

## **The Boundary of the Role of Historical Accumulation in the Inheritance and Development of Wuju Opera: Analysis Based on Field Research Results**

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**Abstract:** This article analyzes the impact of historical accumulation on the development and inheritance of Wuju Opera through a historical examination of its origin and evolution. Research has found that the formation and development of Wuju Opera are closely related to the original social ecology. The initial formation of Wuju Opera was in the process of localizing foreign vocals and integrating local vocals. At the same time, the development of group performances showcased the fundamental evolution of Wuju Opera. In addition, through on-site research and analysis, the understanding of contemporary audiences towards Wuju Opera was pointed out, pointing out the shortcomings of the current development of Wuju Opera and its future direction. This article provides a historical basis and empirical reference for the inheritance and development of Wuju Opera and has educational value for the study of Wuju Opera.

**Keywords:** Wuju Opera; History; Origin; Development; Research; improve

### **1. INTRODUCTION**

With the rapid development of the economy, people's living standards are constantly improving, and the ways of life and entertainment are becoming increasingly diverse. Traditional culture has been impacted unprecedentedly, with traditional opera being the first to bear the brunt. In many cities, popular culture prevails, and traditional local opera is alienated; In the vast countryside, many local operas still exist today. Among them, Wuju Opera culture is one of the representatives of local opera (X. Fang, 2023). As a comprehensive stage art, Wuju Opera encompasses various regional cultural characteristics. The plot, characters, props, lines, rhymes, and even the performance place, performance mode, and performance

atmosphere are all permeated with the local customs, Value judgment, aesthetic taste, life philosophy and other essential cultural elements of Wu. Therefore, Wuju Opera is a container that carries the culture of Southern Wu. Meanwhile, with the accumulation of history, Wuju Opera has gradually broken away from crude and superficial folk creations, enhancing the taste of performing arts and integrating traditional artistic commonalities. Although Wuju Opera has its own relatively complete and mature performance program and artistic context, which is an artistic expression higher than life, the stage of Wuju Opera is also fully integrated into rural life. The performance spaces, such as temple platforms during temple fairs, ancestral halls during sacrificial ceremonies, and even grass platforms for entertainment, are naturally integrated with daily rural life (Ruan & Chen, 2022). Therefore, Wuju Opera is a carrier of aesthetics and a combination of life and culture. While enjoying the sonorous drum rhyme, people gain the meaning of life and the sense of belonging to their homeland, specifically, Cultural identity and self-confirmation. It is precise because of the vivid life experiences of individuals that Wuju Opera is not, as many people are concerned, a disappearing ancient tradition.

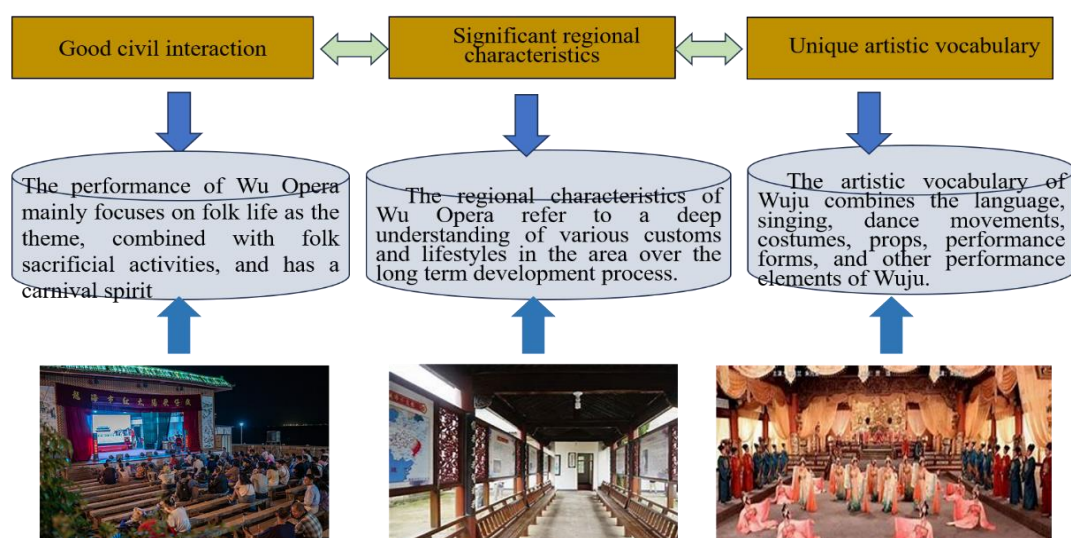
On the contrary, it is a living existence, and the key lies in understanding the significance, artistic core, actual situation, and inheritance philosophy of the Wuju Opera. The pursuit of history is the foundation for the inheritance and development of Wuju Opera. Exploring and analyzing the forms of historical accumulation in the inheritance and development of Wuju Opera has become the primary issue of research (Junjie Zhang, 2014). The compilation and organization of relevant materials on Wuju Opera began at the founding of the People's Republic of China. They can be divided into two stages: The first stage, from the early days of the founding of the People's Republic of China to the Cultural Revolution, mainly concentrated in the 1950s. Since the founding of the People's Republic of China, under the guidance of the "Three Reforms" policy, various regions have extensively collected and organized drama materials such as scripts, plays, and props and started the preliminary practice of collecting opera-related materials. This has accumulated rich original materials for studying and inheriting the tradition of Wuju Opera and has also carried out preliminary practice on the innovation of drama for the inheritance and development of Wuju Opera. The second stage, from the reform and opening up to now, mainly focused on the early 1980s. In order to meet the explosive cultural needs of the general public after the end of the Cultural Revolution, a large-scale comprehensive collection and organization of Wuju Opera repertoire, music, facial makeup, and clothing

were carried out, and a relatively comprehensive collection and drawing of Wuju Opera facial makeup and clothing patterns was conducted (Xia & Zhang, 2022; Xie, 2021).

This article focuses on the compilation of literature and historical records, analyzing the growth history of Wuju Opera from the perspectives of historical origins and social ecology, analyzing the geographical and cultural space of the development and changes of Wuju Opera, exploring the historical trend and essential context of its formation and development, and conducting a systematic and in-depth historical examination of the origin and evolution of Wuju Opera. It also provides the historical basis and empirical reference for the inheritance and development of the Wuju Opera. At the same time, it points out the confusion in the study of Wuju Opera and the future development direction of Wuju Opera.

## 2. THE CHARACTERISTICS OF THE INHERITANCE OF WUJU OPERA

Wuju Opera, like other traditional performing arts, combines different forms of artistic expression to form an art rich in folk customs. The performance stage of ancient Chinese opera is generally in rural ancestral halls, squares, and temple fairs. Many viewers gathered together and heard cheers and laughter while watching the performance of the Wuju Opera. The performance of Wuju Opera has the characteristic of being ahead of others, pursuing a combination of influence and shock. The inheritance and development of Wuju Opera mainly pass through the following characteristics, as shown in Figure 1 (Suo, 2014).



**Figure 1:** Characteristics of the Inheritance and Development of Wuju Opera (Suo, 2014)

### 3. RESEARCH METHODS

Wuju Opera is a comprehensive art that integrates actors, audiences, theaters, and scripts. It is also a social ecology with historical origins and cultural connotations in its popular areas, involving many factors such as history, folk customs, politics, and economy. The interdisciplinary approach has become a research perspective and comprehensive method (X. Xiang, 2014).

The theoretical research on Wuju Opera usually focuses on investigating the current situation or music research of Wuju Opera while neglecting the exploration and analysis of the internal development laws and external influencing factors of Wuju Opera itself, resulting in the research limitation of "studying Wuju Opera based on Wuju Opera." Wuju Opera is a complex of diverse cultures in the Jinqu area and its surrounding areas, integrating artistic, commercial, entertainment, and cultural values.

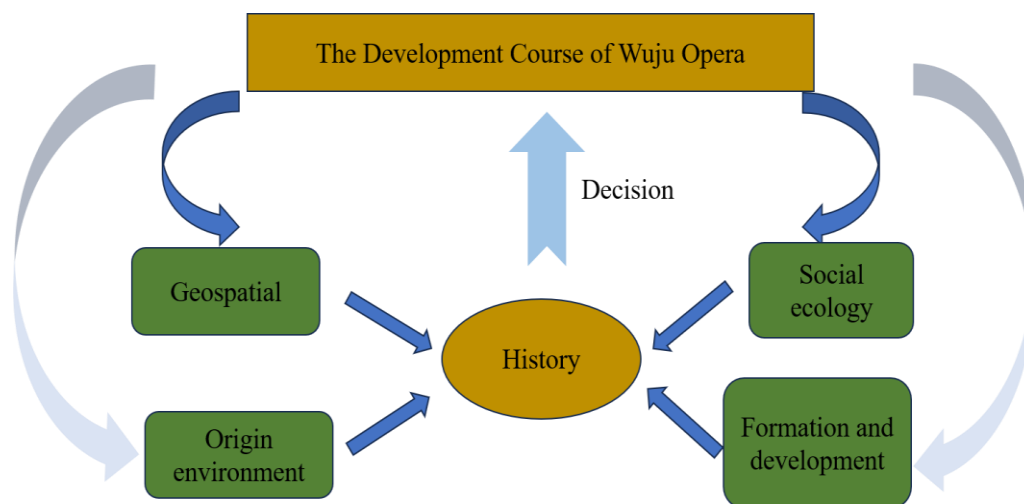
The inheritance and development of Wuju Opera are related to many factors, such as historical changes, folk customs, social economy, troupes, actors and audiences, and involve many links such as creation, performance, dissemination, and acceptance.

The study of Wuju Opera should not only consider the internal laws and development trends of its historical changes and modern transformation but also explore the influence mechanisms and development dynamics of external factors such as historical origins, folk culture, policies, and economic development; We should not only consider the direct factors related to the protection and inheritance of Wuju Opera, such as its plays, directors, actors and audience, but also pursue the indirect factors related to the inheritance and development of Wuju Opera, such as cultural needs, aesthetic demands, *Zeitgeist*, and social customs (Huang, 2019).

Therefore, the research method should, from the perspective of the cultural pattern, conduct a comprehensive study of the cross-disciplinary integration of history, anthropology, Folklore studies, and sociology. Moreover, apply the relevant theories of multiculturalism, government presence, identity, and intangible heritage protection to try to have a more systematic, comprehensive, accurate and precise understanding of the historical evolution, development, change, protection and inheritance of Wuju Opera from the perspective of both internal and external perspectives and multi-dimensional perspectives. Promote the research of Wuju Opera to a higher level and level (H. Fang, 2008).

#### 4. THE DEVELOPMENT COURSE OF WUJU OPERA

History is the origin of reality and the direction of the future. The long river of history has witnessed the dynamic changes of Wuju Opera from conception and formation to development and evolution, as well as the life pulsation of Wuju Opera's revolution, rise and fall. Looking back at the historical rings and cultural imprints of the 400-year vicissitudes of Wuju Opera, exploring the geographical space and social ecology of its development and changes, and understanding its origin and development, it is possible to stand on the high ground that connects tradition and modernity, achieve the historical continuity and cultural inheritance of Wuju Opera's inheritance and development, and then pursue the best fit between traditional Wuju Opera and modern aesthetics. Therefore, through a historical investigation of the origin and evolution of Wuju Opera, this study analyzes the geographical ecology and cultural space of its development and changes, explores the historical trend and essential context of its formation and development, and conducts a systematic and in-depth historical examination of its origin and evolution. At the same time, it also provides a historical basis for the inheritance and development of Wuju Opera, as shown in Figure 2.



**Figure 2:** The Development Course of Wuju Opera

#### 4.1 The Origin And Evolution Of Wuju Opera

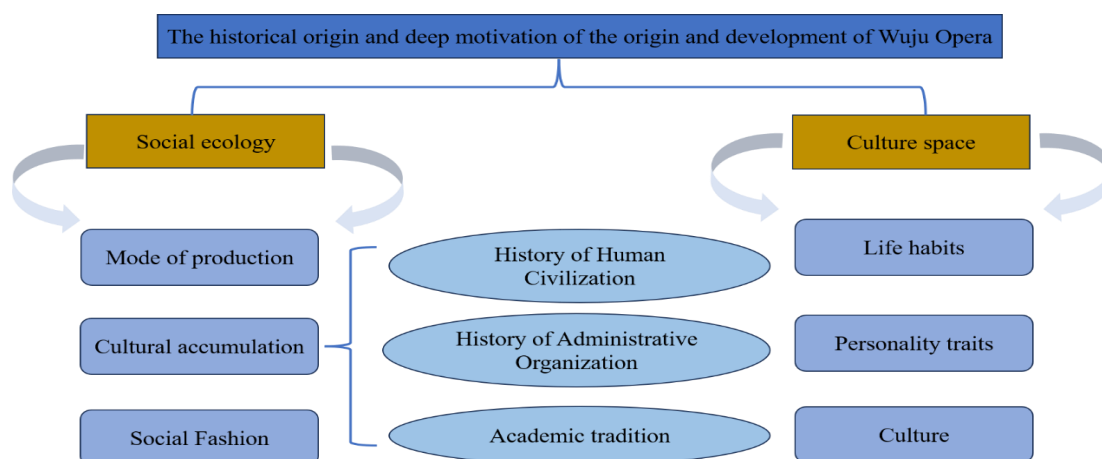
##### 4.1.1 The Ecological Environment of the Origin of Wuju Opera

The geographical environment is the material foundation of human cultural activities, while the social ecology is the humanistic space of human cultural activities. Together, the two constitute the ecological environment of human cultural activities. The differences and diversity of the ecological

environment determine the individual characteristics of cultural activities, as well as the regional space and changing trends of cultural activities. Different natural geography breeds different customs and lifestyles. Over the long years, distinctive regional cultures and group personalities have been constructed (Hatir, Barstuğan, & İnce, 2020; M. S. Lee, Sa, & Chung, 2012). Therefore, carefully examining the natural geography and social ecology of the origin of Wuju Opera has become the top priority in analyzing the historical roots of its evolution.

#### 4.1.2 Social Ecology and Cultural Space

In the long-term historical development process, influenced by various factors such as natural geography and administrative evolution, the Jinqu area has formed a unique social ecology and cultural space (Luo, 2017; Jinbin Zhang, 2021). This social ecology and cultural space is the actual field of the origin and evolution of Wuju Opera, as well as the dynamic space of its development and changes. The historical consideration of the social ecology and cultural space in the Jinqu area can better understand the historical origins and deep motivations of the origin and development of Wuju Opera. Therefore, it is not only necessary to start from the overall pattern of Yue culture (Shin, 2010; Yuan, 2015) but also to focus on exploring the specific layout of Wu cultural areas. The diachronic investigation of Wu culture and the Synchronicity analysis of Wu culture is needed to have a broader cultural understanding of the social ecology of the Wu cultural region (Iannizzotto, Bello, & Patti, 2021; J. Xiang, Dong, Pan, & Gao, 2020; Ying, 2019). Under the social ecosystem of the Jinqu area, a unique cultural personality with basin characteristics has been formed, as shown in Figure 3. This personality has a significant direct or indirect impact on the origin and development of Wuju Opera, as well as on its artistic characteristics and forms of expression.

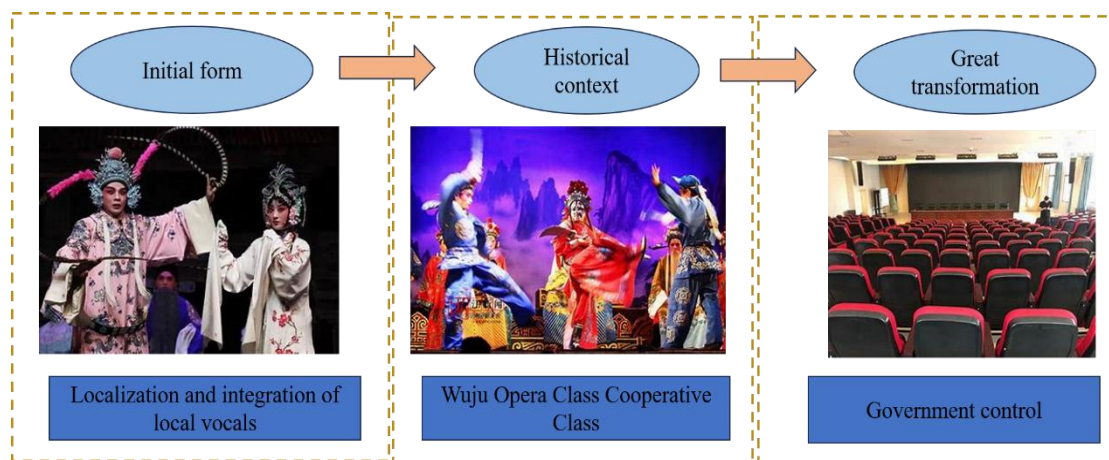


**Figure 3:** Social Ecology and Cultural Space (Ying, 2019)



## 4.2 Formation And Development

The formation and development of Wuju Opera have diachronic characteristics and different historical periods endow it with different cultural connotations. Localizing foreign vocals and integrating local vocals are the initial forms of the formation and development of Wuju Opera. In contrast, the development process of the collective performance of Wuju Opera troupes roughly reflects the historical context of the evolution of Wuju Opera. In the early days of the founding of the People's Republic of China, the decisive intervention of political forces promoted the significant transformation of Wuju Opera from market freedom to government control, as shown in Figure 4.

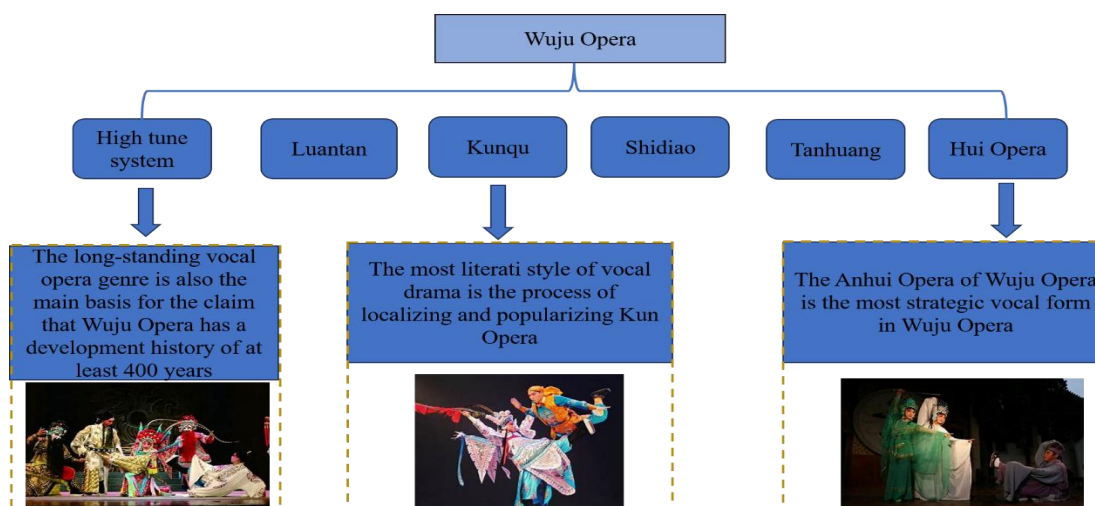


**Figure 4:** The Formation and Development of Wuju Opera

### 4.2.1 Foreign Opera And Local Voice

Wuju Opera is a multitone drama with six main melodies: high tune system, Kun Opera, Luantan, Hui Opera, Tanhuang, and Shidiao. In the broadest sense, the introduction or emergence of the six primary vocal forms of Wuju Opera in the Jinqi area was the initial starting point of its formation (Jia, 2009). Wuju Opera High tune system is the most ancient vocal form of Wuju Opera, and it is also the primary basis for the theory that Wuju Opera has a development history of at least 400 years. Kun Opera is the most literati style of Wuju Opera, and the formation and development of Kunqu in the Jinqi area is also the process of localization and popularization of Kunqu (Gibbs, 2017). Although it is impossible to determine the specific time when Kunqu Opera flowed into the Jinqi area, the geographical advantage of the Jinqi area adjacent to Hangzhou and Shaoxing will inevitably help promote the folk dissemination of Kunqu Opera. The time when Kunqu Opera flowed into the Jinqi area should also be at the end of the Ming Dynasty and the beginning of the Qing

Dynasty at the latest. Wuju Opera and Huizhou Opera are the most strategically critical vocal forms of Wuju Opera, and their cultural origins with Huizhou Opera and Beijing Opera greatly enhance the strategic position of Wuju Opera in the national opera landscape. Wuju Opera Luan Dan, Wuju Opera Ta Huang, and Wuju Opera Shi Tune are also essential components of Wuju Opera's vocal tone, each with its unique historical origins and artistic charm. as shown in Figure 5.



**Figure 5:** Integration of Traditional Chinese Opera

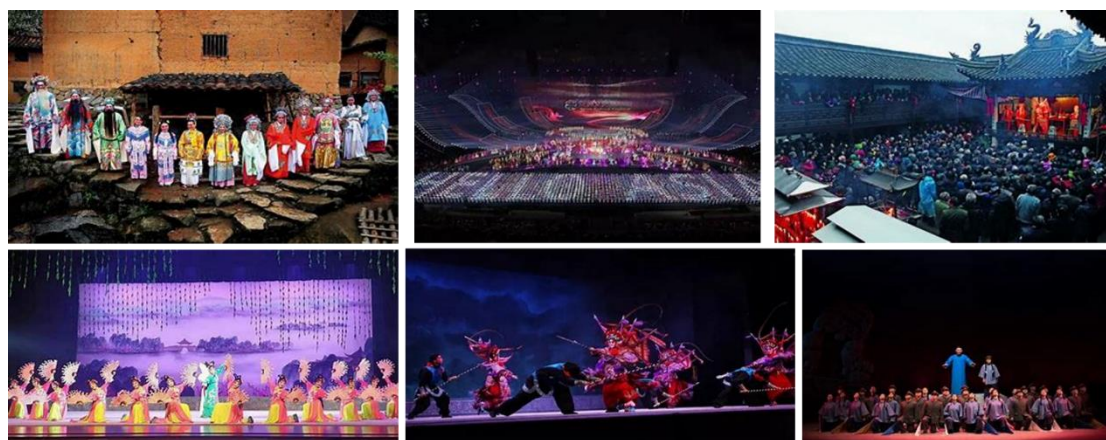
The above shows that in the long-term historical evolution, foreign vocals in the Jinqu area have become increasingly localized, and local vocals have become more comprehensive. The combination and performance of foreign and local vocals have blurred the boundary between local and foreign vocals, ultimately forming a comprehensive drama with unique local characteristics in the Jinqu area - Wuju Opera. In a sense, the formation and development of Wuju Opera is a long-term process of localization of foreign vocals and integration of local vocals. Wuju Opera encompasses six major vocal genres popular in the Jinqu area and surrounding areas from the Ming and Qing dynasties to the founding of the People's Republic of China (Yanqun & Yanghua, 2017).

#### 4.2.2 Wuju Opera Class Society

The Wuju Opera troupe may be a direct factor in introducing foreign opera into the Jinqu area or a natural result of the local opera in the Jinqu area. Nevertheless, it can be confirmed that during the same period when the six primary vocal forms of Wuju Opera were introduced or produced in the Jinqu area, Wuju Opera troupes had already emerged and became the actual carrier for the formation and development of Wuju Opera. Among them, the joint performance between the six major vocal genres of



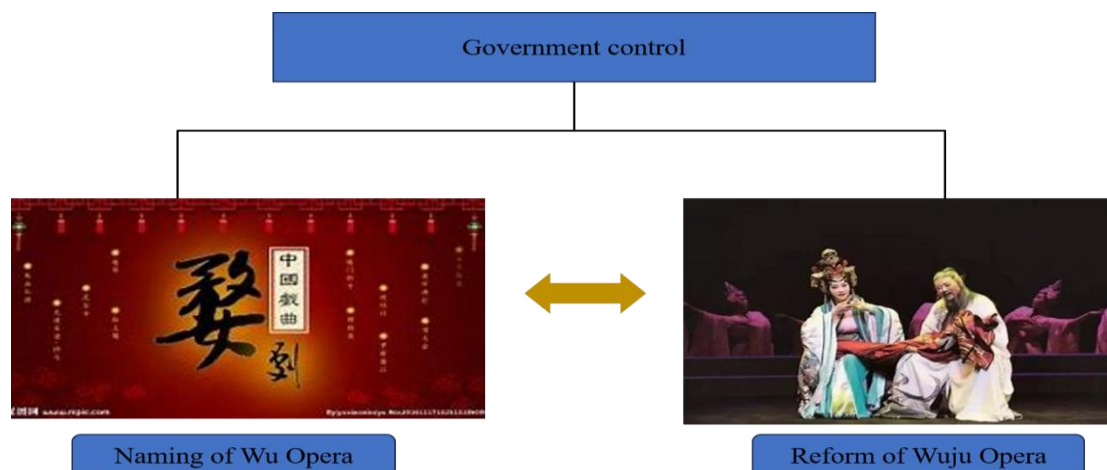
Wuju Opera is an essential manifestation of its vitality. It has also become an important symbol of the formation of this multi-vocal genre, as shown in Figure 6 (Gendelman, Pollack, & Procaccia, 2016).



**Figure 6:** Wujia Opera Class and Society

#### 4.2.3 From market autonomy to government control

Before the founding of the People's Republic of China, political forces strengthened the propaganda and moral education functions of traditional Chinese opera art through the prohibition of foul plays and the application for a ban on plays, indirectly affecting the progress and direction of the development of Wujia Opera. Since the founding of the People's Republic of China, political forces have begun to strongly intervene in the specific process of inheritance and development of Wujia Opera, directly intervening in various aspects of Wujia Opera production, consumption, and other aspects of Wujia Opera development (Carey, Parris, & Lloyd-Thomas, 1999). This has also triggered a considerable transformation of the operating mechanism of Wujia Opera from market-oriented to government-controlled, mainly reflected in the naming and reform of Wujia Opera, as shown in Figure 7.



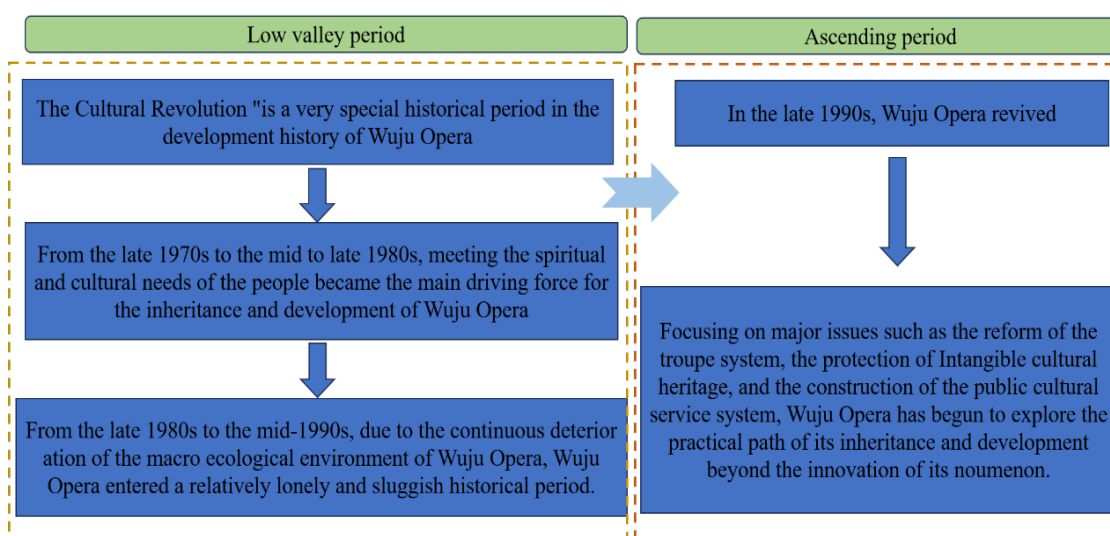
**Figure 7:** Government participation in management

The naming of Wuju Opera is not simply a naming for the popular vocal opera genres in the Jinqu area and surrounding areas, nor is it a simple collective term for the six major vocal opera genres of Wuju Opera. Under the dual effects of historical inevitability and rare circumstances of the times, the naming of Wuju Opera highlights the government's official regulation and management of this type of drama.

Also, it determines the general layout and direction of the development and changes of Wuju Opera since the founding of the People's Republic of China. In the early days of the founding of the People's Republic of China, the government's understanding of the functions of traditional Chinese opera needed to be more comprehensive to understand propaganda workers in wartime ideology (Chou & Gu, 2001; El-Maleh, Klein, Petrucci, & Kabal, 2000).

It continued to regard traditional Chinese opera work as an essential part of the ideological field, and the "opera reform" work centered on "changing opera, people, and systems" became an essential direction for government behavior in traditional Chinese opera. Under this great proposition, Wuju Opera has undergone effective reform and innovation, leaving behind many far-reaching historical issues.

If we say that the naming of Wuju Opera in the early days of the founding of the People's Republic of China ended the self-centered state of Wuju Opera since its birth, the reform and opening up have brought more complex practical contexts and multiple contradictions intertwined and played against each other, jointly promoting the inheritance, evolution, and development changes of Wuju Opera since the reform and opening up, as shown in Figure 8.



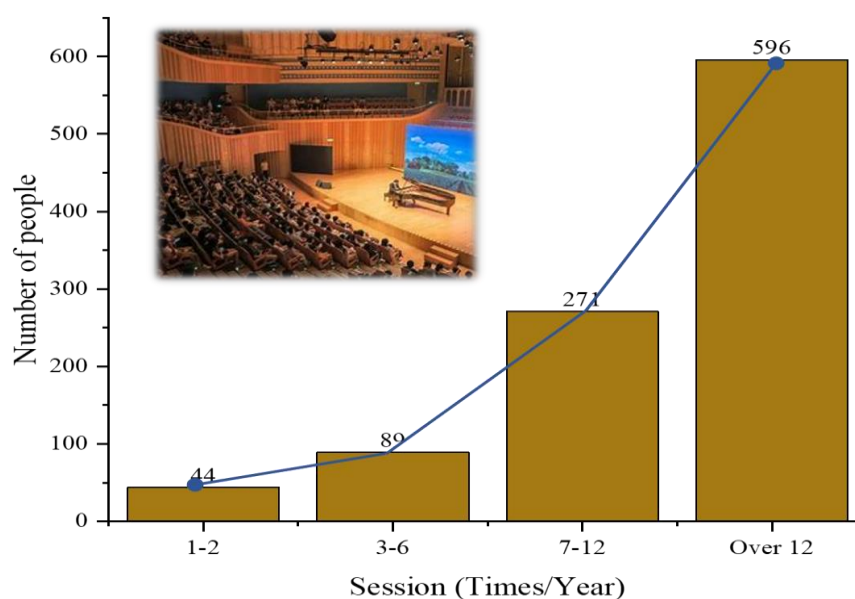
**Figure 8:** The Development of Wuju Opera during the Reform and Opening up Period

## 5. THE DEVELOPMENT AND RESEARCH OF CONTEMPORARY WUJU OPERA

As an intangible form of cultural heritage, the community system in the distribution area of Wuju Opera constitutes the cultural field for the inheritance and development of Wuju Opera. The cultural demands, aesthetic psychology, and spiritual needs of the contemporary audience of Wuju Opera have also become the ultimate destination for the inheritance and development of Wuju Opera (Tenenbaum, Silva, & Langford, 2000; Z.Q & X.G, 2000). Therefore, it is essential to understand the contemporary audience's views on Wuju Opera. This article conducts research and analysis on the popularity, viewing tendencies, and cognitive analysis of Wuju Opera, interpreting and evaluating the survey samples, and exploring the current situation and prospects of Wuju Opera inheritance and development from the perspective of the audience (Y.-S. Lee, 2003; Monna et al., 2021).

### 5.1 Analysis Of Liking Level

Two questions were set in the questionnaire survey of the Wuju Opera audience: "How often do you watch Wuju Opera " and "Whether your family will watch Wuju Opera with you." Through the quantitative statistics of the subjective judgment and behavior selection of the survey samples, the audience's affection for Wuju Opera was discussed, as shown in Figure. 9 and Figure. 10.



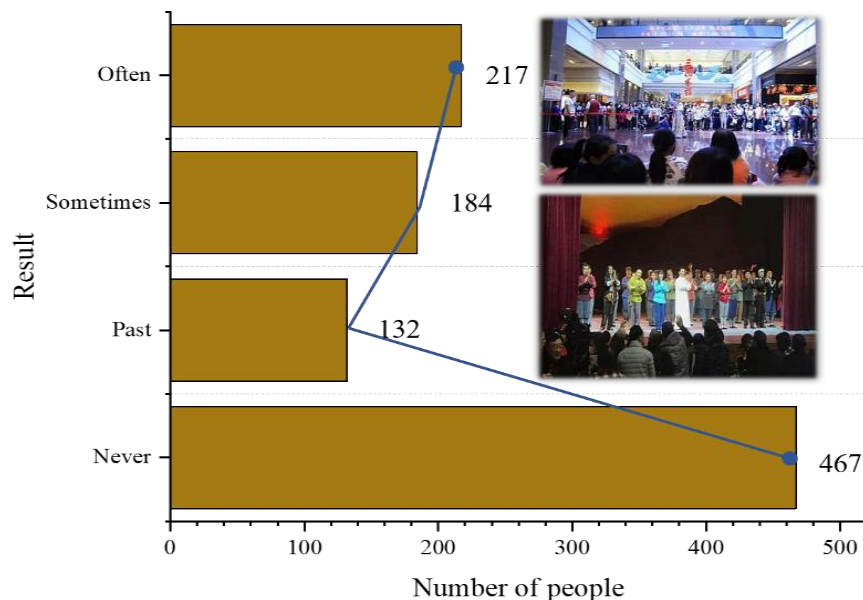
**Figure 9:** Frequency Survey of Watching Wuju Opera on Site

When asked about the frequency of watching Wuju Opera on site, more

than half (596) of the survey samples stated that they watch more than 12 Wuju Opera on site each year, while the other samples stated that they watch 7-12, 3-6, and 1-2 on-site each year, with 271, 89, and 44 samples, respectively. Suppose calculated based on an average of 10 live performances per year in the area where the survey point is located (average number of performances), at least 60% of the live audience visits nonresidential areas to watch live performances of Wuju Opera each year.

When asked whether family members would watch Wuju Opera, only 21.7% of the survey samples stated that family members often watch together, another 18.4% of the survey samples stated that family members sometimes watch together, 13.2% of the survey samples stated that family members have watched together, and up to 46.7% of the survey samples held a negative answer to this question. This indicates that more than half of households have not formed the habit of watching Wuju Opera together and watching Wuju Opera is more manifested as the individual behavior of the on-site audience.

This situation is particularly prominent among urban household registration audience groups, with less than 20% of urban household registration survey samples indicating that family members often, sometimes, or have watched Wuju Opera together. According to the statistics of the sixth population census of Jinhua in 2010, the average number of residents per household in the city is 2.45.



**Figure 10:** Frequency Survey of Watching Wuju Opera Together

It can be seen from the analysis that Wuju Opera has transformed from the former national entertainment into minority entertainment, and its Lebensraum has significantly shrunk.

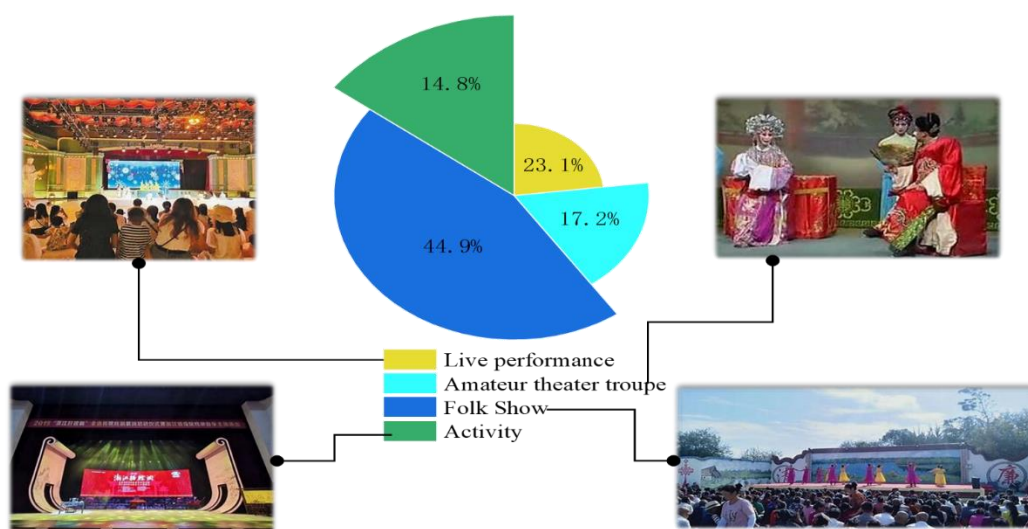


## 5.2 Cognitive Analysis

Audience groups are the starting point and focus of Wuju Opera's protection and inheritance and constitute a vital force for Wuju Opera's innovation and development. Therefore, it is significant for the development of Wuju Opera to discuss and analyze the audience's understanding of Wuju Opera heritage.

When asked about "what do you think is the best way to inherit Wuju Opera," nearly half of the sample (449) chose festival folk performances. This confirms the natural connection between Wuju Opera and festival customs and reflects the audience's expectation of inheriting or continuing the old customs of performing arts in the Jinqu area. 23.1% of the survey samples chose fixed on-site performances as the best way to inherit Wuju Opera. This may be related to the scarcity of on-site viewing opportunities for Wuju Opera, where many viewers mentioned the issue of "wanting to see a play, I do not know where there is a play." However, on-site performances not only require fixed performance venues but also require a larger audience and a relatively stable consumer group, all of which put forward high requirements for the current development status of Wuju Opera.

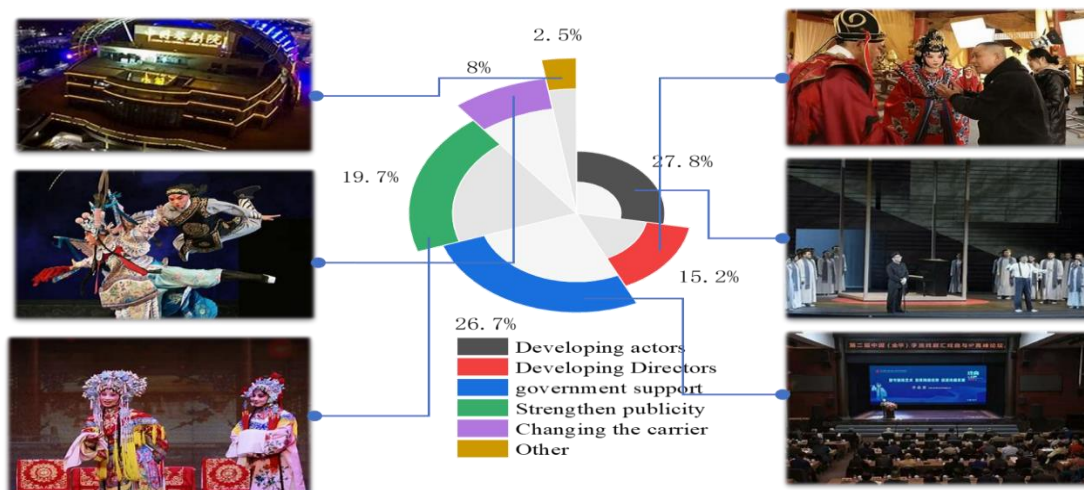
The construction of comprehensive cultural facilities in China's Wuju Opera Theater provides a venue guarantee for the on-site performance of Wuju Opera. However, it is necessary to conduct a more detailed analysis and argumentation of the launch time and method of fixed performances of Wuju Opera. In addition, the survey samples selected for activities and amateur theater troupes accounted for 14.8% and 17.2%, respectively, far lower than the proportion of selecting festival folk customs and fixed on-site performances, as shown in Figure 11.



**Figure 11:** Research on the Inheritance Methods of Wuju Opera



When asked about "what you think is the most important way to promote the inheritance of Wuju Opera," cultivating excellent Wuju Opera actors, cultivating excellent directing teams, strengthening government support, and expanding the promotion of Wuju Opera became the most chosen practices accounting for 61.3%, 33.4%, 58.9%, and 43.5%, respectively. These practices consider the ways and methods of inheriting Wuju Opera from internal talent cultivation and external publicity support, providing specific ideas for the current focus of Wuju Opera's inheritance and development. At the same time, it was also noted that among the survey samples under 39 years old, 99 people chose innovative development carriers for Wuju Opera, accounting for 83.19% of the total number of samples under 39 years old, as shown in Figure 12.



**Figure 12:** Research on the Main Methods of Promoting the Inheritance of Wuju Opera

### 5.3 Prediction and Analysis of the Audience's Demand for Wuju Opera

Demand forecasting is the most critical content of audience analysis for Wuju Opera and the most complex problem in the study of Wuju Opera audiences. It requires careful consideration of the demand preference, consumer psychology and actual demand of audience groups, combined with the national income level and the price level of products/services, to conduct qualitative judgment and quantitative analysis of a variety of influencing factors, thus providing planning and decision-making basis for the supply of Wuju Opera products/services, and realizing the Dynamic equilibrium between the supply and demand of Wuju Opera products/services. The audience likes Wuju Opera, and viewing tendency and inheritance cognition are essential influencing factors for demand prediction. Due to limited academic knowledge and data, we can still not

construct a quantitative model for predicting the demand for Wuju Opera. We only make qualitative judgments on the demand for Wuju Opera through statistical analysis of survey samples. We roughly infer the future social demand for Wuju Opera products/services, as shown in Table 1.

Table 1: Relevant statistics on the audience's demand for Wuju Opera

Opinion	Completely Agreement	Agreement	Disagreement
If I Had the Conditions to Watch Dramas, I Would Watch More Wuju Opera Performances Than I Do Now	293	489	218
If you have Participation Channels, You Will Study and Participate in Wuju Opera Performances in Your Spare Time	133	277	590
If I Have Wuju Opera Related Derivatives, I May Consider Purchasing Them	167	251	582

When asked "If I had the conditions to watch dramas, I would watch more performances of Wuju Opera than I do now", 782 survey samples expressed some or all agreement. It can be seen that the existing supply of Wuju Opera performances has not fully met the audience's demand for watching dramas, and there is still great development potential and market space; When asked about "if there are participation channels, they will study and participate in Wuju Opera performances in their spare time", 41.0% of the survey samples agree or fully agree, while 59.0% of the survey samples do not agree.

It can be seen that the on-site audience has a strong willingness to participate in the Wuju Opera activities. By participating in or experiencing Wuju Opera, the enthusiasm and initiative of the audience can be greatly enhanced, providing a good mass foundation and cultural ecology for the inheritance and development of Wuju Opera; When asked, 'If I have derivative products related to Wuju Opera, I may consider purchasing', 41.8% of the survey samples agree or fully agree, which is a strong contrast to the current extreme scarcity of derivative products related to Wuju Opera.

Strengthening the creative design and market development of derivative products of Wuju Opera may create a new growth point for the development of Wuju Opera, further promoting the dissemination and

promotion of Wuju Opera culture.

## 6. FUTURE DEVELOPMENT

The above analysis shows that the Lebensraum of Wuju Opera in contemporary times has shrunk dramatically. Under the accelerated promotion of new urbanization, how to occupy a particular development space in the diversified entertainment pattern while meeting the growing spiritual and cultural needs of the people, how to transform and innovate the specific carriers of the development of Wuju Opera, create and expand the cultural space for the inheritance of Wuju Opera, and meet the consumption needs of younger groups with a more modern, fashionable, and personalized cultural image (Narag & Soriano, 2021). It is important content related to the future inheritance and development of Wuju Opera. In addition, many respondents mentioned the positive role of the Wuju Opera Promotion Association, highlighting the audience's expectations and expectations for the work related to the association (Yang & Lei, 2022). How to clarify the role positioning of the Wuju Opera Promotion Association between government departments and industry associations, vigorously carry out activities such as "Wuju Opera Going to the Countryside" and "Wuju Opera Entering the Campus," further strengthen the cultural exchange and promotion of Wuju Opera, and create an excellent social ecology and cultural atmosphere for the development of Wuju Opera, has become the focus and difficulty of the next step of the Wuju Opera Promotion Association's work (Cintas et al., 2020; Wang, He, Huang, Chen, & Zhou, 2017).

## 7. CONCLUSION

This article focuses on the compilation of literature and historical records. Through a historical investigation of the origin and evolution of Wuju Opera, it analyzes the impact of historical accumulation on the development and inheritance of Wuju Opera, explores the historical trend and immediate context of its formation and development, and conducts a systematic and in-depth investigation and analysis of the origin and evolution of Wuju Opera. This indicates that the inheritance and development of Wuju Opera cannot be separated from the original social ecology. Localizing foreign vocals and integrating local vocals are the initial forms of the formation and development of Wuju Opera. In contrast, the

development process of group performances roughly reflects the historical context of the evolution of Wuju Opera. At the same time, through on-site research and analysis, the understanding of contemporary audiences towards Wuju Opera was pointed out, pointing out the shortcomings of the current development of Wuju Opera and the future development direction, providing a historical basis and empirical reference for the inheritance and development of Wuju Opera. As a local type of drama, Wuju Opera may always stay within the narrow regional space and become a widespread popular art. However, this regionalism is also the most traditional cultural charm of Wuju Opera. Focusing on a localized narrative of Wuju Opera, there may be better inheritance and development of Wuju Opera.

### 7.1 Data Availability

The data used to support the findings of this study are available from the corresponding author upon request.

### 7.2 Conflicts of Interest

The authors declare that there are no conflicts of interest regarding the publication of this article.

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