

# Spread Of Artistic Spirit Of Chinese Historical Drama Songs

Yijun Liu \*

College of Network Communication, Zhejiang YueXiu University, Shaoxing, China

\* Correspondence: yijunliu@dlufl.edu.cn

**Abstract:** As an important symbol of an excellent TV series, Chinese historical dramas' songs have become the spiritual symbols left to the broad audience. They have the theme and spiritual value of spreading the story, connecting the link between the past and the following, showing the infinite empathy and yearning of women, symbolizing the identity and symbolic the identity and symbolic meaning of the characters, borrowing historical allusions and drama adaptation, preserving the artistic spirit of and beautiful style. These songs play an essential role in spreading the story plot, characters, cultural connotation, and regional customs of the historical drama and play a critical value-added role in enhancing the historical drama's artistic charm and spiritual value. This is also the music aesthetics that presents the blending of form and spirit and the sublimation of artistic conception in historical dramas' songs.

**Keywords:** Chinese Historical Drama, Song Art, Spiritual communication

*Tob Regul Sci.*™ 2021;7(5-1): 3652-3663

DOI: [doi.org/10.18001/TRS.7.5.1.142](https://doi.org/10.18001/TRS.7.5.1.142)

## Introduction

In the song creation of Chinese historical dramas, there have emerged "The Old Qin", "The Peerless Beauty", "The King of Qin Sweeping the Liuhe", "The Last Talk", "The Rolling Yangtze River East Passes Water", "The Sky of History", "This Worship", and "Some Comments from Someone" "The Eternal Temptation", "Whose Dream Toward the Sky", "Beauty Pain", "The Great Voyage", "The One Who Wins the Heart of the People", "Lending to the Sky for Five Hundred Years", "Young Yearning" and other famous works, these songs constantly broadcasted by the mass media and chanted by the audience has become an important art affecting mass culture. The artistic style and aesthetic spirit presented in the songs of Chinese historical dramas are different. Some are classically beautiful and elegant, some are

impassioned and passionate, some are profound and sad, some are lingering and affectionate and graceful, and some are delicate and silky, and exaggerated rendering, some are easy to understand and popular. Aesthetician Zong Baihua said: "The Chinese nation discovered the secrets of cosmic melody and the rhythm of life very early, and cherished and beautified reality with a peaceful musical mood, thus despising the power of science and technology to conquer nature." [1] These songs are for us. Understanding the storyline, character image and cultural connotation of historical dramas, and regional customs play an important expansion effect play a unique lubricating role in enhancing the artistic charm and spiritual value of historical dramas and generating fission dissemination for the sublimation of historical dramas.

### **1. Songs that spread the theme and spiritual value of the story**

The theme song is the core music of the TV drama transmission. Many theme songs are rich in content, beautiful scores, and distinct values, representing the core stories of historical dramas. Each theme song is played in a loop of dozens of episodes, thus becoming a classic song of mass communication. The historical drama *The Fission of the Great Qin Empire* was rated by Douban with a high-quality score of 9.3, and its plot story and musical rhythm are well integrated. The theme song was written by Sun Haohui, composed by Zhao Jiping, and sung by the Beijing Philharmonic Orchestra: "Remember Old Qin, Let's go to the national disaster; remember Old Qin, recover my rivers and mountains. No blood drains, no end to death! West! There is a great Qin, and the sun rises; a century of national hatred, the sea is difficult to calm! The world is turbulent; why Corning! Qin has sharp men, who will fight for the crown!" This song vividly shows the old Qin people united in battle, fighting hard, and seeing death as home Fighting spirit. The ability of Qin to defeat the Six Eastern Kingdoms was not a gift by chance. The fighting spirit of the old Qin people and the tenacious style of disdaining others are spread affectionately in the song. The "Rhythm" of the song "Zhe Ji Lao Qin" is like the beat and melody of music. It is diverse and unified, changes in a regular manner, progress, and balance. The rhythm and the speed in time and the brightness in space are all Relationship, but there are a lot of them." [2] The theme song "The Last Talk" of the TV series "The Great Emperor of Han Dynasty" was written by Gegen Tana, composed by Zhang Hongguang, and sung by Han Lei: "In the surging river, you are one A wave. In the rolling mountains, you are a strange peak. You hide your loneliness in the gap of the dark clouds, and you write your dreams in the blue sky and grassland. You burn yourself, warm the earth, and let yourself become ashes. Let the

flames dance lightly, That is your last confession, confession." This song spreads the great feats of a generation of Emperor Han Wudi and reflects the loneliness of great people. No matter how powerful the Emperor is, he will eventually burn his life and melt everything. This is the sincere confession of life's emotions and the natural belonging of the emperor's destiny.

In the 1990s, the theme song of the TV series *Empress Wu Zetian* performed by Liu Xiaoqing, "A Comment from Someone," was written by Chen Hanyuan, composed by Chen Shouqian, Wu Guocai, and sung by Mao Amin: "Do not say that at the beginning of man, is it good or evil ? Whoever laughs at the ground, who laughs at the ground, who laughs at the ground. Do not say that it is hard for people to do it, let alone that it is easy to do, it is hard to do it well, and it is hard to do it all. How does it feel to be a master, look back is it good or evil or eternal confusion. Do not say that it is hard for people to do it, let alone that it is easy for people to do, it is hard to do it well, and it is hard to do it all. How does it feel to be a good person? Looking back, it is good or evil. Someone commented on it. Someone commented." This famous historical drama reproduces the ups and downs of Wu Zetian's legendary life. From a talented person to a nun's plight, and then transformed into a queen role, the butterfly becomes the only female emperor in Chinese history. This kind of character gathers the character traits of truth, goodness, beauty and falsehood, evil and ugliness, and must be subject to multiple comments from the current and later generations. It is difficult for her to say clearly about her own life, so she set up a tall wordless monument for herself, reflecting the essence of her advocating Buddhist culture that everything is empty.

The theme song of the TV series *Yongzheng Dynasty*, "He who wins the hearts of the people", is composed by Liang Guohua, composed by Xu Peidong, and sung by Liu

Huan: "Counting heroes, success or failure, who can explain the past and the present. The merits and crimes of the ages will be judged, and the sea, rain, and wind will come together alone. It is hard to say that there is much infamy behind him. You are the most bitter in the world, and you will never regret nine deaths and fall into the dust. Light life and death, re-prosperity and decline, a hundred years and a dream are generous. The radius of Kyushu is in the hearts of the people. Love is not lingering. Who does not want the country to prosper, and the people are happy, and it is unpredictable to hate Shuidong to return to the sea. There is a way that the people who win the hearts of the people will win the world, who will rule the country. The people who win the hearts of the people will win the world and rule the country. "This song vividly portrays the character characteristics and governing achievements of a generation of outstanding emperors Yongzheng. "He who wins the hearts of the people wins the world" has become the political philosophy and value orientation of Yongzheng's life. He is also an excellent emperor praised by the Chinese people. The power corruption that Yongzheng violently managed back then was the political cancer of the feudal dynasty and the greatest pest that corroded the foundation of socialist governance. The nature of the corruption of power without supervision has not changed. Only when the people support it can it maintain the healthy operation of the ruling power. Therefore, the TV series *Yongzheng Dynasty* created by director Hu Mei was highly appreciated at the turn of the century. The core is to fit the Chinese anti-corruption theme and social expectations of everlasting alarm bells. Xi Jinping said: "Popular sentiment is the greatest politics, and justice is the strongest force. As the saying goes, 'How can the world be governed? It only wins the hearts of the people! Why is the world chaotic? It is to lose the hearts of the people!' Social conditions and public opinion are a barometer to observe

political issues. Anti-corruption is strengthened. The people highly praise the people's trust and support for the party." [3]

The theme song of the TV series *Kangxi Dynasty* "Borrow from Heaven for Five Hundred Years" was written by Fan Xiaobin, composed by Zhang Hongguang, and sung by Han Lei: "Along the gentle curves of the ups and downs of the country, the Northland and Jiangnan of the Central Plains of love. Faced with the dynamic company of ice skates and snow swords, cherish the Chinese golden years that the heavens have given me. Being a man is one place, with no fear of hardships and dangers. Pride remains the same, year after year. Being a man has bitterness and sweetness, and good and evil are separated. On both sides, it is the dream of tomorrow. Watching iron hoofs and clambering across thousands of miles of rivers and mountains. I stand on the cusp of wind and waves, holding the sun and the moon and rotating. May the fireworks world be peaceful and happy. I want to live another five hundred years, I want to live another five hundred years." This song portrays the heroic mood and idiosyncratic image of Emperor Kangxi. No matter how great an emperor is, he will feel the timelessness of "the dead like a man," and it will accompany the flow of time and space. Change and express the confession. From Qin Shihuang's search for the elixir of longevity to Kangxi borrowing from the sky for another five hundred years, many emperors have pursued the beautiful vision of immortality throughout the ages. Although the emperor possesses a great country and countless beautiful treasures, great men will age and leave with time and can only remember the good years of human happiness spiritually.

As the last feudal dynasty of China, the late Qing Dynasty has different historical stories and characters' moods from previous dynasties. The TV series *Towards the Republic* was rated a high score of 9.6 by Douban, which is the ingenious narrative of the storyline and the

successful shaping of the characters. The theme song "Towards the Republic" clearly reflects the late Qing Dynasty's internal and external troubles and difficult circumstances. This song was composed by Xiaoguang and was composed and sung by Xu Peidong. "The flowers bloom and fall every year, winter goes to spring, and the grass and trees flourish. Pages of history are turned, the waves are gone, and the waves are more majestic. The volcanoes erupt, the sky and the earth are cracked, and the king's dreams are broken. There is something new in the world. The wind has blown, the rain has been beaten, the iron hoof has been trampled. The fire has been burned, the knife has been slashed, and the powers have divided." The theme song clearly spreads the imperialist powers' aggression and deprivation and the eye-catching of the imperialist powers. It also vividly reproduces the angry flames and explosive power of hundreds of millions of people, as well as the mental and physical worries and unyielding will of advanced people. Flowers bloom and fall every year, turning pages of history. No matter how confused and hesitating the road ahead, people have to swallow bitter tears and continue exploring. Success is bound to be accompanied by ups and downs and hard work.

The theme song of the TV series *Legend of the Last Emperor*, "Sunset Imperial City Roots", was written by Zhao Ruiyong, Rong Cheng, composed by Yao Jiejun, and sung by Wang Wuwei. "The roots of the imperial city at sunset reflect the ups and downs of the dynasties, and the fate of a lifetime. I sigh the personnel changes, and sigh the personnel changes. The beauty of love and hatred, once paid a little for the true feelings, and the red tears are dried. In the Forbidden City, the world has changed dramatically, and all dressed in uniforms, the feudal imperial power was scattered, freedom and democracy came to stand up. Deeply trapped in prison, riches and wealth, I personally compiled a field of heart. Looking

back on the rest of my life, I am an ordinary citizen." This song vividly narrates. Puyi reluctantly gave up the tortuous fate of letting go of power throughout his life, and was once the highest emperor of China. However, under the general political trend of liberal democracy, anyone who wants to be an emperor is bound to fail. Until the founding of New China, after careful education and reform, Puyi felt that life was noble like an emperor, and his status was humble like a prisoner. Not only dreamed of restoring the monarchy to become a puppet emperor, but also became an ordinary citizen with the founding of New China.

## **2. Songs as a connecting link between the preceding and the following and the tune lingering in the house**

The ending song is the song played at the end of each episode of the TV series, which has a communication function that links the previous and the next. It can give a lyrical aftertaste to each episode of the TV series and arouse the audience's inner expectation of continuing to watch the work. The excellent ending song has the aesthetic effect of reverberation. In the TV series *The Great Emperor of Han Wu*, the song "Waiting" was written by Gegentana, composed by Zhang Hongguang, and sung by Han Lei. "Why am I still waiting? I do not know why I am still so infatuated. Knowing that the glory is bleak, I still look forward to starting everything from the beginning. Since we once had it, my love does not want to stop. Every dream has yours. Dream, together with looking forward to an eternal spring, spring. Why am I still waiting? I do not know why I am still so infatuated. Knowing that the glory is bleak, I still look forward to starting everything from scratch. Since we have had it, my love will not Pause. There is your dream in every dream, and we are looking forward to an eternal spring, spring." Waiting is the process of tormenting the inner test, while watching the plot is waiting for the narrative ending. What is waiting in the dark time and space is a bright way out, and what is

waiting in the cold and severe winter is the warm spring. What is waiting in the trough and predicament is self-transcendence, and what is waiting in the journey of life is dream and hope. The ending song "The Sky of History" of the TV series *Romance of the Three Kingdoms* was written by Wang Jian, composed by Gu Jianfen, and sung by Mao Amin. "The shadow of the sword, the light and the sword is dimmed, and I went to the drum and horns. There are vivid faces flying in front of me. The ancient Huangchen Road is obliterated, and the border city of the beacon is barren. Time and time, you cannot take away, those familiar names. Rise and fall who decides, is there no basis for prosperity and decline? A page is scattered; time and space have changed. Gathering and dispersing is all fate, clutching is the total affection, taking up the affairs of life, why do you think about it? The Yangtze River sings with love. The historical sky flashes with a few stars, and the world is heroic, galloping horizontally and horizontally." This is an excellent work of the ending song of a Chinese historical drama. Through the storyline and imagery of the 80 episodes of the TV series, the audience can see the rich characters of the Three Kingdoms' heroic images. We can appreciate the cultural diversity of Chinese history, feel the sorrow and joy of the heroes' fate and mood changes, and see the historical trend of the rise and fall of dynasties and the difficulty of rebuilding their homes. Compared with the billowing Yangtze River and the deep and vast sky, great people look like a few waves and a few twinkling stars.

In the TV series *Tang Dynasty*, the ending song "Whose Dream to Heaven" is composed by Wang Liguang, written by Zhu Hai, and sung by Zhang Lanlan. "Whose dream is going to Tianque, Lengyue border. The wolf smoke is gone, and the shepherd flute is coming, but the desert is not seen. Whose love, let the world play music. The gold and silver are scattered, the hearts of the people gather, and the green

water and green mountains are seen. Five thousand years, great dreams are boundless. Dreaming back to the Tang Dynasty can be seen, the legacy of the poems. It is ninety thousand miles, and the love is speechless. A long song can be heard, and the chords are plucked. Whose dream is the country, count the cold and warm, sun and moon. The song, the heaven and the earth, break through the wind and rain. Whose love, love, is passed on from ancient to modern. The world is harmonious, the people are happy, and the peaceful world is ushered." This song vividly reproduces the prosperous Tang Dynasty of Chinese pride and multiculturalism. It also spread the Tang Dynasty culture's prosperity and beauty and dreams of openness and the great emperor Li Shimin who was missed and tolerated by posterity. Scholar Li Zehou said: "It is the expressive musical force that permeates the various art departments of the Tang Dynasty and becomes the soul of its beauty. Therefore, it is collectively called the sound of the Tang Dynasty, which is appropriate." [4] Listening to the musical songs of historical dramas in the Tang Dynasty, and tasting the song art of historical dramas in the Tang Dynasty can always give people a confident and magnificent artistic style. It is different from the majestic and unrestrained power of the Qin and Han dynasties and different from the deep depression of the Ming and Qing dynasties.

The historical drama *Daming Dynasty* scored 9.6 points on Douban, and the songs in the TV drama played an important role in the spread of the plot. The ending song "Sea Broad and Azure" is composed by Yi Ming, Liu Heping, composed by Zhao Jiping, and sung by Tan Jing. "The road is vast, and people are walking in the lonely land. Smoke waves go to the cold autumn. The hometown, the hometown month, is the clearest. Sigh far and near, and take a trip to the Xiao Se Mountain. Landing is concerned about the world, and stepping on the uneven roads of the Central Plains. Thousands of miles

run, just for the common people. Smile when the Yangtze River is angry, and the Yellow River is clear. The clouds are in the blue sky with joy and sorrow, and the water is in the bottle. The sky is clear, a few people are drunk and a few wake up, and a few people are shocked by the storm. When you see the sea is broad and the sky is blue. When you sit up, the sea is broad, and the sky is blue." The song reproduces the anxiety, anger, sorrow, and joy of the Ming Dynasty officials and people. In Wonderland, "Running thousands of miles, only for the common people" is the way to be an official, and "the broad sea and the blue sky" spreads the inner expectations of millions of people.

The ending song "Young Yearning" of the TV series *Towards the Republic* is written by Xiaoguang, composed by Xu Peidong, and sung by Song Zuying. "The fallen leaves of autumn, the fragrance of spring flowers, the world is turbulent in the rapids of reincarnation. The blood is cold, and there are tears, eyes flashing with angry faith. The sadness of autumn, the hope of spring, love, and hate gives me the power to shout under the ruins, the new green sprouts, exchange life for the sunshine of freedom. Spring is ours, and the spring tide rolls in. Even the cold winter never robs us of our youthful yearning." This song vividly echoes the plight of China in the late Qing Dynasty. No matter how stubborn and domineering the feudal forces and imperial powers are, young people's determination to seek political change remains unchanged. The dream road of the Republic has not been extinguished, like a flame that stores energy waiting to burn and explode on the land of China. I feel that the republic is not easy to rebuild, and I will never give up the confidence and courage to gain independence and freedom. From the Opium War to the new era of socialism, looking back on China's difficult journey, historical time and space can give listeners more emotional experience. Music master Tarasti said,

"Listening to music brings us a universal illusion that transcends time. Just as every moment it reminds us that time is irreversible and irrevocable, it also reminds us that destiny is with time." [5]

### **3. Songs showing women's empathy and longing**

Historical dramas have not only the cruel scenes of power struggles and war games, but also the affectionate inner tenderness and lingering thoughts of women, which play an important role in the performance of the drama. In the historical drama *The Empire of the Qin Dynasty*, when Shang Yang is leaving his beloved woman Bai Xue, the theater scores a song "Being Indescribably Beautiful and Striking" by Tan Jing. "My confidant is beautiful and beautiful, and the river flows around the green hills. The sun and the moon are long, but I hate the short encounter. The spring breeze crosses the mountain, and the moon shines without sleep. The two places are bitter, and the hope is sweet in the first life. A lone goose on the road in the sky, thousands of loneliness writes the long sky Who is it? The baling willow, like a dream like a fantasy flower flying in the sky. Being indescribably beautiful and striking is always in chaos, the country does not bear the beauty, and the beauty is like a country." The plot highlights that the politician Shang Yang by the harsh law enforcement and songs, deeply portraying the tenderness of his inner world. The thinker Lu Xun also wrote a poem "Relentless is not necessarily a true hero, how can a pity not be a husband? Those who know how to be a fan of the wind, look back when you look back and look less than a dodder" to evaluate the character training of men. In the famous historical drama *The Romance of the Three Kingdoms*, when the stunning beauty Diao Chan drove to Dingwu, she knew that going there must be a lot of misfortune, becoming an innocent sacrifice in the struggle for power. Then the episode "Diao Chan has gone with the breeze" sung by Wan Shanhong: "What do you

say about the deep spring of Yiwu, without knowing God's will? The Zen platform has turned into a guillotine. Where do the emperors dream? Away from the hustle and bustle of wealth. I bid farewell to the battle between the dragon and the tiger. I lived up to the splendid years and missed the cardamom youth. In order to repay Situ's great righteousness and kindness, I will put this flower like a jade body. From now on, I will never see you again and never hear your voice. Diao Chan has followed. With the breeze, it turned into a white cloud! Diao Chan has gone with the breeze and turned into a white cloud!" As a famous beauty in ancient China, Diao Chan could only live between Dong Zhuo and Lu Bu in order to repay Master Situ's nurturing grace. She knew the sacrifices made in choosing an action, but seeing the chaotic struggle of the Han royal family, she would rather moths fighting the fire and hurt herself to repay her gratitude, portraying Diao Chan's deep friendship and tragic fate.

The ending song "Beauty Pain" of the TV series *Legendary Emperor Zhu Yuanzhang* was composed by Yao Zhiwei and Andy Lau wrote and sang. "There was a dream of lovesickness in Meilong Town, and Sister Feng was teased by love-climbing a dragon. Fan Li sent her love cruelly, and Xi Shi endured humiliation only because of her dream of saving the country. There are many heroes in history, and the respect of the world is so glorious. Who is that? Who knows the beauty behind the pain, who can understand the horror of the beauty. Deep love can make the earth shake the sky, and if the heart is too forgetful, it will inevitably last for nothing. A faint love can be endlessly heavy, and it is useless to be unwilling. It is really hard to control myself. I sigh that the king is willing to enter the urn and embrace the pain. Regardless of whether this life is a dragon or a phoenix, when the love is strong, you and I are the same. Smiling at the thousands of floating worlds, there is always beauty behind the hero." The beauty of the song is to spread the "beauty

pain" brought by the emperor. All his life has occupied the beauty of the world's youthful lives, how many women's beautiful years have been abandoned, and the pain of being vacant alone can know who can crack it. The process of human history tells us that only the demise of the feudal dynasty, breaking the autocratic rule, and establishing a democratic republic can avoid repeating the female tragedy of beauty.

#### **4. Songs symbolizing the character's identity and symbolic meaning**

In historical drama songs, "music that truly transcends reality can only be a text written by the composer with the aid of realistic musical symbols. Through the use of metaphors, the meaning behind the signifier has the meaning of rational expression. In order to achieve real music symbols can construct conclusive indications, and text symbol coding adopts extensional grammar, allowing various images to show meaning in the transformation of mutual relations." [6] Historical drama songs are not only sound art, but also spread the storyline and symbolic meaning of TV dramas. It shapes the image and identity of the characters, and spreads the customs, culture and aesthetics of historical dynasties. In the TV series *Empress Wu Zetian*, when Wu Zetian returned to the palace from the nun's nunnery, the plot sang her poems and adapted the episode "Ruyi Niang". "Looking at changing colors, haggard and divorced as a memory of the emperor. I did not believe that I recently shed tears, and I took a pomegranate dress out of the box." This song not only reflects Wu Zetian's youthful years of thoughts, but also implies her ambition to return to the palace. A woman's tenderness and charm and her mastery of seizing power are shown. In "Wu Zetian" starring Liu Xiaoqing, there is also an episode "Eternal Temptation" sung by Yang Yuying: "I dream, dream of entering the country of daughters, and seeing what women do. Women, women, women, women, are wind clouds are charming flowers, rain and water are icy fires. If there are no women in the world,

men will not be able to live. If there are no women in the world, the universe will feel lonely. I dream and dream to walk into the country of my daughter to relieve the loss in my heart. Women, women, women, women, love or hate, eternal temptation. Good or evil, a fusion of water and fire. If there is no woman in the world, a man will see through the world. If there is no woman in the world, the world will be depressed. Loss of color, loss of color." In the era of feudal dynasties, women were in low status and were discriminated against. However, Wu Zetian was brave enough to break the historical shackles, she was able to establish the Great Zhou Dynasty and great achievements, but no one can undertake her historical great cause. The difference in social roles caused by male and female genders not only fights fiercely in ancient times, but still faces difficulties and challenges. As a unique and famous emperor in ancient China, Wu Zetian, "a woman of both flesh and blood and man-made, natural and human, has the same temptation as the obscure objects of the surrealists." [7] Composer Chen Shouqian for the TV series *Empress Wu Zetian* sets the tone of the soundtrack for the enthronement ceremonies and celebrations and creates a brisk and pleasant theater atmosphere, showing the tolerant mentality of the winner. Spreading the joyous happy hour to your heart's content reflects the brand-new atmosphere of a generation of queens opening history.

Drama expresses life by stage arts, and television captures life through lens, expressing the artist's life perception in the form of screen images. The expression objects of the two are roughly the same, and the main difference lies in the artistic medium and creative concept. Dramatic stage and TV footage can be organically combined to promote the highs and lows and mood swings in the storytelling of TV dramas. Aesthetician Zong Baihua said: "The highlight of the sound makes people think, like blue clouds, and feel magnificent. These are the feelings we get from listening to music. It adds

depth to our feelings about things." [8] In the TV series *Towards the Republic*, Cixi is the power controller of Peking opera. The play is used to advance the storytelling, and also changes the background music to match Cixi's love and dislike. Whenever they encounter good and happy events, the tune will unfold slowly; when they encounter major events, the tune will be rushed and tense, which is conducive to portraying the inner world and the image of the queen mother. Drama is not only a cultural carrier for historical figures to cultivate their temperament, but also can express power control and character relationships from the tune atmosphere of the music rhythm, so as to give play to the communication effect of the music medium.

### **5. Songs adapted from historical allusions and dramas**

In the TV series *The Romance of the Three Kingdoms*, the "Taoyuan Three Knots" by Liu Bei, Guan Yu and Zhang Fei is a model of Chinese worship culture. This scene is the classic song "This Worship" composed by Wang Jian, Gu Jianfen and Liu Huan. "In this prayer, the spring breeze meets the friend, and the peach blossom also smiles on the altar. This prayer is to repay the country's generosity, contribute to the country and contribute to the development of talents and talents. This worship is loyal to the liver and courageous, and vows not to separate from each other in adversity. One worship, life and death will not change, the sun and the moon will strengthen my feelings. This worship, the life and death will not change, the heaven and the sun will strengthen my feelings, the spear is in hand and the sword shines. Look at my brother, stride against the beacon smoke, spear Swords and swords shine in hand." The image of the song "This Worship" spreads the Chinese culture's affection, loyalty and courage. It also pays attention to the integrity of the friendship between gentlemen, highlighting the lofty ambition of Yi Bo Yuntian. Liu, Guan, and zhang's loyalty spirit runs



through from the three knots of righteousness in Taoyuan to the departure of life. Of course, there are also objective disadvantages in the culture of justice, especially when the incident of Guan Yudong being chased by Soochow came to Shu, Liu Bei and Zhang Fei did not follow Zhuge Liang and the counsel's loyal advice, let alone the safety and stability of Shu, and emotional conflict was greater than rational judgment. Therefore, a series of big mistakes were made, and the decline of Shu has become an inevitable trend. Zhuge Liang also likes to sing and lyric in his life practice. He is called "Wolong" by the world, so he played the famous song "Wolong Yin" when he came out of the mountain." I had my hair curled up and studied poetry and books, and I am now full of ethics, and the strategy of observing the world and governing the country is in my heart. I have never forgotten the safety of the country when I cultivated the fields. Who knows that I live in seclusion in this mountain forest full of blood. The wind and the wind are also thinking about floating high. I often sigh in this mountain forest for the chaos of the world and the crisis of time. The wind and the wind are also thinking about floating high. I often sigh in this mountain forest for the chaos of the world and the crisis of time. Thank you Liu Bei for visiting me three times in my grass reed. We knelt and talked about the current world affairs. It is been a great honor for me to meet someone like Liu Bei in half my life. Tomorrow will take a sword and feather fan to go to the battlefield with you. Dragon, dragon, you also think of Qingyun straight up, and pour out the lofty ambitions in my heart with a long roar. Let's go, let's return, is my lifelong wish. If I have the rest of my life after the world is settled, I will still be a farmer in Wollongong. The breeze, the bright moon, tell me to hurry into their arms, apes and cranes, I am going to leave soon, please listen to me Fuqin again. There are often unexpected events in the sky, and the fate of people is difficult to grasp. Success or failure

depends on whether a person's strategy is appropriate, and a promise must be devoted to keeping the word of loyalty in mind. A big man should do something alive, and sow a peaceful spring for the people. Let's go, let's return, is my lifelong wish. If I have the rest of my life after the world is settled, I will still be a farmer in Wollongong. The breeze, the bright moon, tell me to hurry into their arms, ape and crane, I'm going to leave soon, please listen to me play a stringed instrument again." This song reproduces Zhuge Liang's political ideas and spiritual cultivation, and talks about world affairs and Chang Xiao's lyrical emotions in the society of Jianghu. After resigning from office, becoming an ordinary citizen and plowing the fields is exactly the life attitude and spiritual pursuit of ancient scholars.

The power struggle between Cao Pi and Cao Zhi is reproduced in the historical drama *The Romance of the Three Kingdoms*. At the beginning, Cao Cao preferred Cao Zhi, who was very literary, but in the end Cao Pi won out wisely. After becoming the emperor, he also played a powerful role. In the intense and tense atmosphere, Cao Zhi's "Seven Step Poems" appeared: "Cooking beans burns bean dichotoma, and beans weep in the cauldron. It was born from the same root, so why is it too anxious to fry each other." This song reflects Cao Zhi's talent in literature. It also reflects the sincere affection in his heart, and reproduces the fragility of family affection in the face of power struggle. Therefore, "internal feud" has become a famous allusion in Chinese history, and it is also a masterpiece to alert future generations. The songs of historical dramas not only represent the spirit of Chinese art, but also "the lyricists follow Greenblatt's "improvisation" route. That is, they use different narrative identities of the lyrics text to complete the "self-shape". The narration in their personal creation and cultural expression has completed self-construction, which then transcends the meaning of the lyrics itself." [9]

## **6. Songs that preserve the original flavor and artistic conception of poetry**

Chinese poetry is well developed and the rhythm is beautiful. As long as classical poetry is accompanied by suitable music, it can add value to the storyline and cultural value of the play. These songs not only spread the aesthetic conception of classical poetry, but also have a vigorous artistic style. Aesthetician Ye Lang said: "Chinese artists pursue the 'artistic conception', which is the artistic work that shows a metaphysical sense of life, history, and universe." The theme song of the historical drama *Qin Shihuang* directly appropriated Li Bai's poem *The King of Qin Conquering Central Plains* was adapted and composed by Zhou Zhiyong and sung by Han Lei. "King Qin's victory overwhelmed and unified the six war-torn Central Plains with the power of the tornado. With a wave of the sword of the emperor, the clouds disappeared, and all the wealthy princes from all countries migrated to Xianyang. The so-called Da Ming Tian and the grand plan roughly dominate the heroes. The weapon of the world is cast as twelve gold men, the gate of Hangu Pass opens to the east, and the country is peaceful. The stone carvings in Kuaijiling record the great achievements, and ride on Langyatai to look at the sea. Where is Penglai, the fairy island?" Li Bai's poem has a generous momentum and classical aesthetic mood, which reflects the longing and admiration of Qin Wang's achievements. In the historical drama "Legend of Chu and Han Dynasty", when Liu Bang returned in his later years, everyone sang and laughed around the bonfire and offered accompaniment. At this time, Liu Bang could not help sing "The Great Wind Song." "The wind is blowing, the clouds are flying, returning to their hometown, and the warriors are guarding the square." Although the lyrics are only a few short sentences, they are majestic and high-level, which not only reflects Liu Bang's homesickness when returning to his hometown, but also reproduces his desire for

talent State-mindedness. When Xiang Yu failed to Jiancang Jiangdong, his "Gaixia Song" was sung in the play. "Power can uplift a mountain, no one in the world can compare with pride. But this era is not good for me, and my black horse can no longer run. What can I do if the horse does not move forward? Yu Ji, Yu Ji, what can I do to you?" The song reflects Xiang Yu's incomparable heroic spirit, indecision, and fragility of fear of failure, as well as the melancholy thoughts of Yu Ji.

The theme song of the historical drama *The Romance of Three Kingdoms*, rolling Yangtze River and flowing east, is an outstanding representative of preserving classical poetry. Composer Gu Jianfen directly borrows the Ming Dynasty poet Yang Shen's *Linjiang Immortal: Rolling Yangtze River Flows Eastward* and adapts and innovates, and is sung by singer Yang Hongji. "The Yangtze River is rolling East, and the waves are sweeping away heroes. The success or failure of right and wrong turns to be empty. The green hills are still there, and the sun is red several times. White haired fishermen and woodcutters are used to watching the autumn moon and spring breeze. A pot of cloudy wine is happy to meet. How many things have happened in the past and the present, we have to laugh at them. "Every time the audience hears this song, they will have infinite imagination. He not only sighs at the sand fields of the Three Kingdoms overlooking from the railing, but also looks back at the setting sun on the green hills accompanied by the hero's departure. How many scenes of fierce fighting, how many heroic soldiers gathered and scattered, life and death, all meet in a pot of turbid wine and laugh away. Whether it is a power emperor or a hero, they will return to the sea with the rolling Yangtze River.

The politician Cao Cao also had an emotional insight in his marching and fighting, which was used as a poem to relieve the rich emotions in his heart. Because of the profound experience of

the cruelty of war and the division of society, he wrote a touching poem that "the bones are exposed in the wild, and there are no chickens in a thousand miles. The people are left behind, and the thoughts are broken. After calming down Liaodong, he faced the sea and wrote *View the Canghai*. "Go east to board Jieshi Mountain, to watch the vast sea[10]. The sea is so wide and mighty, and the island stands tall and tall by the sea. Trees and grasses are very luxuriant, the autumn wind blows the trees and makes a sad sound, and the sea is full of huge waves. The movement of the sun and the moon seems to be emitted from this vast ocean. The starlight of the Milky Way is brilliant, as if it came out of this vast ocean. I am very happy, and use this poem to express my inner aspirations. " This poem truly reflects Cao Cao's broad sentiment of worrying about the country and the people, and his feelings of troubled times, which is a masterpiece for rebuilding his homeland. As Yan Wei said: "The fundamental reason why lyrics works can resonate in society is that their content, spirit, and ideas fit the people's minds and thoughts and satisfy their inner expectations for artistic works." [11] The reason why Cao Cao's poems are widely circulated is that the content, spirit and form of his works reflect the chaos of the Three Kingdoms era. The people's difficult situation in the war and turmoil, their deep understanding of the meaning of life and the pursuit of value reflect the scourge and desire of social turmoil and their political aspirations for peace and tranquility.

Chinese historical drama songs have become an artistic spirit that affects the contemporary masses, and these songs have become the symbolic coordinates of artistic development. They present the new style of change in the creation of Chinese historical dramas, and they are the talents of life dedicated to TV dramas by the majority of artists. Historical dramas have attracted many famous artists to integrate into the plot and show their talents, which has also

contributed to Gu Jianfen, Yan Su, Qiao Yu, Xu Peidong, Gegentana, Xiaoguang, Yi Ming, Yang Hongji, Tan Jing, Mao Amin, Liu Huan, Han Lei, Zhao Jiping, Zhang Hongguang, Tengger, Lu Jihong, Sun Nan, Zhu Hai, Bai Hua, Liao Changyong, Andy Lau, Zhang Xueyou and other famous music artists. It adds artistic charm to Chinese historical drama songs, and enhances social influence, communication and self-confidence. The artistic spirit and spreading path of historical drama songs show that good songs are accompanied by good plays. Historical dramas are more exciting because of beautiful songs, and songs can win the audience's favorite listening because of historical dramas. Xi Jinping said: "Chinese culture is both historical and contemporary, both national and global. Only by rooting in this land that was born and grown in Sri Lanka, can art and culture catch the ground, increase confidence, and infuse vitality to gain a firm foothold in the ups and downs of world culture. As the saying goes, "those who fail to think about the tree, those who drink the flow hold their roots" [12]. In the new era of socialism, the audience expects the continuous emergence of high-quality historical drama songs, and hundreds of millions of audiences prefer to listen to beautiful songs. This is the new pursuit of the development of Chinese music and art, and it is the spiritual mission of the artist.

### Acknowledgment

The work is the phase result of the National Social Science Fund Project "Research on the Acceptance and Communication of Public Propaganda Images in Contemporary Cities" (Grant No. 19CH194).

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13. About the author
14. Liu Yijun, male, from Zunyi, Guizhou, is an associate professor at Zhejiang Yuexiu University of Foreign Languages and a doctorate in literature. He is mainly engaged in the study of film and television art and cultural communication.
15. Address: No. 24-1602, Diezhuang, Keqiao District, Shaoxing City, Zhejiang Province, post code 312001, telephone, 18767128359