their discussion. Ancient Chinese opera refers to Yuan, Ming and Qing operas, including Yuan Zaju, Yuan Sanqu, and Ming and Qing Legends. Various imitative performance forms in ancient Chinese sacrificial music and dance formed one of the sources of Chinese classical opera. The history, main traditions and singers of Chinese opera are reflected in separate studies of art historians [2, p. 17].

The development of Chinese classical opera is divided into eight stages, which is a long historical period, namely: the budding period-the pre-Qin to the Tang dynasty, the embryonic period-the Song and Jin period, the mature period from the Yuan Dynasty to the beginning of the Ming Dynasty, the development period-the Ming Dynasty Jiajing and During the Longqing period, the prosperity period-Wanli of the Ming Dynasty, the integration period-the beginning of the Qing Dynasty, the transition period-the middle of the Qing Dynasty, and the end period-the modern period.

In the middle and late stages of the Tang Dynasty, Chinese drama culture developed rapidly and gradually formed. Under the high economic development of the Tang Dynasty, the independent portal of the art of opera was promoted, and the art of opera was enriched. The rhythm of poetry and the maturity of narrative poetry gave The decisive influence of opera. The development of music and dance is based on singing [2]. The emergence of Jiaofang Liyuan raised the artistic level of opera artists, accelerated the process of dramatization of song and dance, and produced a batch of operas that used song and dance to interpret stories.

The "zaju" of the Song Dynasty, the "academic version" of the Jin Dynasty and the "Zugong Tune" in the form of speaking and singing, from the structure of the music to the content, all laid the foundation for the Zaju of the Yuan Dynasty.

Yuan Zaju is one of the most representative arts of the Ming Dynasty. It first began to prosper in the Ming Dynasty during the Song Dynasty. The Yuan Zaju was designed to expose the darkness of society and reflect the sufferings of people's lives. It is a combination of reality and romance, showing complex emotions. The appearance marked the beginning of the prosperity of the art history of Chinese classical opera.

In the middle of the Ming Dynasty, the greatest achievement was to write many legendary plays, and Tang Xianzu's "Peony Pavilion" was his masterpiece. Through the story of Du Liniang and Liu Mengmei's joys and sorrows, the work celebrates the opposition to feudal ethics, the pursuit of happy love and freedom, and breaks the feudal shackles. This play has a history of more than 300 years and is deeply loved by the audience. He is also active on the stage of opera performances.

Many works in the late Ming and early Qing sang the heroes in the hearts of the people, such as Mu Guiying, Tao Sanchun, Zhao Kuangyin and so on. The local operas at this time mainly consisted of the northern clappers and the southern yellow skin. Peking opera was produced on the basis of the high prosperity of local opera in the Qing Dynasty. The emergence of the first generation of Peking opera performing artists during the Tongzhi and Guangxu reigns marked the maturity of the art of Peking opera and promoted the art of Chinese opera to a new level.

After the founding of the People's Republic of China, there were also excellent tracks on the track. They were good at different types of dramas, but they were catchy.

Conclusion. The development of opera art to this day has undergone development and collisions in different times. While carrying forward the traditional national artistic characteristics, it is also adapting to the needs of the audience and the times. The issue of "modernization" and "dramaticization" will undoubtedly be a collision of ideas again. Chinese drama will open up a broader space for artistic innovation and take a greater step.

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