

The Basic Characteristics of Cantonese Opera Costumes ——Based on the Perspective of Chinese Aesthetics

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Abstract

Drama is an art of performance, and costumes play an indispensable role in theatrical performances. The patterns on traditional Chinese theater costumes are numerable, forming a collection of folk art, a large encyclopedia of Chinese national pattern art, and the crystallization of the painstaking effort and wisdom of historical drama artists and countless costume craftsmen. The design and application of patterns in Cantonese opera costumes contains a wealth of Chinese aesthetic thought; the aesthetic thoughts passed down in China for thousands of years have also had a subtle influence on the design of Cantonese opera costumes.

1. Introduction

Drama is an art of performance, and costumes play an indispensable role in theatrical performances. The patterns on traditional Chinese theater costumes are numerable, forming a collection of folk art, a large encyclopedia of Chinese national pattern art, and the crystallization of the painstaking effort and wisdom of historical drama artists and countless costume craftsmen. The design and application of patterns in Cantonese opera costumes contains a wealth of Chinese aesthetic thought; the aesthetic thoughts passed down in China for thousands of years have also had a subtle influence on the design of Cantonese opera costumes.

2. Cantonese Opera and Cantonese Opera Costumes

Drama is an comprehensive expression of creative performance. The Yuan, Ming and Qing dynasties were the prosperous stage in the development of drama, especially in the latter period of the Qing Dynasty. In this period sprung out many famous masterpieces, which had special expression methods and special aesthetic characteristics, and were loved and welcomed by the broad masses of people. Chinese drama is rich and varied, broad and profound, and have a deep influence in the world. Together with ancient Greek tragedies and comedies and Indian Sanskrit dramas, they are called the world's three ancient dramas. In the process of the development, Chinese drama effectively integrates major artistic factors such as singing, dancing, speaking, and performance, and its degree of drama has been continuously deepened. In order to meet the needs of the development of the times, it has continuously innovated artistic performance forms and formed a set of standardized systems, such as the strict regulations on music, singing, techniques, tunes and costumes and so on.

2.1 Cantonese Opera

Some scholars believe that Chinese Drama is a concept that covers a wide range of meanings. Whether it is urban or rural drama, or whether It is Han or ethnic minority drama, as long as it is produced in China and has Chinese national characteristic, it belongs to Chinese Drama. However, from the perspective of some scholars, Chinese Drama mainly includes opera and drama. Opera is a traditional Chinese drama that has undergone long-term development and evolution, gradually forming the Baihuayuan of Chinese opera with the five major Chinese opera types of "Peking Opera, Yue Opera, Huangmei Opera, Ping Opera, and Henan Opera" as its core

Cantonese opera is one of the traditional Chinese opera genres, also known as "Guangdong Opera". It originated in Foshan and sung in Cantonese dialects. It is popular in the Pearl River Delta of Guangdong, western Guangdong, Hong Kong and Macao, and the southeast of Guangxi. It is spoken in Cantonese abroad. There are also performances in ethnic Chinese communities. Its origins can be traced back to the Jiajing period

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of the Ming Dynasty. As the ancestors of Cantonese came from different regions, the development of Cantonese opera was also influenced by Yiyang Opera, Kun Opera, Han Opera, Hui Opera, and Qin Opera, Self-contained style, which is not only in line with the traditional opera culture, but also with strong Lingnan cultural characteristics.

2.2 Cantonese Opera Costumes

In Chinese drama, drama costumes have specific connotations, which refer to various costumes specially made according to the needs of drama costumes. Some scholars have defined drama costumes and believe that drama costumes are one of the artistic means to shape the external image of a character, which is used to reflect the character's identity, age, personality, nationality and professional characteristics, and to show the specific era and life customs and the prescribed situation and so forth in the drama. In Chinese dramas, it is called "Hangtou". Drama costumes are based on the costumes of the Ming Dynasty, with traces of Han, Tang, and Song dynasties, absorbing the shapes and patterns of Qing Dynasty costumes. Chinese drama costume patterns refer to the unity of symbolic and graphical decorative patterns and decorative colors that rely on theatrical costumes. It matches the formality, fictitiousness and hypothesis of traditional drama, whose service goal is to achieve the vivid and lyrical expression of the characters and the dramatic expression of the works, which has aesthetic connotations such as the beauty of programming, the beauty of decoration, the beauty of rhythm and the beauty of symbols.

Cantonese opera is a performing art of fusion singing and playing, music by musicians, stage costumes, and abstract shapes. Each trade in Cantonese opera has its own unique costumes. The formal beauty of Cantonese opera costumes is mainly reflected in the procedural style of character dressing. There is a lingo in Cantonese opera: "It is better to wear it, not to wear it wrong." Sheng, Dan, Jing, Mo and Chou has its own dress and dressing standard.

3. Theoretical Basis: Research on Chinese Aesthetics

Chinese aesthetics is so extensive and profound that it is difficult to make a unified and widely recognized definition of it. However, scholars generally believe that Chinese philosophy gave birth to Chinese aesthetics, and Chinese aesthetics traces its origin to express philosophical thoughts. Therefore, this research is also carried out on the basis of the theoretical category of Chinese philosophy and aesthetics. For the study of Chinese aesthetics, both international scholars and Chinese scholars have related results. However, it is difficult to generalize Chinese aesthetics in relatively concise words or sentences.

3.1 Research on Chinese Aesthetics Abroad

Some foreign reference books on aesthetics do not include "Chinese Aesthetics" entries, and a small number of them sum up "Chinese Aesthetics" with "East Asian Aesthetics" and "Japanese Aesthetics". The Handbook of Aesthetics edited by Cooper included the entry "Chinese Aesthetics", which was put together with "Japanese Aesthetics" to form the "Chinese and Japanese Aesthetics" entry. The author K. Dewoskin divides the entry into three parts: the foundation of East Asian aesthetics, the Chinese on art and literature, and the Japanese on drama, literature and culture. As the core part of Chinese aesthetics, Chinese Theory Art and Literature, the author only talks about pre-Qin music theory, Lu Ji and Liu Xie's literary theory, and Gu Kaizhi, Zong Bing, and Xie He's painting theory in historical order; however, the characteristics of aesthetics are never summarized. The author only reveals certain characteristics of Chinese aesthetics through some general expositions in the first part -- The Foundation of East Asian Aesthetics, which mainly reflected in the following aspects. ① The highest state of East Asian art is the direct and frank expression of beauty, emotion and appropriateness, and the pursuit of spontaneity without pretentiousness. ② East Asian aesthetics is interested in negative sensibility and peaceful appearance, and regards "The better the music, the longer and the lower the potential, the better the image, the more ethereal and magnificent." as the highest state of art. ③ Although East Asian art places special emphasis on talent, it does not emphasize originality, individuality and expression of personal emotions like Western romanticism, but emphasizes compliance with traditions and rules. Even the deviation from tradition and rules is derived from the inner spiritual power and is a manifestation of a deeper inner harmony. ④ The innovation in East Asian art is not so much reflected in the artistic works as it is reflected in the personality and life of the artist. The artist's lifestyle, personality cultivation, talents, and skills have become the center of aesthetic concern. Although these generalizations are not comprehensive enough and even biased, they still give some important information about Chinese aesthetics.

There is a complete "Chinese Aesthetics" entry in the Encyclopedia of Aesthetics edited by M. Kelly. The entry is divided into three parts, each completed by three authors. The first part is "Overview", written by Su Yuanxi. The second part is "Painting Theory and Criticism", written by Bu Shoushan. The third part is "Chinese

Contemporary Aesthetics", written by Wang Ban. The three authors are all well-known experts in China studies in the United States. However, this entry did not make any general description of "Chinese Aesthetics".

Inada Kameo believes that the Eastern aesthetic theory he refers to refers to an aesthetic theory that combines Buddhist and Taoist ideas. In his view, the uniqueness of Eastern aesthetics is based on the uniqueness of Eastern metaphysics: "If you want to use one word to summarize the metaphysics of Buddhism and Taoism, the word is dynamism." [] In other words, it is different from Western metaphysics based on "being", Eastern metaphysics represented by Buddhism and Taoism is built on the basis of "generation". The former pursues "eternity" and the latter is definitely "impermanence". Unlike western metaphysics, which focuses on "being", eastern metaphysics, which focuses on "being", values "being and not being are in the inter growth".

3.2 Research on Chinese Aesthetics at Home

Many Chinese scholars have also conducted research on the connotation characteristics of "Chinese Aesthetics". In his Outline of the History of Chinese Aesthetics published in 1985, Ye Lang combed and judged the popular views on "Chinese Aesthetics" before the mid-1980s, focusing on the analysis of three views. Firstly, western aesthetics emphasizes "reproduction" and imitation, so it has developed a typical theory; Chinese aesthetics emphasizes "expression" and lyricism, so it has developed the theory of artistic conception. Besides, western aesthetics is biased towards philosophical epistemology, focusing on the unity of "beauty" and "truth", while Chinese aesthetics is biased towards the unity of "beauty" and "good". Finally, western aesthetics is biased towards theoretical forms, which are analytical and systematic, while Chinese aesthetics is biased towards empirical forms. Most of them are casual, impressionistic, and improvised, with intuitive and empirical features. [] In Ye Lang's view, these three popular views have made the mistake of partiality. In his works, there are some general generalizations of Chinese aesthetics. For example, in the research object, he believes that "images" should be the center, not "beauty". If only grasping the word 'beauty' to study the history of Chinese aesthetics, or focusing on the category of 'beauty' to study the history of Chinese aesthetics, then a history of Chinese aesthetics will become very monotonous, poor and boring. In Modern Aesthetic System published in 1988, Ye Lang tried to apply Chinese aesthetic concepts such as "cultural artistic concept" and "sensation" to the construction of modern aesthetic theories to realize the integration and dialogue between Chinese aesthetics and Western aesthetics. At the same time, Ye Lang also realized the importance of summarizing the aesthetic characteristics of Chinese culture from the perspective of cultural style. He summarized the aesthetic characteristics of culture influenced by Confucianism as "neutralization", and summarized the aesthetic characteristics of culture influenced by Taoism as "mysterious", in contrast with the "beauty" and "sublime" in Western aesthetics.

In the book Principles of Aesthetics published in 2009, Ye Lang made the proposition that "Beauty lies in image" more clearly. He emphasized that "images" are not static, but are always being dynamically generated; "images" belong neither to the "heart" nor to the "Substance." Using Pang Pu's terminology, "cultural artistic concept" belongs to metaphysical, and its opposite is "Tao" in metaphysical and "Xiang" in physics. [] At the same time, he also tried to summarize the aesthetic style of Chinese culture in his works. He pointed out: "In the history of Chinese culture, influenced by the three schools of Confucianism, Taoism, and Buddhism, several groups of aesthetic images that have a relatively large influence in history have also developed, forming a unique aesthetic form (big style), which has crystallized into a unique aesthetic category. For example, 'depress' summarizes the big style of aesthetic image with Confucian culture as its connotation and Du Fu as its representative, and 'Elegance' sums up the big style of aesthetic image with Taoist culture as its connotation and Li Bai as its representative. 'Kongling' summarizes the grand style of aesthetic imagery with Zen culture as its connotation and Wang Wei as its representative."

Peng Feng summarized "Chinese Aesthetics" in the Encyclopedia of Chinese Aesthetics. He believes that the so-called Chinese aesthetics refers to the aesthetic consciousness of various periods in Chinese history as the research object of aesthetic consciousness, including research on the category system of Chinese aesthetics, the relationship between Chinese aesthetics and Chinese philosophy, and the relationship between Chinese aesthetics and Chinese art. From the perspective of the category system of Chinese aesthetics, the core category of Chinese aesthetics is not "Beauty" or "Art", but "Tao" -- that is, nature; the category of Chinese aesthetics describing aesthetic objects is "Substance", which later developed into "Image" and "Artistic conception"; the category of Chinese aesthetics describing aesthetic experience is "Xing", which later developed into "Inspiration", that is, the natural state of the subject; Chinese aesthetics also has a special category that can be used to describe aesthetic objects. It can also be used to describe the aesthetic subject, that is, "Qi", that is, "Qi" is a unique category in Chinese philosophy. It can refer to a basic element of tangible matter or a sensible form of intangible spirit. In short, it is something between spirit and matter, subject and object, through which spirit and matter, subject and object can communicate and communicate.

At the same time, he also believes that Chinese philosophy provides basic concepts and methods of thinking for Chinese aesthetics. Chinese aesthetics not only borrows basic concepts and methods from Chinese philosophy, but also provides interpretation methods for Chinese philosophy. The highest goal pursued by Chinese philosophy is the state of life of "Harmony between Man and Nature". The goal of "Harmony between Man and Nature" can only be achieved in non-speculative and non-reasoning (that is, super-logical) artistic expression and aesthetic experience; the way of artistic expression and aesthetic experience determines the state of life of "Harmony between Man and Nature". It can only be the realm of aesthetics, not the realm of philosophy. In addition, he also believes that Chinese aesthetics emphasizes that the difference between art and non-art is the difference in realm, that is, the difference between "Tao" and "technique". "Tao" is characterized by "nature" and "technique" is characterized by "man-made". Art is to restore unnatural "technique" to natural "Tao". Since the difference between art and non-art is a realm rather than a physical difference, Chinese aesthetics emphasizes how artists can achieve the aesthetic realm through personality cultivation. On the other hand, Chinese aesthetics emphasizes the role of art in the cultivation of personality and the maintenance of social order. The concept of aesthetic modernity of "art for the sake of art" is very impure in Chinese aesthetics.

4. Basic Characteristics of Cantonese Opera Costumes

In traditional Chinese aesthetics, the pursuit of "image" and "artistic conception" emphasizes the use of form to express the spirit, and to have both form and spirit. As a traditional stage art, drama shows the aesthetic principles of Chinese aesthetics to the fullest. The mental temperament and psychological activities of the characters in the drama are displayed in a clear external image to highlight the character characteristics of the characters. Drama costumes, like their facial makeup and performances, are not realistic. They tend to be "freehand". They are derived from lifestyle costumes, refined according to the character image and performance visual effects, and have a strong sense of beauty. On the basis of absorbing the characteristics of Tang and Song costumes, the costumes of Cantonese opera characters are based on the costume styles of the Ming and Qing Dynasties, combined with the influence of Peking Opera, Kun Opera and other opera costumes, and gradually formed their own unique artistic expression form with distinctive opera characteristics. It also conveys the meaning of Chinese traditional aesthetics and traditional philosophy.

4.1 Procession

Cantonese opera costume styles are universal. Similar characters from different ages can wear the same costume, but the colors and patterns cannot be wrong. The colors, patterns, and accessories of Cantonese opera costumes all have symbolic meaning, with the characteristics of the institutionalization of traditional Chinese costumes, showing the identity and personality characteristics of the characters. The colors of costumes are mainly divided into three categories: one is the positive five-color, also called the upper five-color, including red, yellow, green, white, and black. The second is the sub-five colors, also called the lower five colors, including pink, lake (blue-green), blue, purple, and cyan (red with purple). The third is variegated, including qiuxiang (brown yellow), white moon (also known as bright moon, light blue), bronze (gold brown), gray, gold and silver. In addition to the role of set off and beautification, the colors of the costumes also imply the differences in the identity, class and personality of the wearer. This kind of symbolism is a tradition that has been reached after consensus has been reached between the performer and the audience. For example, red represents courage and loyalty, yellow represents noble and sophisticated, black represents integrity, green represents courage and good fighting, and white represents elegance and grace. For example, if the actor has a black and white fox fur scarf on his neck, it means that he is a Fanbang character; if the character wears a hood and cloak, it means that the person is on the road in wind, rain and cold; if the character is wrapped in a scarf on his head, it means the person is sick. Such stylized decorations, concise and generalized, allow the audience to directly judge the character's characteristics.

In addition, whether it is traditional Cantonese opera costumes or modern Cantonese opera costumes, they can be divided into seven types: Jia, Python, Haiqing, Guanyi, Kaicloak, Peifeng, and Yi.[] (1) Jia, also known as "Kao", originated from the cotton armor uniforms of generals in the Qing Dynasty. Unlike ancient armor, mainly consisted of armor pieces, it was decorated with metal ornaments on the front and back of the center and shoulders. (2) Pythons represent mostly noble figures such as emperors, generals, concubines, and ministers in dramas. They are worn on occasions such as banquets, court meetings, ceremonies, and cases to show solemnity. The styles are shoulder-length, round neck, and the right gusset, large placket, large sleeves, water-sleeved sleeves, robe length and feet, underarms open to the bottom placket, sleeve roots lined with wide sides of different colors from the robe, called "instrumental", equipped with "jade belt". The python robe of Cantonese opera is usually embroidered in the shape of a large python, divided into five colors and afternoon colors. (3) Haiqing, also known as "slanted-breasted gown" or "Tao gown", is a common clothing for "Sheng Character" (including emperor, elegant and respectable elder men and young and handsome men). Haiqing of civil character of "Sheng Character" usually use corner patterns to decorate the bottom left of the robe, and the

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material collar on the top right is embroidered with similar patterns. Haiqing of military character of "Sheng Character" and Lulin heroes usually use scattered flowers and group flowers to match; if it is matched with arrow clothing, it can be used for character of military.(4)Guanyi, also known as "Yueling", is a long-robed official clothing regardless of dynasty. The chest is decorated with a square "patch" pattern, and the head wears a gauze cap, and the harlequin wears a pointed gauze cap. The robes of high-ranking officials are embroidered with round neck patterns, and the feet of the robes are embroidered with water patterns; the county officials are generally informed not to embroider the robes.(5) Kaichang, also known as Haichang, is the uniform of civil and military officers, and generally cannot be worn by the unofficial. The style is similar to that of Haiqing, with a large slanted placket, large collar, cloak length and feet, but the sleeves are larger than Haiqing, with a hem and edge decoration under the ribs, and jade belts cannot be used on the waist. The main patterns are: lions, tigers, leopards, unicorns, cranes, swallows, eagles, etc. There will also be patterns such as group flowers and eight treasures. Modern sea long has more four styred flowers than sea green, and the colors are mainly red, yellow, purple, green, white, and black.

Some scholars have also divided the types of costume for Cantonese opera according to different roles. On the traditional Cantonese opera stage, emperors and generals should wear python (formal dress), Feng (casual dress), Da Kao (big skirt) and Kao Zai (small skirt). The scribes and poets are to wear Hai Qing and mantle (Chai Tuo); The knight-errant warrior should wear archery coat, hunting suit, Jing suit, ghost coat, and big belt. The lady should wear python, mantle, Xia Pei, palace clothes. A young girl should wear west-lake outfit, mantle, thirteen-sister outfit, palace outfit, etc..[]



Picture 1 Python Ceremonial Robe with Dense Sequins for Female ---- Etiquette Costume of Emperors and Generals with Patterns such as Cloud Dragon and Sea Water



Picture 2 Costume of Hun Dynasty Dress for Male (left) ,Costume of Hun Dynasty Dress for Female (right)



Picture 3 Changxue Fengpi(Wind Cloaks with Dragons, Coins, Bats and Other Patterns for the Characters in the Play When Going Out on the Road, Late at Night)

4.2 Dancing

Dancing means that the costumes should play a certain role in the drama when the actors performance. [When it comes to a good drama, costume is not only the expression of the aesthetic beauty, but also the display and transmission of the story by the characters. It reveals the artistic image of the characters, conveys the emotions, personality characteristics and psychological activities of the characters to the audience, and builds a bridge of emotional communication between the actors and the audience.

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With the movement of body, the dynamic beauty of costume modeling in Cantonese opera is mainly reflected in two aspects. The first is the beauty of posture in costume modeling and the second is the dynamic of costumes while movements. The performance of Cantonese opera requires the performance of the actors on the stage to bring sense of beauty to the audience. Therefore, there are stylized requirements for the steps and postures of the characters. At the same time, the costume modeling corresponding to the role is also accompanied by the stage step, posture, etc., which conveys the ideological and emotional changes of the role through the performance swing of the costume modeling. For example, the wings of the sable and the black gauze cap will swing with the action of the role during the role performance. By swinging the wings of the black gauze cap, experienced actors are able to convey the inner changes of thoughts and psychological activities to the audience. On the stage, the action Playing Ling expresses the changes of the characters' thoughts and feelings by performing the two wings of the opera cap on the head. Some movements such as moving ling with the right hand, painting ling with the left hand, two dragons playing with a pearl, dragonfly water, watching the moon, holding the moon, lying on the cloud, and stirring the clouds are always expressing the inner thoughts of dramatists, too. The exaggerated use of long sleeves and skirts in costume not only strengthens the dynamic beauty of costume modeling, but also makes the role performance more vivid. For example, water show movements include sleeve holding, sleeve shaking, sleeve turning, sleeve swinging, sleeve raising, etc. Different sleeve movements express different emotional states. A movement named Flick the Sleeve usually express the character's anger and dissatisfaction. Another called Turn the Sleeve express the character's grief, excitement, and sorrow.



Picture 4 Python Ceremonial Robe with Dense Sequins for Female



Picture 5 Helmet with Auspicious Clouds and Flame Patterns



Picture 6 Daezi (The Headress for the Robe of Generals)

4.3 Freehand Brushwork

Freehand brushwork is a kind of expression technique with simple form and abundant meaning. It does not simply reproduce the details of historical clothes, but also conveys the emotion and personality of the characters by means of clothes. Cantonese opera is a highly symbolic of leisure. A table, two chairs, and a whip are all symbolic. Empty stage can be imagined as a palace, a house, and a battlefield.

Cantonese opera costumes also have a distinct freehand nature. With the characteristics of point with surface, weight ordered, virtual and real combination, They draw on materials from ordinary life and do not stick to the reproduction of reality. Instead, they emphasize on showing the verve, character and emotional state of the characters through simple lines of costumes and freehand patterns. The application of freehand style of costume is to highlight the image of the protagonist and to add aesthetic feeling and image space for the drama.

For example, the costumes of "Chang Ping Princess", on the basis of referring to traditional opera costumes, give the costumes pattern design, color matching and other aspects an artistic connotation that fits the plot. For example, when the male and female protagonists meet in the fifth scene, in the use of color, considering the needs of the plot, the clothing colors of Zhou Shixian and Changping Princess are mainly warm purple and fresh white. The processing and application of this color not only maintains the traditional colors of opera costumes, but also reflects the joy of meeting the male and female protagonists; in the pattern design, the most representative peony pattern in China is used as the basic element. Different decorative parts of human clothing, such as the chest, sleeves, lapel, collar, hem, trousers, etc., are clustered and looming, showing the hero and heroine's beautiful longing for love and a happy life and a metaphor for joy.

In the whole performance of the Grand Seal of Six States, there are many types of costumes. At the center of the scene, the Marshal of the Six Nations, dressed in "Kao", appeared on stage at the same time. The clothing is

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embroidered with large satin, and the whole body is covered with fish-scale patterns or herringbone patterns. It is majestic with great stage effect. The marshals of the six nations wore different colors, such as red for bravery and loyalty, yellow for noble and sophisticated, black for upright and upright, green for bravery and warrior, and white for elegant and romantic.



Picture 7 The costumes of“Chang Ping Princess”



Picture 8 The costumes of“the Grand Seal of Six States”

4.4 the beauty of exaggerations

At the end of the Qing dynasty, great changes began to take place throughout China. Trains, electric lights, dramas, Mr. Democracy and Mr. Science, and other new things from the west poured into China. Influenced by European and American cultures, the costumes of Cantonese opera also began to undergo subversive changes, and the innovation of Cantonese opera costumes became bolder. On the one hand, the costumes of Cantonese opera are very sensitive to external visual effects, and dare to take the lead in subversive innovation. For example, at the beginning of the 20th century, when electricity was first known to the public, costume craftsmen in Cantonese opera were keenly aware of this, electrifying their costumes and adding small light bulbs to them. In the Cantonese opera Luo Shen, when an actor steps on a metal plate, the light bulbs in his clothes light up, making the clothes appear ethereal and elegant, highlighting the elegance of the main character Luo Shen. The stage effect is exaggerated. The application of sequin, copper tubes, small mirrors and other decorations in Cantonese opera costumes also pushes the exaggeration of Cantonese opera costumes to a peak. In History of Cantonese Drama, there is a description of the costumes of Cantonese opera: “Cantonese opera is still embroidered and expensive, so it is more resplendent than those made in Beijing and Shanghai. Since the Europe and America film input, the costumes of Cantonese opera began to shine as brightly as a diamond. It is so attractive that the famous stars in pear orchard wear the modern bizarre dress to compete with each other.”



Picture 9 the light bulbs in the clothes will light up

Some scholars also believe that the most exaggerated beauty in Cantonese opera costumes is the style of "Kao" and "Anti-court costumes"[], which are military generals' tabards, imitating ancient war armors, but they do not have the original form of armor. It is divided into 4 pieces, front and rear, left and right, and reaches the foot; the middle of the front piece is slightly wider, with a round "heart-guarding mirror" on the chest; the belly is in the shape of a belly, embroidered tiger head and other animal, or flower basket shape, or butterfly shape; The shoulders of the leaning dress are like butterfly wings; "Kao" of the leaning dress has a small flag, which is triangular in shape and has a dragon and phoenix flower pattern. Such a shape can show the mighty posture of the generals. The exaggerated back flag on the back of the clothing is based on the flag that was carried by the general on the battlefield in ancient times. It is one of the important symbols of the general. The way of putting the flag on the costume is particularly particular. The flag must be inserted on the back of the tiger's shell and spread out to give people a mighty feeling. The general's order on the stage was inserted on the backrest to show the order of the army. "Anti-court costumes" is unique to Cantonese opera performances. The design of the anti palace dress part is movable. The lower skirt is composed of multiple strips of colored bands, with three colors of yellow, green and blue alternated in two layers. According to the report, the actor only needs to raise the left and right sleeves and the front of the shirt body, turn it to the back, and in a blink of an eye, it becomes a palace dress with red gold sparse gold pieces and umbrella skirts. Pull open the two breasts again to reveal the energized and shiny electric lamp shirt, in order to achieve the "transformation" effect in the stage performance.



Picture 10 "Kao"

5. Conclusion

The society is developing and changing, and people's aesthetic requirements are constantly changing. As a traditional classic, Cantonese opera costumes are constantly adjusting themselves according to the requirements of the times. Under the premise of maintaining the principle of national creativity, they have made artistic breakthroughs in traditions, constantly put forward new propositions for the innovative design of theatrical costumes. Cantonese opera costumes are compatible and integrated. After integrating different traditional Chinese drama costume elements, a relatively stable self-contained costume culture system is formed. From the perspective of Chinese aesthetics, Cantonese opera costumes inherit the patterns and patterns of traditional drama costumes, and also follow the core ideas of "Tao", "Inspiration", "Image" and "artistic concept" emphasized by Chinese aesthetics, continuing to use traditional patterns and patterns. The elements express the artistic connotation that adapts to the needs of the times and the needs of the plot.

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