

The Second Rise of the Role of the Male Dan and its Opera Historical Significance

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Abstract

Sheng and Dan roles are indispensable in the performance of Beijing Opera, and the change of status between the two also reflects the choice of the times. Since the formation and development of the Dan role, it has gone through two big open and close rise and decline. The second rise of Danjiao in the Republican period is also the result of the dual role of Danjiao's own factors and the factors of the times. There are three reasons: First, the widespread dissemination of new bourgeois ideas, the establishment of the new Republic of China, so that the idea of people-oriented in-depth, the qualifications of the actor as a national also gradually be recognized by the people. Coupled with the outlawing of the Ap Yu place, further improving the status of Danjiao. Secondly, the Danjiao followed the trend and actively participated in the improvement, which won a broader development space for itself. Thirdly, the policy of women entering the park, the change of aesthetic concepts, and the rise of the Danjiao movement made the Danjiao further gain a broad audience base. Danjiao called Dan was created in the era when the center of gravity of Peking Opera development was shifted from Shengjiao to Danjiao.

Keywords: Dan role, raw role, status in the theater

1. Introduction

The practice of men playing female roles has existed since ancient times. Whether it is the mutual transformation between men and women in real life or the frequent cross-dressing in poetry, novels, and drama, all can be considered from the perspective of historical development. Mencius once explained this situation: "To conform to what is right is the way of concubines and wives." Tang Xianzu also mentioned in his letter "Reply to Ma Xinyi": "At this time, many men transform into women, walking and standing sideways, speaking sweetly and smiling skillfully, thus standing firm in their era." In his article "The Origin of Female Roles and Male Dan in Opera and Ancient Dramatic Characters," Mr. Wang Jisi argues: "The formation of traditional female roles and male dan is related to the feudal society's separation between men and women, which did not allow simultaneous performances by men and women, hence this tradition did not form in Western drama history; it is also associated with early family troupes, where roles were scarce, leading to cross-dressing." It is precisely because of this that the male dan role has a long history in ancient Chinese society. Looking at the two rises of dan roles from their inception to the present, there must be dual causes both inherent and temporal. Therefore, clarifying the process of the second rise of male dan roles and understanding their development status is of considerable significance for reconstructing the historical facts of opera.

2. The First Rise and Decline of the Male Dan Role

The first rise of the Dan role can be traced back to the flourishing of male style in ancient Chinese society. Men's style refers to the complex social relationships between men in ancient Chinese society, the most important of which was the social intercourse between the scholars and the literati and the actresses. Due to the influence of traditional mediocrity in ancient feudal society, although male style was not advocated by the mainstream culture of the society, the position of male style was ambiguous, showing a neutral attitude of neither supporting nor opposing it. Therefore, men's style can coexist with the traditional culture and intermingle with each other, "largely in the world under the gaze of doubt, in an ambiguous state of existence in society." This trend was very popular in the late Ming Dynasty, due to the deep indoctrination by the Song Dynasty "Cheng Zhu Theory", the whole society has no place to release the repressed mentality, the ideology gradually formed the pursuit of individuality and liberation of the trend of thought. Coupled with the fomentation of hedonistic ideology in the late Ming Dynasty, from the upper class to the city folk, the social characteristics of the male style is constantly highlighted.

"Today, under the words of the male sex, moving to Min Guang for the mouth, but from Wu Yue to Yan Yun, did not know this good people." In the late Ming Dynasty, the city folk in the social culture of leisure and entertainment under the influence of the original popular in the Song Dynasty, "small singing" further development, become specialized for the literati and scholarly men to drink and laugh at the occupation.

Since the Qing Dynasty still followed the old system of the Ming Dynasty, female prostitutes were strictly prohibited, and this trend developed even more rapidly after the Qing Dynasty. During the Qianlong period of the Qing Dynasty, the development of men's style gradually showed a combination with opera. "Qing people are more intimate than the Ming Dynasty, and the style of the pear orchard in the Qing Dynasty, also once tended to be obscene." Wei San, the Qin opera flower girl, innovated the way of makeup for the Dan role in opera, plus the aid of his unique artistic skills, which made it better for the stage presentation. Wei San to improve the success of the Dan role, when we can see from the "Yan Lan small spectrum": "Wei San (Yongqing Department), the name of Changsheng, the word Wanqing, Jintang, Sichuan people. The actor in the Zidu also. In the past in the Shuangqing Department, to "Rolling House" a play, running away from the ho children, the scholarly community is also intoxicated. Other miscellaneous plays are all gags, the shape of prostitution, so that the old Beijing accent on the shelf. A song building, the viewers into the block. And the six classes a few no one asked, or to scatter." Wei San's peculiar performance style at that time not only catered to the aesthetic characteristics of the male group in the Qing Dynasty, but also created a brand new performance paradigm. His performance not only attracted the audience for the frenzy, and its popularity directly overwhelmed the Beijing master of the time, Bai Er, with which the Taipan were slightly inferior. "Wei Changsheng (according to: a Wei three, or Wei three Dan, Jintang, Sichuan, Bangkok Dan) Si Hai years with the people into the capital, with the Rolling House" a play famous Beijing, the viewers to more than a thousand, and the big class (according to: Huiban, or known as the 'old Huiban' has just entered the Beijing, specializing in the performance of the song, the 'Four Happiness' class 'is not yet included). class' is not yet included) was reduced in color." There are even some good people who wrote, "I like to smile, I like to be angry, I like to have a hundred winks, and I like to murmur delicate words to myself. The poem "The wind and the flow take up the grapevine, but can't help Wei San upstairs" appreciates Wei San's paradigm of performance. After Wei San's three big hits, the actors in Beijing naturally competed with each other to follow suit: Beijing Dan's small feet installed, but in the past, but a few out, behavior every more shrinkage. Since Wei three trespassing after the name, all with small feet on stage, foot picking eye movement, in the off feelings. And I heard that its charm, if the dream of Jin Hou and Chu Zi Tuan Yan. Recently, the Opera House theater metallurgical style, where the newspaper article has a "big trouble in the Golden Tent" (red paper book acted in the play posted on the door, called "Newspaper Article"), is the day of the sitter will be full. After Wei San's "Rolling Floor", Yin'er and Yujian all followed suit. Liu has "Gui Hua Pavilion" and Wang has "Hulu Rack", but it is not as good as Yin'er's "Double Unicorn", which is naked and unveils the tent, so that people can watch the big body double. Before the performance, a curtained couch and a flower pavilion are set up on the stage, as if a green hut is being built to wait for a new wife, so that the youngsters will be so excited that they will not be able to think of anything else, which is the second most obscene habit.

With this beginning, qian dan constantly meet the public's aesthetic tendencies, audience groups continue to increase also contributed to the artist group is more large. Coupled with the improvement of social status, so that the kundan gradually in the Jiaqian time to gain a firm foothold, for the first time to become the top of the role of superior people.

This situation was maintained until around the middle of the 19th century, when the invasion of the Western powers from the outside, the deepening of the Taiping Heavenly Kingdom movement from the inside, and the rising nationalist sentiments made it impossible for the Qing Dynasty to indulge in the lustful performances of the flower girls any longer. The Qing Dynasty banned performances such as that of Wei San, the "Goddess of Fox and Charms," and expelled Wei San from the capital, which undoubtedly caused the status of the flower girl's profession to fall into disrepute.

The role of the pear orchard, the clown position is the most respected, to flower girl for the most cheap, jianghu class, there are clowns do not wipe the face, the outside shall not open the gong of the rules. Theater class has a major negotiation, must invite the public negotiators, called "Speaking", the stage set up chairs thirteen, drums in the first seat, followed by pulling the Hoosier, followed by the clowns, Susei, big flower face, green shirt, the old Dan, Sheng, Wu Jing, Wu Clowns, Wusheng, vice net its people, and the flower girl a door, a single queue as in this case. And class, no matter what kind of reputation of the flower girl, he has to tease the actor, so nowadays the flower girl's big name, in the seat of the guest is very important, very welcome, and since the individual in the view of the people, it is very negligent and not sufficiently strange. The most important thing in the sushi, Beijing

and Tianjin among the addicts, all like to sing the beard, flower girl is cited as a strange insult, no one is willing to learn step by step also.

As the narrative of Beijing opera itself is mostly dominated by the two roles of Sheng and Dan, the decline in the status of Dan, represented by Hua Dan, naturally and invisibly raised the status of Sheng. In addition, there are scholars in the paper written by the expression of such a view: "the late Qing Dynasty Lao Sheng popularity is the product of internal and external problems calling for male masculinity, Cheng Changgeng, Tan Xinpei and others showed the masculine beauty of the times; in other words, the Lao Sheng prevalence reflects the late Qing Dynasty faced with the pressure of imperialism, and after the entry into the Republic of China, with the identification of people with the nation-state, the embodiment of the beauty of masculinity of the hero image has receded to the background. After the Republic of China, as people recognized the national state, the heroic image of masculinity had been relegated to secondary importance, and in the adjustment with colonial modernity, the need for a different gender image arose, and Danjiao flourished as a result." Qiu Wen, on the other hand, believes that the old man school, represented by Tan Xinpei, was extremely popular with the Qing court because the melancholy style of his singing was in line with the declining trend of the late Qing dynasty and reflected the downtrodden state of mind of the rulers of the Qing dynasty. In Qiu Wen's book "Appreciation of Peking Opera Schools", it is mentioned: "Because the Tan School was also a product of its time, it could not be free from the limitations of its time. Tan Xinpei formed his school, probably between the thirteenth and twentieth years of the Guangxu era, a period when the Chinese people were struggling with the imperialist and feudal forces, on the one hand, the Qing Dynasty was becoming increasingly corrupt and faced with collapse, and the imperialist forces were becoming increasingly invasive, on the other hand, the people's insurrectionary movements were vigorously on the rise. At this time, Tan Xinpei won the hearts of the Qing royal family with his low and sad accent. Tan's masterpieces, such as Tozhao Touching the Tablet and Hong Yangdong, were more or less pessimistic at that time. Therefore, Tan Xinpei's performance style more or less reflected the mood of the ruler of the Qing dynasty who was in decline." Song Xueqi expressed a similar viewpoint in "Tan Xinpei's Artistic Path": "The social root of the high level of the Lao Sheng line is that: after the Opium War, foreign invasion became more and more serious, domestic class conflicts and other contradictions became more and more acute, and it was difficult for the opera to satisfy the requirements of the general audience by purely expressing the content of family trivia and the private love of children. People preferred high, crisp, and impassioned tones, and themes that were combative and reflected major historical events."

But no matter what, in the early stage of the development of Peking Opera, it is an indisputable fact that raw roles gradually dominated the various trades and professions. In the middle of the Qing Dynasty, there was a period of famous actors in the development of Beijing Opera, represented by Cheng Changgeng, Yang Yuelou, Mei Qiaoling and other big actors in the pear orchard. However, during this period, the gap between them and ordinary actors in terms of status and salary funds was not very large. With the gradual change of the actors' income to the new "silver system", the star Peking Opera, mainly Tan Xinpei, opened its curtain in Beijing. As the income gap between Peking Opera stars and other actors further widened, the star-centered system was also strengthened, and Peking Opera stars received unprecedented social attention. At the same time, the development of the class system not only made the head players distinguish themselves from the second and third players in terms of economic status, but also made a world of difference in terms of the rights and treatment they enjoyed compared to the previous era. Despite the fact that the Danjiao had undergone continuous development and improvement, and had given birth to the Danjiao Qingyi, which mainly showed chaste and virtuous women and rich girls, the Danjiao in general had not yet changed such a situation, and still depended on the development of the Shengjiao, and had not yet formed the situation of being a unique actor.

3. The Second Rise of Danjiao

During the period of the Restoration Movement, the Restorationists wanted to achieve the purpose of spreading the ideas of the Restoration, rectifying the social culture and reforming the minds of the people through the propaganda and education of the opera, which was the "last skill and small way". This was tantamount to promoting the development of opera from the side, and improving the status of the actors from an invisible point of view. With the wide spread of new bourgeois ideas, the humanistic ideology filled every aspect of the society, and apolitical culture was gradually disliked. At the same time, some of the eloquent artists began to awaken to themselves, scrutinizing their own skills and gradually embarking on a relatively pure artistic path. Previously, the literati were also subjected to new ideas, which changed their mentality, gradually shifting from the pure pursuit of the actor's vocal enjoyment to the appreciation of the actor's art. Some of the literati, out of their love for opera, took the initiative to study opera, refine their skills, compose and perform new operas, and actively participate in the movement to improve opera.

The natural elimination of Xianggong has recently found its beginnings. The masters of the classes, knowing that the European superiority of the view of the community, for which there is no Xianggong said that the opera is sufficient to improve the customs, have all been focused on the preparation of new plays. However, the evolution of the new opera, that is, the degradation of Xianggong, there can be hesitation. Jiang Huibo, Wang Tongjun generation, for the newspapers and magazines of the stimulation, for the civilization of the advice of the guests, a sharp awakening, resolutely change plan.

In the first year of the Xuanton era, i.e., 1909, Tan Xinpei, Yu Runxian, Tian Jiyun, Yu Yuqin and others put forward a request to outlaw private apartments in the name of the Jingzhong Temple, and published in Yishi Newspaper the "Notification Sheet of the Pear Garden's Public Discussion Methods", the original text of which is as follows:

"To the initiator, the class master Mr. know, this coincides with the national constitution in the near future, all my nationals, should enjoy the general equality of rights, only my pear orchard a industry, the original for the difference of the inner court, for the part of the common music, that is, Thailand and the Western countries are largely the same, no matter what country, music and dance things, and no shame, only our country is commonly talked about listed in the whole superiority of the subordinate pawns, the origin of the real private apartments to mix to, I have no example of the examination, to outsiders mouth, recalling that the first few decades, this is not the same profession, recently there are initiators Yu Zhenting, Zhao Xianfang, Wang Yaoqing, Lu Yushan, Yang Duo Xian. To the outsiders of the mouth, recall the pear garden private apartment, the first few decades, this is not the same industry, recently there are initiators, Yu Zhenting, Zhao Xianfang, Wang Yaoqing, Lu Yushan, Yang Duo Xian, and other advocates of the integration of a unified approach to the proposed pear garden entertainment, divided into two ways, the entertainment shall not be on the stage to perform, so that the boundaries of the clear, and the pear garden a industry, can be attached to a legitimate business, so as not to have the outside world of the fallacy of the word, and from now on, the special inspectors of the two names, such as From now on, two inspectors will be assigned to investigate, and if it is found that those who entertain in private apartments are allowed to sing on stage again and sing in the halls, the person who introduces them will be dismissed from the Pear Garden, and will be punished with the same penalty, and the class will not be allowed to undertake the job again, and since the first day of the first month of the second year of the Xuanton era, they will be prohibited from singing in private apartments for good.

Temple Head of Jingzhong Temple: Tan Xinpei, Yu Runxian, Tian Jiyun, Yu Yuqin

Dec. 11 of the first year of Xuanton, in the Jingzhong Temple meeting, all classes can be signed after the column, counting open:

Xiliancheng Cheng, Ye Jianzhen, Foreman, Zhang Guorui;
 Qing Sheng and Cheng Ban, Liu Wanlong, Foreman, Zhang Haiping;
 Qing Shou and Cheng Ban, Zhou Rukui, Yu Yonghai, Leader, Zhang Liancheng, Guo Huating;
 Yishun and Chengban, Guo Baochen, Foreman, Li Guangfu, Huang Qirui;
 Chun Ching class bearer, Yu Yuqin, leader, Chi Shaofeng;
 The Yucheng class is led by Li Yugui, and the foreman by Wu Xiangyan;
 Auspicious class bearer, Zhang Yulan, leader, Hu Baozhu;
 Hei Chun Ban Cheng Ban, Mao Chun Cheng, Leader, Zhang Shizhen;
 Shuang Qing Ban Cheng Ban, Li Feng Zhan, Qiao Peifang, Leader, Wang Yufu;
 Four Happiness Class Cheng Ban, Zhang Qi Lin, Leader, Wang Chang Lin;
 Ming Sheng He Ban Cheng Ban, Guo Ji Ting, Leader Qian Bao Kui;
 Hong Sheng and Ban Cheng Ban, Zhang Liancheng.

All of the above were approved and pledged on that day.

Until 1912 into the Republic of China, the society of ideological and cultural concepts further to the modernization of the Liyuan public welfare organizations from the original Jingzhong Temple developed into the Zhengle Yuhua Association, officially replacing the Jingzhong Temple to exercise the main function of protecting the interests of the industry. Zhengle Yuhua Association in the early years of the Republic of China by Tian Jiyun, Yang Guiyun, Yu Yuqin and other actors and actresses jointly organized the establishment of the Association was established, the Association was established to "invigorate the spirit of the clubs, is the culture of the late and recent, and the

present, touching the people in the invisible" for the purpose of the "promotion of arts and culture, improve opera, develop social education, and arouse public morality" as the primary purpose of the "promotion of arts and culture, improve opera, develop social education, and arouse public morality" as the primary purpose. as its primary purpose. With this aim and purpose in mind, after extensive and in-depth discussions and deliberations, the Society unanimously agreed that the old apotheosis places not only did not emphasize humanitarianism, but also hindered the development of danjiao and opera, and was detrimental to the ethos of the new Republic of China. Therefore, on April 15 of the first year of the Republic of China, the Zhengle Yuhua Association once again "submitted a letter to the General Office of the Outer City of Beijing, requesting the banning of the Hanjiaotan Like a Nun Hall, in order to emphasize humanism. The General Office of the Outer City Police approved the request on the 20th of the same month."

Not only did the new government approve the request of the Zhengle Yuhua Association to ban the places left over from feudalism, but also the General Office of the Outer City Patrol in Beijing published the following submission on June 5, 1926 in the press:

Outer city police general office for the presentation of strictly prohibited things: according to the Hanjia Tan, outside the corridor of the camp and other places in the hall apartment, often in the name of the game. Lure the young son of a good family, decorated with its color, awarded to the sound and song, the beginning of the scholars by the occasional Wen Hui feast place, along the stream for a long time, so for the dirt hidden critic of the field. Accumulated habits still phase, brewed into a special custom of the capital, defilement of the country, laughing at foreign countries. The name is: "like a nun", the real humane. We must know that the improvement of society, the promotion of opera has a merit; operation of the industry, in the national qualifications without prejudice. If you have to charm people for life, the behavior of private initiatives, the low character, is the extreme. Now when the Republic of the Republic of the first time, the old stained vulgarity, it is appropriate to salty with the new. This office has the responsibility of rectifying the customs and protecting human rights, and will not allow such decadent style to appear in the capital of the country. For this reason, this office has issued a strict ban on such practices, so that all of us can change our ways, seek our own employment, respect our full personalities, and become noble citizens. If, after this notice, there are those who violate the law by purchasing the children of young actors and opening private apartments, the law of the land is in place, and this office cannot be lenient for them. This office will not be able to provide any relief for you.

After that, this kind of feudal place completely became a historical relic together with the old times. "Like a nun's hall has been famous for a long time, once the vicissitudes of life have changed. Try to see the cherry slanting alley, when the door does not see the corner light. (Poetry note: In the old days, like a nun's hall, the door must be hanging a corner lamp, Cherry Slant Street is known as a prosperous area, now there is no family, that is, Hanjiatan, Shaanxi Lane, etc., but also drop the morning stars.)"

In December 3, 1934 "Yishi newspaper" published an article, not only greatly appreciated Tian Jiyun and others for the development of the pear orchard, but also published two of its submissions as a collection of Ju Department of historical materials. We can see in the preface of the newspaper on this day: "Our country actor, before the Republic of China, because of the social leisure class people used to be despised and belittled, so long been in a low position, and criticized for the world, to push the source and the beginning of the system due to the 'private apartment' system of self-respect, and there is also this. Until the end of the Sun Qing Dynasty, the actor in the world of the bright, Chi Yan particularly, and then launched the abolition of such a bad organization, in order to enhance the status of the actor in the social community, as well as to improve the personality of the actor, the voice of a call, the group of friendly and open-minded people. At that time, Tan Xinpei, head of the Jingzhong Temple, Yu Runxian, Tian Jiyun, Yu Yuqin, etc., invited the hosts of the classes to improve the methods of banning the meeting, which was recognized by all signatures and published in the newspapers to show the importance of the innovation. Since then, the actor is no longer discriminated against at all levels, and then rely on the actor's talent, the initiative to organize charitable donations for the industry, all kinds of beautiful things, so that the community's vision for a change, and then by the local newspapers, the actual solidarity for the actor's support for the Yang, began to fight for today's actors of all the honors, it is Tan, etc. advocate the abolition of 'private apartment' of the merits, it is not easy to drown out also. It is not convenient to drown them out."

If the above two ideological concepts provide the basis for the second rise of Danjiao, then the internal causes of Danjiao's innovation undoubtedly provide it with a steady stream of power. It is because of the Danjiao artists continue to follow the trend of the times for innovation, seeking new breakthroughs in the field of Danjiao inward, Danjiao in the art of progress day by day. The first to bear the brunt of this reform was Yu Ziyun. At that time, the division of the Dan actor's profession was extremely detailed, so the scope of space for each type of actor to perform was extremely limited. "In the old days, the flower girl in green was the second laborer. Those who sang

Hua Dan could not move for the Qing Yi theater. Those who sang in green can't move for the opera of Hua Dan, and those who sang in green can't move for the opera of Hua Dan. This is why the boundaries are different and show the virtue of the theater." At that time, Qingyi followed the old rules, singing was the mainstay, and there was no intentional requirement to make a performance. Ma Shaobo summarized the stereotypical performance of Qingyi in his article "Mei Lanfang's Artistic Path": "The main roles of Zhenggong Qingyi plays were to play solemn and steady ancient women, and the most important thing was to sing. The most important thing was the singing. The performance required that one should smile without showing one's teeth and walk without moving one's skirt. When appearing on stage, they must take the figure of holding the stomach, with one hand hanging down and the other holding the stomach, moving forward, without looking at the eyes, with a stagnant expression, as cold as ice. As a result, the audience formed the habit of listening to such roles rather than watching them." Thus, Yu Ziyun "broke the boundaries between Qingyi and Hua Dan, adopting the figure of Hua Dan as a tableau, in order to help the dullness of the Qingyi, so the audience was refreshed."

Wang Yaoqing, the "Master of Tongtian", was more keenly aware of the shortcomings in the development of the role of Dan, and boldly innovated with more courage than usual. For the first time, he integrated the three roles of Qingyi, Hua Dan and Dagger and Horse Dan, creating a new role called "Flower Shirt". This further expanded the space for Dan actors to play and gave them the freedom to create further roles. Although at that time in the strict rules of the pear orchard, their reforms were not well understood, "or ridiculed its side charm to please the times, change the pear orchard rules, really a sinner." Some people ridiculed Wang Yaoqing's performance of melting Qingyi and Hua Dan into one, denouncing it as "non-donkey, non-horse" and "flying all over the stage", and even verbally attacked him, calling him "Dang Yaoqing". Some people even regarded Peking Opera as "something that the ancient people of the previous generation had studied to the point of home", and called the innovation 'forgetting the ancestors' and 'leaving the spectrum', and said that the reformers of the old opera 'had nothing to do with the old opera'. The reformers of the old opera were said to have 'the ability to move the old rut of the predecessors' . However, from the perspective of the history of Chinese Peking Opera, the reforms of Yu Ziyun and Wang Yaoqing not only initiated the reforms of the Dan role, but also laid a solid foundation for the Dan roles of the later generations to continuously remove the feudalism, challenge the traditions, conform to the trend, and adapt to the stage.

The innovations of Yu Ziyun and Wang Yaoqing opened the way for the second rise of Danjiao art, followed by Mei Lanfang, Cheng Yanqiu, Shang Xiaoyun, Xun Huisheng, Xiao Cuihua, Zhu Qinxin, and Xu Biyun, who in their continuous innovations pushed the second rise of Danjiao art to a climax. At the same time, the changing consciousness of the times also provided the conditions for the second rise of Danjiao.

What is worth mentioning is the dramatic increase in the number of female audience, which changed the original tradition of male-only audience in the theater. According to Mei Lanfang's recollection: "Female spectators were just starting to watch the theater, naturally they were more amateurish, they just came to see the fun, and then they must pick the pretty ones first. A dried-up old man like Tan Xinpei would not be interested in watching if he did not know how to appreciate his art. So the line of Dan became the object of their love. In less than a few years, the Qingyi opera had a large audience, and jumped to an important position in the opera industry, and later joined this large group of new audience also has a little contributed to the power of." Since the female audience is allowed to enter the theater to watch the play, most of them love to watch the Dan actor's performance, which naturally makes the Dan actor line has a larger audience base. Song Xueqi also said: "The composition of the audience has changed, the audience is wider, social life affects the social psychology, appreciate the Danjiao audience is increasing. The status of Danjiao theater has the potential to compete with Shengjiao (Lao Sheng)."

In the Danjiao audience continues to increase, Danjiao attention greatly improved social environment, the theater in order to cater to the audience, the first to make changes, this stimulus is bound to improve the status and treatment of Danjiao from the invisible. Theater class for Danjiao's importance and make the drama world to learn Dan increase, Danjiao line of reserve talent base is constantly expanding, talents come out. And countless Dan actor talent and forced Dan actor line in the art and disguise on the continuous progress, and gradually formed a very own characteristics of the school.

Recently, Danjiao prevalent, immerse into a preference for the arts in general, since it is not a good image, but nowadays Danjiao, body exquisite light Qian, but also especially to the advantage of the point. In addition to the singing body step of the material solid inferior to the old school in previous years, for all kinds of common social ills, try to Mei Lanfang, Cheng Yanqiu, Xiao Cuihua, Shang Xiaoyun, Zhu Qinxin, Wang Youqing, etc., and the late actor Mei Qiaoling, when Xiaofu, Li Yannong, Li Ziyun, Yang Xiaoduo, want to Jiuxiao, Chen Delin, Yao Peiqiu, Yu Yuqin, etc., compared to view, that is, the former body are more plump, and the occasional a thin Tian Guifeng, and the group was surprised! The so-called Gu Qu celebrities of the old generation. The so-called Gu Qu

celebrities, for the current red Dan's big do what song, what song, since the fortunate late luck and blessed eyes, better than then, and why not?

Not only that, Xu Muyun wrote in his "Beijing Opera Miscellany": "Later, the four famous dancers competed with each other, rehearsing new plays and creating new cavities, so that they gradually became the patriarchal craftsmen of each school, and the cause of their fame should be attributed to the music and the beautiful and pleasant singing voice." Huang Huiqiu also mentioned in his article "On the Four Famous Dan" that "'the four' competed with each other in the arts, worked tirelessly, and developed the art of Danjiao genre to a flourishing stage of blossoming, contributing a great deal."

Also under the great changes of social transformation, tired of the phenomenon of empty political partisanship, the public transferred their psychological demands to the theater world, and gradually pursued the Peking Opera school of art. The surge in audience numbers led to more people spontaneously forming parties in favor of famous actors, from political partisanship to the "party of the actors" in Pingju opera. In 1917, when Tan Xinpei died, the Shun Tian Times immediately published a magazine in which readers could vote for a new king of the opera world. The rise of the May 4th New Culture Movement led to unprecedented criticism of Peking Opera, and Mei Lanfang and other Dan-playing artists learned from their mistakes and adapted to the times by revamping old operas and arranging new ones. As a result, the original model of the opera world, which was dominated by the Sheng line, gradually changed to a model dominated by the Dan line, and the status of the Dan character was raised as never before, and the second rise of the Dan character was realized.

4. Conclusions

Scattered in the ancient monographs, documents, newspapers and periodicals, the elements of the two rise of Sanyi outline the unique artistic style in the history of the development of Chinese opera, and prove the value characteristics of male Dan's own existence. Through the review and investigation of this period of history, let us gradually enter and feel the survival state of Danjiao in different periods, and touch its unique survival state of cultural choice. Looking back at history, the two rises of dan role are all the results of both self-factor and era conditions. Looking at the present, discussing the two rises of dan role can also enrich the section of opera history.

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