

THE TRAGIC AESTHETICS OF THE SINGING PERFORMANCE OF PEKING OPERA "FAREWELL MY CONCUBINE"

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Singing is the main component of traditional Chinese opera music. It can refer to the general name of the singing method in Chinese opera which requires the insertion of tunes (such as ballad style, Qupai style). "Farewell My Concubine" is one of the classic plays of the Mei School of Qing Yi, written by the master of Peking Opera Mei Lanfang. A large number of singing passages are used in the play to develop the plot and express the emotional entanglement of the characters. The purpose of the work is to analyze the significance of the tragic aesthetics of singing in this play to the whole opera.

Material and methods. The main research material is "Farewell My Concubine", starring Chinese Peking Opera performing artists Li Shengsu and Yang Chi at the Taizhou Grand Theatre, and the relevant music scores are used as auxiliary materials. The research methods used in this article include observation and analysis methods.

Findings and their discussion. "Farewell My Concubine" tells the story of the battle between Chu and Han at the end of the Qin Dynasty. Xiang Yu was set up by Han Xin and was trapped in a ten-sided ambush. Xiang Yu felt that the general trend had gone, so he returned to the account and drank sad songs with Yu Ji. In order to relieve Xiang Yu's worries, Yu Ji committed suicide after dancing the sword. Xiang Yu broke through the siege and fled to Wujiang. He felt ashamed to see his fellow villagers and died [1]. It is an obvious tragedy. Regarding the singing, the singing style that can best express its tragedy and push the atmosphere to the climax is Yu Ji's song "Insuading the King to Drink and Listen to Yu Ji's Singing" and the following sword dance song "Deep Night". This article will analyze the tragic aesthetics of this song from three aspects: Analysis of Musical Form, lyrics and actor's interpretation.

First of all, in the Analysis of Musical Form part, "Insuading the King to Drink and Listen to Yu Ji's Singing" belongs to the Chinese opera tone of Peking Opera's "Xipi Erhuang" and is the main singing type of Peking Opera. It mainly uses the "Xipi two- six" board style in Peking Opera. The beats are 2/4 beats, 4/4 beats, and free beats. The speed is not fast or slow. The whole song has no treble singing, and the sound range is low. From the perspective of singing, it is a board style that is easy to sing, And it also shows that Yu Ji is in a heavy mood and is ready to commit suicide. She did not perform too happily, but the purpose is to appease Xiang Yu, so she can't be too sad. Between joy and sorrow, Yu Ji's complex emotions can be vented, resulting in a deep, long-reaching and meaningful temperament, presenting the artistic realm of traditional Chinese aesthetics of "happy but not lewd, sadness but not hurts".

Secondly, in the lyrics. The lyrics mainly express Yu Ji's worries and expectations for Xiang Yu to relax and not be too depressed. The lyrics are presented in the classical Chinese style of ancient Chinese poetry. The words are concise, the vocabulary is beautiful, and the content shown in a few short sentences is rich. For example, the second sentence of the lyrics, "The Qin Dynasty was broken by social and political chaos and darkness, and heroes from all walks of life picked up weapons from various places to resist [2]", not only introduces the historical background of the fall of the Qin Dynasty to the audience, but also can see the situation of the melee in the dynasty at that time, and also can feel Yu Ji's helplessness to the current situation. The third sentence, "The maxims circulating from

ancient times will not deceive us. Success, failure, prosperity and extinction are only a short moment, relax and sit in the tent and drink. Listen to the military report first [2]", It is Yu Ji's comfort of Xiang Yu, who is distressed and sad because the general trend has gone, which reflects Yu Ji's love for Xiang Yu. The lyrics of the song are not long, but they are full of deep meaning. When the lyrics are combined with the melody, they describe the affectionate, bravery and unyielding character of Yu Ji.

Third, in terms of the interpretation of actors. Here is the interpretation of Li Shengsu, a Chinese Peking Opera performance artist. Yu Ji in Farewell My Concubine is one of Li Shengsu's representative works, so she has her own understanding and display of the interpretation of the song. Li Shengsu belongs to the Mei School of Peking Opera. The Mei School singing is characterized by fluent words, moderate rhyme at the end of the word, the resonance is forward, and the tone is round and bright, which is consistent with Yu Ji's character image and personality. Therefore, Mei School singing can better interpret the role. In the play, Li Shengsu sings with gentleness but strength, sadness but forbearance, and dances with two swords, so that the audience can see and listen to the two senses, and feel Yu Ji's deep love for Xiang Yu who chooses to end her life in order not to drag Xiang Yu. This requires the actor to have sufficient control over the voice and be able to integrate with action and expression without abruptness, so as to show the tragic aesthetic design of love, courage and perseverance.

Conclusion. Singing performance is very important for the whole play. It not only leads the storyline in this story, but also accurately expresses the inner feelings of the characters. At the same time, it provides a lot of aesthetic significance for the tragedy and plays a sublimation role in the work. It adds magnificent and noble characteristics to the tragedy presented by the work, and enriches the presentation of tragedy. "Farewell My Concubine" can become a classic immortal work of Chinese opera, in which singing plays an important role.

1. Chinese Peking Opera Art Encyclopedia / Ed. by Wang Wenzhang, Wu Jiang. – 2011. – P. 11-13.

2. Music score "Insuading the King to Drink and Listen to Yu Ji's Singing" [Electronic resource]. – Access mode: <https://www.2qupu.com/jingju/20170223/11384.html> – Date of access: 19.03.2023.

THE APPLICATION OF MINIMALISM IN MODERN INTERIOR DESIGN

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The design concept of minimalism first originated in Europe and emerged in many places in the United States. It is mainly used in the design of indoor bars, coffee shops and most residential areas; the European Arts and Crafts Movement has a great influence on the rise of the minimalist design concept, which advocates a simple and simple style, advocates realistic design, and combines design skills with all aspects of life, laying a solid foundation for the minimalist design concept. With the continuous development of science and technology, new materials and technology are becoming more and more popular. In the 1990s, the American minimalist design style became popular for a while, and the minimalist design began to break away from a single theory of thought, forming a unique design style.

Material and methods. The research materials are the cases in the interior design of the Chinese market, the pictures taken and recorded on the Chinese design websites and design expos. Research methods: observation, comparison, description.

Findings and their discussion. The values of independence and self advocated by modern people no longer only pay attention to the planning and layout of the community