

The Lei Theatre in Contemporary Development and Inheritance Survey study Based on the Leizhou Theatre Troupe

**Zhanxia Ye¹,
Chutima Maneewattana² and Shu Feng Zhao³**

^{1,2} Suan Sunandha Rajabhat University, Thailand

³ Hunan Normal University, China

Corresponding Author, E-mail: s63584947025@ssnu.ac.th¹

Abstracts

This research aims to study the current situation of the development of the heritage and development of thunder theatre and explore the strategies for the inheritance and development of thunder theatre.

The research methodology was qualitative research which takes the Lei Opera troupe organisation as the main research object and adopts the field survey method to analyse and discuss the development and inheritance of Lei Opera. Lei Opera is one of the four major local theatre genres in Guangdong, and in 2011, it was selected as a national intangible cultural heritage. Lei Opera has strong and distinctive local characteristics, and due to the influence of today's media, its development prospects and inheritance are not optimistic.

Keywords: Lei Theatre; Contemporary Development and Inheritance Survey; Leizhou Theatre Troupe

Introduction

The art of opera is the art of beauty, which unites the spirit and cultural connotation of the Chinese nation. As an important part of Chinese outstanding traditional culture, the inheritance and development of opera is of great significance. In 2017, the General Office of the CPC Central Committee and the General Office of the State Council issued the "Significance of the Implementation of the Project for the Inheritance and Development of Chinese Outstanding Traditional Culture", which proposes that by 2025, the system for the inheritance and development of Chinese outstanding traditional culture will basically be formed.

In the Leizhou culture that stretches for a long time, Leizhou Opera is one of the four major types of theatre in the East. It is the local traditional drama of Leizhou Peninsula, which is sung in Leizhou dialect, mainly spreading to Leizhou City, Guangdong Province as the centre, radiating Leizhou Peninsula and Guangxi, Hainan, Maoming and other provinces and cities in parts of the region, through the development stage of the girl's song, persuasive song, Daban song, etc., because of the early Leizhou songs for the voice, once called "Leizhou Opera". It was once called "Leizhou Opera" because of the early use of Leizhou song tunes as the voice, and was later renamed Lei Opera.

Lei Opera has a close relationship with the daily life of the people of Leizhou Peninsula and local folklore, and it is an inseparable part of the material and cultural life of the people of Leizhou. There are more than 150 troupes in the folk performance, the annual performance of more than 20,000 shows, Lei Opera all the way, through successive generations of Lei Opera workers continue to explore, reform, from grass-roots culture to board the CCTV dance, from

the Lei Opera Peninsula out of the country, has been developed with a certain scale, Lei Opera's protection, inheritance, and development of the turn over a new chapter, and achieve a certain degree of social impact.

This paper selects state-run theatre troupes as the research objects, namely Zhanjiang Experimental Lei Theatre Troupe Ltd. at the municipal level, Leizhou Famous City Lei Theatre Performance Ltd. at the district level, and Xuwen County Theatre Troupe at the county level, and attempts to analyse the complete industrial chain from the current situation of the existence of the theatre troupe, the state-run organisational structure and management research, and the audience, and further consider its inheritance methods and protection strategies by discussing the cultural environment and deeper logic of the survival of the theatre. In the light of the cultural environment and deep logic of the opera's existence, we will further think about its inheritance and protection strategies.

Literature Review

Lei Opera is the local characteristics of traditional culture, is Zhanjiang culture a bright business card, how to ensure that the Lei Opera culture has a long history? The author believes that we can refer to the German Enlightenment thinker John Gottfried Herder put forward the idea of "chain of utility", "chain of utility" is a kind of "invisible, hidden medium" that can use common ideas, emotions, motives, laws, establishments, impressions, and so on, as if it were an "invisible, hidden medium". The "chain of utility" is a kind of "invisible, hidden medium" that is capable of linking individuals to their ancestors, to others and to future generations by means of shared ideas, feelings, motives, laws, institutions, impressions and forms, thus forming a community of cultural life in which the individual as well as the life of the culture can achieve "immortality" (Johann, 2020 : 29-30.). Nowadays, young people's attention to Lei Opera has declined, which is directly influenced by the market's culture, such as Jitterbug and Xiaohongshu, and it is necessary to guide young people to identify with the culture of Lei Opera, that is to say, to "recognise" it. Yin Jinping pointed out in "Research on Charles Taylor's Ethical Thought on Identity" (Li, 2016) that Taylor believed that our identity and recognition come from the community. The inner self is the logical starting point of the idea of self-identity, and the individual cannot leave the community to develop, but must be in a state of self-awareness in order to continue to grow, broaden the depth, and understand the reality of the self. In Taylor's view, people in different cultural backgrounds are eager to obtain legitimate recognition, and in the process of modern civilisation, the discourse of recognition has become an important issue, which represents the recognition of "who we are" by the other, and in the context of multicultural societies, the practical path of "recognition" is needed. In the context of multicultural societies, there is a need for the practical path of "recognition".

How to achieve this path, the understanding of the theatre troupe first, there is a market for the theatre troupe, there is a market, Lei Opera can be developed and inherited. In Zhanjiang, the government has three state-run theatre troupes, which have a long history and are popular with the masses. The possession of sufficient cultural capital To develop a standard for measuring erudition and taste occurs the debate, a kind of tug-of-war behaviour within the cultural field. How to judge or prove that Lei Opera is favoured and supported by the masses, is this due to conscious political rationality, or is it due to the great artistic attraction of the opera that is already popular among the people to the rulers, or even the natural choice of individuals to watch the opera due to their local character traits, appreciation levels and artistic

preferences? This must have to have to start from the theatre ontology to understand the mystery.

Concerns about theatre groups have been studied by scholars from different perspectives, as follows:

Fu Zhuan's *Theatre Troupe* describes the history and current situation of Taizhou's theatre troupe, the internal composition of the troupe, the lifestyle of the actors and actresses, and the economic operation of the troupe from a unique perspective. The book objectively analyses the way of existence and internal composition of the folk theatre troupe, and reveals the cultural origin of the tenacious vitality of the folk theatre troupe. Lu Haibo (2000) wrote the book about "Theatre Management" discusses in detail the theoretical knowledge of theatre management, which is rich in content and exhaustive, providing theoretical basis for the study of theatre management. "Theoretically speaking, there is the most direct and obvious interaction between the emergence and rise and fall of the theatre troupe and the economic environment as a whole." Qian Zhizhong's "Theatre Troupe Management in the Qing Dynasty", the thesis briefly but summarily describes the characteristics of theatre troupe operation and management in the Qing Dynasty from four aspects: the organisational composition of theatre troupe, standardised management, the contracting system-packet of silver and theatre roles, and the market consciousness. The *History of Chinese Theatre Troupe* (by Zhang Faying) studies the Chinese theatre troupe from its initial formation to its initial scale, detailing it in dynastic order up to the Qing Dynasty, and at the same time records the management system of the theatre troupe and the characteristics of different local theatre troupes in different regions of the country. A preliminary study of the management mode of theatre troupes in the new era (Kuang Xiaoying, *Art Wide Angle*) analyses the three major problems of performance product quality, performance talent cultivation, and theatre funding from the perspective of the difficulties of theatre troupe management under the conditions of the market and the economy. It also analyses the three major problems and gives corresponding management countermeasures. Wang Shengchen (2022: 61-67) believes that the organisation and management of folk troupe with the economic and social development, the artist's performance from the main business of the "full-time sex" to the side business of the "part-time sex", the troupe by the "stability" of the fixed team to the temporary team of the "stability" to the "stability" of the temporary team. The theatre troupe shifted from the "stability" of a fixed team to the "mobility" of a temporary team. In the following, the author refers to the perspectives provided by the above scholars, discusses the main contents of the theatre troupe, the influence of the development of Lei opera and its factors, with a view to finding a path for the development and inheritance of Lei opera.

Research Objectives

1. To study the current situation of the development of the heritage and development of thunder theatre;
2. To explore the strategies for the inheritance and development of thunder theatre.

Research Methodology

Literature analysis method: through consulting the library and the Internet about the theatre market and the theatre class literature, phase to understand the historical background of Lei Opera culture, basic concepts and Lei Opera stories, to lay a good theoretical foundation for the field research.

Field survey method: through the distribution of online + offline questionnaires, to understand the influence factors of the theatre class, so as to achieve an understanding of the status of the Lei Theatre, and to provide a basis for analysing the current situation of the Lei Theatre.

Expert Interview Method: Through interviewing Tang Jinfeng, the inheritor of national intangible cultural heritage and provincial intangible cultural heritage, Xie Yuehe, the inheritor of municipal intangible cultural heritage, as well as Zeng Jian, the composer and lyricist, a solid foundation was laid for an in-depth understanding of the development of Lei Opera.

Observation method: Observe the Leizhou folk culture and understand the ecological environment in which the theatre troupe survives.

Questionnaire survey method, questionnaire survey of the general public and theatre troupe leaders. Random sampling of people in Leizhou area, 100 questionnaires were issued, 100 were recovered, of which 100 were valid

Research use of tools

The research method in this study uses observation method, questionnaire, interview method and data statistical analysis method, that is, is to observe the troupe living conditions, opera performance and its related ecological environment, humanities environment, the design of questionnaires and interviews on different status role personnel, statistics troupe members' income for comparison, to prove that the Lei Opera Troupe in the social benefits and economic benefits as a whole, but also take into account the good "performance-centred" "audience-centred", a positive ecological model of the duality, making an important demonstration for the operation of other troupes and the direction of the development of opera.

Data collection

The basic criteria for the researcher's selection of the interviewees were (1) close relevance to the content of the study, (2) interest in the study and active cooperation in sharing relevant experiences, and (3) consent to audio recording of the interviews, permission for the researcher to write up the relevant information in a paper, and willingness to cooperate in subsequent follow-up interviews as necessary.

Research Conceptual Framework

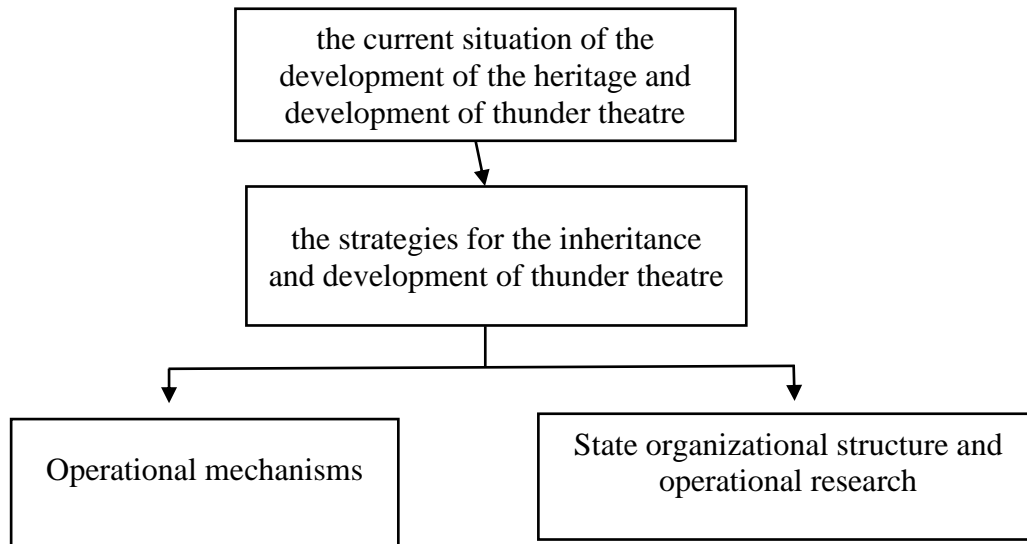


Figure 1. Conceptual Framework

Research Findings

1. The three troupes have been established for a relatively long time and have a deep heritage;
2. The policies of the Party Committee and the government have given certain guarantees and support, and all three troupes have been approved as intangible cultural heritage protection units at different levels;
3. Each of these three troupes has experienced many stumbling blocks, constantly changing its name to adapt to the development of modern needs, and at the same time showing that there are certain dilemmas in the development and inheritance of Lei Opera;
4. State-run theatre troupes have developed rapidly and made remarkable achievements. Since their establishment, the three Leizhou professional troupes have created a number of excellent plays and trained a number of high-profile artists and young performers, such as the generation of Lei Opera performers Lin Fen, Tang Jinfeng, and Xie Yue, the master-creator Zeng Jian, and the famous Dan actors Jin Yuying and Li FeiLin, etc.; they have participated in a series of repertory performances, transfers, competitions, and other activities organised by the province and the city, and have made excellent achievements.
5. From the point of view of the degree of social influence, the repertoire of its performances is being innovated to varying degrees. With the changes of the times and the diversified development of society and culture, and with Lei Opera being the first batch of intangible cultural heritage of our country, the art of Lei Opera is no longer satisfied with performances of historical dramas, and more modern dramas are presented to the audience, with most of the new dramas being created around the hot issues of the society. Modern theatre is an important part of the consideration of the troupe, and it is an artistic product of the modern development of Leizhou art, which has the dual value of inheriting traditional Lei opera culture and modern culture.

6. The lack of actors and actresses in the theatre and the mobility of the personnel of the three troupes indicate that the management of the theatre is more active in its vitality and that there is a lack of talent in the market for thunder operas.

State organizational structure and operational research

Organizational structure of state-run theatre companies

Bourdieu pointed out: "The object of knowledge is constituted, not passively recorded. Nowadays, many scholars have paid attention to Lei Opera, and have done some research on Lei Opera's body, script, Lei Opera's singing voice, and Lei Opera's authors, but have neglected to study the internal composition and economic operation of the troupe. Focusing on the study of literature and music, which is the mainstream value, and the non-mainstream value is that the theatre troupe should also be put on the same important position, if the focus is purely on the understanding of one aspect of Lei Opera, there is no way to truly understand the real state of Lei Opera, the author will be through the theatre troupe tracking survey, to understand the Lei Opera troupe's composition and operation, and to unveil the significance and value of Lei Opera's existence in the Leizhou Peninsula.

Founded in 1959, the Gaoyou Yangju Troupe has a history of more than 60 years, having evolved from the Yangju Classes of the former Gaoyou County Culture and Art School, the Junior Yangju Troupe, the Youth Yangju Troupe, and the Literary Troupe. In 2001, the Troupe was transformed from an enterprise into a privately-run enterprise, and adopted the public-private model, with a contracting system for its troupe leader. Since its restructuring, the troupe has been self-reliant and actively seeking changes, and has been active in Gaoyou, Nanjing, Anhui Tianchang and other areas for many years, contributing to the inheritance and development of Yang Opera in Gaoyou together with other private troupes. After the restructuring of the troupe, the original differential career staff still retains its establishment, while the subsequent new recruits are managed according to enterprise management. At present, the troupe has a staff of about 28 actors, most of whom are Gaoyou locals, and in recent years some young actors have been recruited through social recruitment, which has injected vitality into the troupe. The number of young actors in the troupe is small, but most of them have had professional training at the Yangzhou Art School and have a certain degree of professional expertise, making them the troupe's professionals. In addition, although the older actors in the troupe do not have a degree in theatre, they have been in different theatre troupes since their youth, and have a wealth of stage experience and a deep reservoir of artistic performance ability, and many of the veteran actors are household names. This mode of bringing newcomers into the troupe has great advantages: on the one hand, senior actors can provide more experience to young actors; on the other hand, the presence of young actors can enhance the vitality of the troupe and attract the attention of more young opera lovers.

Data analyses of audience satisfaction with mine dramas in general.

	N	minimum value	maximum values	average value	Standard Deviation
distinguishing between the sexes	50	1	2	1.56	.501
(a person's) age	50	0	7	3.32	1.994
dignity	50	1	2	1.26	.443
Singing Score	50	1	5	4.26	.922
Dress Code	50	1	5	4.32	.913
Performance Skills Scoring	50	1	5	4.38	.830
Instrumental Accompaniment Scoring	50	1	5	4.54	.813
Scene Scoring	50	1	5	4.00	1.069
Performing Power Score	50	1	5	4.22	.932
Theatre ratings	50	1	5	4.12	1.100
Crew equipment ratings	50	1	5	4.30	1.015
Overall satisfaction	50	1	5	4.24	.981
Effective number of cases (in columns)	50				

Figure 1: Survey on Audience Satisfaction with Thunderdome Drama in General

1. State-run theatre companies are generally composed of several parts: a general manager; two deputy general managers, one in charge of the market, one in charge of personnel and theatre management; and a party branch in charge of the office, the art room, the orchestra, the actor's team and the logistics team. Party branch for the core departments, general manager and deputy general manager and party branch secretary need to form a party and government contact group, when necessary, to its organisation to discuss communication and decision-making. Private theatre companies, personnel structure, part of the planning is basically the same, just no party branch, branch secretary.

2. With the support and protection of the State policy, the management of the theatre group itself has gradually been taken seriously. A good management system is not only the guarantee of stability and harmony within the troupe, but also the foundation of the troupe to expand outward.

3. Theatre is a spiritual product, its unique spiritual value and ideological character in today's fast-food culture, how to perform in order to correctly and perfectly convey its connotation to the audience, how to make the performance will be welcomed by the audience, which requires theatre managers to use efficient management tools to do a good job in the overall management of the theatre.

Operational mechanisms

The operating mechanism includes the performance mechanism and the market mechanism.

The performance mechanism is relatively flexible, and the flexibility of the performance mechanism of the theatre groups is mainly reflected in the venues for performance and the actors. There are two main sources of theatre performances: "folk theatre", which is based on folk activities, and "tender theatre", which is supplemented by government subsidies. Almost every village in the Zhanjiang area has a theatre attached to its ancestral halls and temples, and troupes are invited to perform at major folk events such as festivals and celebrations, and on the birthdays of the gods or temple deities. Theatre troupes are also invited to perform at local folk activities during the 12 months of the year, such as ancestor worship at ancestral halls, festivals, birthdays of Bodhisattvas, and fishermen's trips to the sea, as well as clan genealogical revisions and ancestor rituals, and these three theatre troupes are invited more often than the others.

In addition, the performance arrangements for actors are more flexible; apart from the main characters, most of the other roles are not performed by fixed actors, and an actor often plays different roles in a play. Take the troupe's "Palace Wall Willow" as an example, this play has a large scene and many roles, so some of the roles are played by actors who do not have the task of performing on the same day, and the phenomenon of cross-traffic performances occurs at this time. For example, Wu Xiaoying from Zhanjiang Experimental Company Ltd. has a main role as a martial arts student, but the needs of the performance are such that when the soldiers do not have enough staff, he will wear a guest role as well. This kind of flexible cross-discipline performance exists in almost every performance.

Market mechanism, state-run theatre troupes undertake a "double burden", according to Ms. Tang Jinfeng, General Manager of Zhanjiang Experimental Troupe Co., Ltd: their income is divided into state grants and out-of-home performances.

1. If the principles of the free market were not limited accordingly, status hierarchies would be omnipresent (Johann, 2020 : 29-30.). The distribution of income in these roles is related to their status.

According to the current income and expenditure statistics, the market for the show is healthy. From the theatre performances, it is understood that the demand for its thunder opera in the Zhanjiang area is positive and optimistic.

2. Different roles have different incomes, and the highest incomes of the whole theatre are for the youngest and the most expensive, which shows that a theatre troupe depends on whether these two roles are good or not, and also shows that the local people's demand for these two roles is particularly high.

3. The state-run theatre needs, and needs to be paid for the performance services it provides, is its most basic means of survival.

4. Because the State-run troupe's current performances are mainly theatre performances, its main service is the audience in Zhanjiang City and its surrounding villages and towns, so its economic operation is also different from that of the previous mobile theatre troupe. Therefore, it is inappropriate to study the economic operation of state-run theatre troupes from the perspective of a general examination of rural theatre troupes, but should take the theatre as the core as an entry point for analysis.

the results of the survey on the influencing factors of Lei Drama show that, among the interpretation factors, the average score of people's ratings for the instrumental accompaniment is as high as 4.54, which indicates that the audience's satisfaction with the instrumental accompaniment of the Lei Drama is high;

2. Among the many interpretive factors, the lowest mean of the ratings received is the scene, indicating that there is more room for improvement in the performance scene of current thunder dramas. In addition, people's ratings of singing and acting power have a high correlation with overall satisfaction, indicating that the ratings of singing and acting power have a predictive effect on the overall satisfaction ratings, and that improving the quality of singing and acting power can correspondingly improve people's overall satisfaction with thunder operas.

3. The main effect of gender on overall satisfaction with theatre is not significant. The main effect of age was significant, and there was a significant difference between different ages on overall satisfaction with theatre.

4. Overall satisfaction with theatre is low among audiences under 10 years of age, and is also lower in the 50-60 and 60-70 age groups.

reach a verdict

1. In the era of new media, where live broadcasting and short videos are prevalent, young people think that the form of such artistic activities is rather old-fashioned, and that they do not receive them with a high degree of interest.

2. Under the impact of a variety of modern entertainment cultures, although Lei Opera has achieved a certain degree of social influence in the process of its development and inheritance, it is also facing the same difficulties of inheritance and development. In order to better protect the intangible cultural heritage of Lei Opera and to develop and pass on the art of Lei Opera, it is imperative to pay attention to the operation and development of the theatre troupe and to seek a breakthrough in the development and inheritance of Lei Opera.

3. If an art is to be inherited and developed, the training of subsequent actors is indispensable. Therefore, Leizhou Theatre Troupe is not only limited to the rural areas, but should make more efforts to perform in campuses and societies, and should also pay attention to the selection of subsequent actors.

4. From the perspective of the thunder opera performance market, the income from rural performances has become the main source of thunder theatre troupes, and rural performances have created a relatively substantial economic income, with a lack of self-promotion in the media.

5. The vitality of different groups and cultures struggling for recognition among themselves as a result of a multiplicity of factors. Charles Taylor's theory of "recognition" makes a lot of sense: it is not enough for us to identify ourselves behind closed doors and tell

ourselves how good we are, but we also need to be recognised by others, by outsiders. Without the recognition of foreign cultures, we will suffer. What's the point of identifying ourselves with ourselves? It's important to be recognised by others.

6. The group of professional actors is the core body that promotes the evolution of the art of Chinese opera, and their professionalism and specialisation determine the height and depth of the performance of an era's repertoire, in which the ability to control technical skills is a key factor in measuring the quality of the actors.

Discussion

To comprehend the current state of Lei Theatre, it is crucial to delve into its historical context. Lei Theatre, originating from the Leizhou region, has a legacy that spans centuries, marked by distinctive storytelling techniques, vibrant costumes, and unique musical accompaniments (Pan, 2019 : 37). The Leizhou Theatre Troupe, as a custodian of this tradition, carries the responsibility of maintaining its authenticity while adapting to contemporary expectations. In the face of globalization and rapidly changing cultural landscapes, Lei Theatre encounters various challenges. The surge of modern entertainment forms and shifting audience preferences poses a threat to the survival of traditional art forms. Additionally, the Leizhou Theatre Troupe must grapple with issues such as funding constraints, dwindling interest among the younger generation, and the need for technological integration to stay relevant in today's digital age (Zhang, 2005)

Recommendation

1. Practical Recommendations

For young people who are not highly interested, it is necessary to push the envelope, understand the way young people are accepted, follow the trend of the times, make changes in the form of performances, live performances can be added to the live broadcast of new media, and pay attention to catering for the needs of the audience of these age groups, so as to make the Lei Theatre more favourable to more people. Inheritance and development, the follow-up of the training of actors is essential, usually the government can invest more in the training of actors, local theatre performance competitions and so on. With regard to publicity, it is recommended that the potential of local industries should be fully exploited in all aspects, so as to effectively enhance economic returns; Theatre groups should be brought into schools so that children can be instructed in the culture of their hometown and be confident in recognising their own culture. It is recommended that training be institutionalised and made a daily assessment.

2. Recommendation for future research

Conduct a comprehensive comparative analysis of Lei Theatre troupes in different regions to identify variations in performance styles, storytelling techniques, and preservation strategies. This comparative approach can shed light on the diverse ways Lei Theatre adapts to contemporary challenges while maintaining its cultural authenticity. Conduct surveys and interviews to gain a deeper understanding of audience perceptions and preferences regarding Lei Theatre. Analyze demographic trends, cultural influences, and the impact of education on shaping audience attitudes towards traditional performing arts. Assess the long-term impact of preservation efforts initiated by Lei Theatre troupes, such as script documentation, training programs, and cultural exchange initiatives. Measure the success of these endeavors in ensuring the transmission of Lei Theatre to future generations.

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