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THE INFLUENCE OF THE DRAMA STAGE AND TUONG ON THE CAI LUONG STAGE

M.A Nguyen Thi Lan

Thanh Hoa University of Culture, Sports and Tourism, Vietnam

*Corresponding author: *Nguyen Thi Lan
Tel.: +84912943739 Email: *nguyenthilanvhnth@gmail.com*

ABSTRACT

Cai Luong is a type of theater art that is interested in many researchers, writers and artists, and there have been many research works written on Cai Luong's theater art. However, the authors have almost only mentioned management issues, management methods and the history of formation as well as the development process of this art without any research on the influence of this art. Tuong and stage Drama refers to the Cai Luong stage. In the framework of the article, the author would like to briefly introduce the influence of Tuong and Drama stages on the Cai Luong stage - an important influence for Cai Luong art to have its complete appearance today. Besides, the author also would like to briefly review Cai Luong's art in Thanh Hoa - one of the rare localities that still preserve this art.

KEYWORDS

Drama stage; Tuong stage; Cai Luong stage; affection



1. INTRODUCTION

Cai Luong theater was born in the early 20th century. It was formed from the folk music movement called "Southern Don ca tai tu". From the popular musical instrument movement that thrives in the Mekong Delta, amateur music takes a new step forward as "ca ra bo". If we consider amateur music as singing in the "auditorium", then come ca ra. set is an early development form of theater, then gradually formed Cai Luong stage.

Along with the Drama stage, the Cai Luong stage was born in the context of the country being colonized, Western civilization has had enough time to deeply rooted in Vietnamese society and has created a Westernization movement in the urban areas. Vietnamese society at this time has many changes, the feudal intellectual class of Confucianism seems to be outdated, no longer keeping its leading role in life, and is eagerly racing to follow the new in the cities...

To speed up the process of colonization, the colonial government massively imported into Indochina the means of spreading the national arts such as movies, records, culture and new lifestyles...

First of all, they built the Saigon Theater (1900), the Hanoi Opera House (1911), and Hai Phong to welcome French art troupes to Vietnam to perform classical plays for the French and the intelligentsia. , students, Western students study, and also invite reformed actors to France to perform.

In Vietnam, the public in urban areas can also watch Western films, listen to famous Parisian discs, and Cai Luong discs... thanks that, Cai Luong develops very quickly from urban to rural, from South to North.

However, before the French invasion and colonization, we had the traditional stage of Tuong and Cheo. Within the research framework of the article, I would like to only point out the influences of Tuong stage (besides French theater and Drama) on the Cai Luong stage.

2. Contents

2.1. Influence of Tuong stage (Sing Boi) on Cai Luong stage

Before there was Cai Luong art, Tuong art had developed and established a solid foundation in the hearts of the audience. Tuong is also known as singing boi or singing troupe. Tuong was formed and developed based on dance music and folk performances in the rich and unique daily life of the Vietnamese people. The language of Tuong is a smooth combination between Chinese literature and Nom script. Tuong art does not tend to be realistic but focuses on depicting the god, depicting the basic core, without going into minutiae details that have no artistic effect. Because we want to portray the god, we must use exaggerated techniques, stylize each word and move, but there must be specific principles and rules. The performance of the tuong is heavy on convention and formality, that is, in the conventional stage, the performance is more amplified than real life so that the audience can easily feel it. The smaller the movements, the faster they are, the more they need to increase the hype when they go on stage, the more the audience will notice. The walking style is also used to express the "mind" of good and evil characters. Especially in the time before sound and light techniques were not enough for performance art, acting images could not be pulled closer to look, could not be "midground", "close-up", intensity. The movements help the audience see the whole scene, whether sitting far or near the show (stage) can see it.

Stemming from these characteristics of Tuong art, researchers on theatrical arts have discovered that late-born Cai Luong art is heavily influenced by Tuong art (Boi singing). Through the memories of seniors in the profession such as Artists Vuong Hong Sen, Ba Van, Si Tien, Truong Binh Tong, from the very beginning of the formation of the Cai Luong stage, the Cai Luong stage was influenced by Boi singing and Western plays. French romance). Artist Ba Van analyzed the name Cai Luong as follows: he believed that Cai Luong was the reform, renewal of singing boi, innovation to suit the tastes of the public at that time.

In the book "History of Cai Luong Theater", author Tuan Giang mentioned:

..."Particularly for decoration, the stage of singing boi used to only have coders, not painters. People often conventionally decorate the stage with wares, colored fabrics... the backdrops at the Saigon West Theater may have suggested that people paint the landscapes of the mountains, the court, the private residence... When acting to a scene, drop the landscape painting that scene, then pull up after the end of the scene. Then people used chicken wings, the court scene released chicken wings drawing dragon columns; In the forest scene, let down the chicken wings to draw paint and water".

The above quote shows the novelty and difference of the Western theater into the South, then the first Western theater influence affects the decorative form of singing boi. The decorative boi singing was initially briefly symbolic, and after being influenced by French operas, it turned to realism. This is the innovation of singing Boi, due to the influence of the French theater, bringing to the public a new direction of performance and aesthetics. Finally, the impact of French literature, through opera plays very close to Cai Luong. Has the form of music, singing and speaking (recitation), helping composers and actors sing boi to think about reform of singing. The cooperation between the composers and actors has continuously reformed the singing of Boi, the first of which is the reform of the Southern singing style of the Tuong which is closer to the spoken form of Western plays. There are many documents of Southern reformed researchers such as Nguyen Ngoc Bach, Tran Van Khai, etc. Saigon newspapers like Le Hoang Muu wrote in the newspaper and called for replacing the word singing boi with "singing", then Many people use the term "singing set". Thereby, it shows that the reform of singing boi gradually changed to singing. Singing with illustrative gestures opens the way to later Cai Luong performing arts in the form of singing bo - ca and bo.

Through the above explanations, the circumstances of the birth of the Cai Luong stage and the reform of singing boi from Nam Thanh say the way in the game of carabao are clarified. Due to the reform of opera singing, the way of performing changed is called opera, that is, the form of performance with gestures to illustrate the lyrics, a precursor to the art of Cai Luong singing.

Since the birth of the Cai Luong stage, the public realized that its songs were more advanced than that of the Boi song, so they thought it was to improve the old song for the better, so they named this tune Cai Luong. Due to the influence of the Tuong stage (singing boi), Cai Luong was born. The elements of dance, makeup, and costumes in the Cai Luong stage are also influenced by the Tuong stage. We see this clearly in the plays of the ancient Cai Luong Tuong such as: "Phuong Nghi Dinh", "Tong Tien don hung tin", "Treatment of Bang Quy Phi", "Manh Le Quan escaped from the comedy", "La Bo Hi Dieu Thuyen", "Bao Cong Tried Quach Hoe"...

2.2. The influence of the Drama stage on the Cai Luong stage

At the beginning of the 20th century, our country still existed and popularized theatrical disciplines in the form of plays with different variations. Tuong and Cheo are suitable for small-scale, self-sufficient social organization, but the pace of life is generally quiet, slow, and less disturbed. Meanwhile in the West, drama, with a history of more than two thousand years, has been a complete theater discipline that is both ancient and youthful because it is often dynamic and innovative to meet the requirements of the times great. Although France is not the birthplace of drama, here it has reached its prosperity many times, giving birth to schools, writers, exemplary works, and spreading influence. It always holds an important position in the panorama of human theater history. Bringing in these advantages, French drama came to Vietnamese society right at the time when the wind of Europeanization was shaking the traditional culture. New ways of life, new relationships between people and people arise, overlap or overwhelm, gradually replacing the old way of life along with the increasing momentum of the commodity economy taking place in urban areas, inevitably forming. New tastes, creative needs and different enjoyment from the old led to the birth and influence of Cai Luong Theater in particular and national theater in general.

Between the spoken drama - the exogenous theatrical form alien to the Cai Luong - the close endogenous theater form does not seem to take place in a fierce, mutually exclusive competition to establish an exclusive position, but together. live together, and even interact with each other. The birth of Cai Luong in the South as a link between the traditional theater and Western dramatic art took place almost simultaneously with the introduction of drama into our country, which is also a unique expression of the receiving the influence of Western culture through adaptation to the public's habits. Through the formation process of Cai Luong's art, we can realize the social nature of Cai Luong's theater. is the fusion development between the two cultural lines of East-West, the ingenious combination between traditional and modern elements, between the identity of the national origin and the light of modern civilization. As we all know, Cai Luong performed all kinds of fairy tales with all kinds of topics, especially social topics, which at that time was called Western Tuong. Social Cai Luong plays are very popular with the audience because of their realism in story content, actors' acting levels, decoration, setting and especially new music suitable for the plot. and the psychology of the audience. Cai Luong is an art of depicting the feet, from the setting up to the colorful gestures, all of them are towards the realistic way of life. The left-foot depiction is characteristic of the prevailing Western method of depicting reality, which is different from the symbolic method of theatrical and narrative representation of the East.

From the very beginning, Cai Luong chose to follow the Western stage from script to performance, especially plays on social topics. We can't help but mention the merits of Western-educated bosses like Mr. Nguyen Ngoc Cuong, owner of Phuoc Cuong, or Mr. Phuoc Georges - the owner of Huynh Ky... they are directly influenced by French culture, exchange and witness. The idea is to absorb the modern techniques of the French stage and try to bring them to show on their stage.

The composers at that time were still inexperienced, they were intellectuals who had learned to write scripts according to the structural model of the French romantic classical theater. If you don't know how to draw, learn how, decorations are available at the Saigon theater, costumes are imitated in movies showing outside the theater...

It was the Western-educated Cai Luong composers who promoted the first development of the Cai Luong stage to have a play. They adapted the Cai Luong script from French novels, from classical plays such as:

- | | |
|----------------------|--------------------------------|
| - Honor value | (adapted from Loxit - coccnay) |
| - To vuaong den thac | (la dame anx caméleas) |
| - Tuy hoa vuaong nu | (marie tudar) |
| - Van Si princess | (tristan et yoenlt) |
| - Ao nguoi quan tu | (l' homone en habit) |
| - Happy color | (le voi le du vonheus) |

Later, after gaining experience, the composers wrote Vietnamese folktales according to the familiar model of the French stage.

If Drama is influenced by French theater from script to comprehensive performance, Cai Luong receives in French stage what is needed for its existence and development. When writing Cai Luong plays on social topics, the writer learned on the French stage the strictly logical and scientific nature of the drama structure, learned the layout of events and events leading to conflicts in nature bright and coherent literature, but still keeping the national character in the happy ending and especially in music with its own identity.

However, the Cai Luong script, which has been influenced by Western theater, still retains the main characteristic of the narrative method, which is conflicting but mainly emotional, expressed lyrically through types of ancient music designed to suit each situation of the work's content.

In performance, Cai Luong is very similar to Western drama in terms of set decoration, costumes, makeup and part of the performance, but still retains the lyrical narrative element of singing and acting.

Thanks to its easy tolerability, Cai Luong has many conditions to reflect society, is not restricted in forms like Tuong and Cheo, so it has developed very quickly and reached its peak with many famous authors, musicians, actors and especially a team of admirers from the South to the North.

The history of Cai Luong has proven the sobriety and wisdom of our traditional theater artists in receiving the new. We accept the stage innovation but innovation is based on keeping the tradition. Taking music as the original, keeping traditional music as the foundation for musical innovation is a correct point of view of theater makers in the past and today.

That's why it should be called Cai Luong to reflect the orientation that has existed since its inception - renovating the traditional stage but making innovation based on tradition.

2.3. Cai Luong Theater in Thanh Hoa

Before 1930, Thanh Hoa town with an area of about 1 km² was built around the old citadel, the citadel had 4 doors in four directions: the south was the front door, the north was the back door, the east was the left door and the west was the west door. Right door. At that time, the town had 3 theaters (called theater but made of bamboo and leaves).

- + Cua Left Theater organized by Mr. Tich specializes in classical opera.
- + Back door theater organized by Mr. Vinh Tuong Long (tong Tuong)
- + Sinh Chau Theater - organized by Mr. Dang Ba Tao (singing classical Tuong)

- When the South to North reformed groups toured in Thanh Hoa, such as Nam Phi troupe, Phung Hao troupe, Nam Chau troupe, Kim Thoa troupe, Phuoc Tuong troupe... all performed at the three theaters mentioned above with plays: When the madman knows how to love, Lan and Diep, the gentleman's coat, the vanguard's hooves, the magic organ...

+ Traditional topics include: Luc Van Tien; Farewell to Bang Phi; Bao Cong investigated the case of Quach Hoe...with typical artists such as Nam Chau, Ba Van, Tu Gio, Bay Nhieu, Tam Danh, Ba Du, Ngoc Thach, Trieu An, Nam Phi, Phung Ha, Kim Thoa, Tu Sang. ...

In 1935, Thanh Hoa town had two larger and more spacious theaters: Tan Duong Dai theater - the owner of the theater was Mr. Khanh Tan; cinema - the owner of the theater is Mr. Nguyen Van Ngoc.

When Cai Luong was introduced to Thanh Hoa, the ancient Tuong troupes struggled, so they learned to perform Cai Luong, from which theaters and troupes both performed classical opera and Cai Luong to survive.

The first Cai Luong art troupe established in Thanh Hoa was the Dong Tu Au Ca troupe, the actors were mainly the children of a communal instrument and the children of several young actors. Ai Son was both a composer and a teacher.

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Side panel In 1937- seeing that Cai Luong was loved by the audience, Mr. Dang Khanh Tan had money and had a theater ready to set up a group of about 35 children aged from 11 to 13 to hire Mr. Ai Son and Mr. Kim. Practicing to wake up after 6 months has completed 5 books:

- + Who are you?
- + Who is the culprit?
- + Adventure hero
- + Golden belt
- + Surrender

After a successful debut in Thanh Hoa, the Dong Au Tan Duong Dai troupe toured places: Ninh Binh, Nam Dinh, Hanoi, Hai Phong... at this time, Cai Luong was thriving in the north, especially in the north. in Hanoi.

From 1938 to 1945, the theater in Thanh Hoa town, in addition to the local Cai Luong troupe, was the Thanh Ky troupe - the predecessor of the Dong Au Tan Duong Dai Cai Luong troupe, there were other troupes in Hanoi and the north to perform. such as: Nhat Tan Ban, Dai Quoc Hoa, Mo as, Dream Hai, Nam Hoa, Ai Lien Ca troupe... with artists: Huynh Thai, Hoang Bach, Hai Tung, Sau Ke, Si Tien, Anh De, Phong Tran Tien, Ai Lien, Lan Phuong, Phung Khanh, Bich Hop, Kim Chung...

At the end of 1946 and the beginning of 1947, ie after the order of the national resistance war, Thanh Hoa was the gathering place of the Northern Cai Luong delegations. At this time, Thanh Hoa was attacked by the enemy to destroy Ham Rong bridge, destroy the citadel, destroy the market and the townspeople. demolishing their own houses to implement the motto "the garden has no empty house" and evacuate to the countryside, so the groups no longer perform in theaters but spread to districts and communes, taking communal houses and large yards as places to perform. Performances, entrance tickets are collected in many forms: money, rice, food, or crops.

In 1950, the inter-regional arts association IV together with Thanh Hoa Propaganda Department discussed and agreed to establish the resistance theater federation (the predecessor of the Central Cai Luong Theater today), maybe this is a professional organization. The first theater troupe in our country, given to Ty of Thanh Hoa propaganda and arts to directly lead and run.

By 1958, implementing the policy of renovating the bourgeoisie, bourgeoisie, and private enterprises, the local art troupes in general and the Cai Luong, in particular, had to be managed by which locality was subject to the management of that locality. At that time in Thanh Hoa town, 2 groups were operating in 2 theaters: Thanh Binh group of Thanh Hoa and Phung Hoang group of Hai Phong. Doan Phung Hoang had to return to Hai Phong but some artists stayed behind and asked to join the Cai Luong Thanh Binh - Thanh Hoa troupe (the predecessor of the Thanh Hoa reform group today) with typical artists: NSUT Ba Thieng, NS. To Lien, Tung Giang, Thanh Huong, Kim Thanh, Van Quy, Ngoc Dinh and Artist Hao Yen...

Currently, Thanh Hoa is still one of the few localities in the North Central region and the South of the Red River that still has a traditional art theater - including Cai Luong art. Like many other ethnic art forms, to survive and develop, Cai Luong must stand firmly on the cultural foundation of the nation's soul, but it must also constantly innovate. Although there are still many difficulties, leaders and actors of the Cai Luong Theater in Thanh Hoa have been trying their best to innovate, maintain and develop this art.

3. CONCLUSION

It can be seen that the Cai Luong stage is a stage of national opera - autobiographical, political, lyrical, although born late, it has been admired by people from all walks of life across regions. Cai Luong has a synthesis of singing boi, don ca tai tu and influenced by Western theater. After nearly 100 years of establishment and development, Cai Luong has made changes to create sympathy in the hearts of fans, from the content of fairy tales, songs, lyrics to stage decoration... But no matter how it changes, the core values of Cai Luong art still exist in each play. Currently, despite facing difficulties and challenges because the national theater in general and the Cai Luong theater, in particular, are in a state of absence of an audience, the national Cai Luong Theater (especially local troupes like Thanh Hoa) is still trying to innovate and absorb the quintessence of other art forms to improve and meet the needs of the public. Hopefully, soon, Cai Luong will regain its position.

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