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EVOLUTION OF NATION-STATE BUILDING AMONG THE INDIGENOUS PEOPLES OF THE YENISEI NORTH IN THE 1920-1930s.

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The article examines the change in the vector of the national policy of the Soviet state towards the indigenous peoples of the Yenisei North in the 1920-1930s.

Keywords: national policy, indigenous peoples, indigenization, Sovietization, Yenisei North.

THE PRICE OF OPERA CONSUMPTION IN JIANGNAN AREA IN THE MIDDLE AND LATE MING DYNASTY

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This article discusses in the middle and late Ming Dynasty, the Jiangnan region (江南地區) more and more people became the main subjects of opera consumption. Generally speaking, the fees paid by the audience to the hired troupe include two parts: one is the performance fee, and the other part is the reward. In addition, there are also expenses such as «Chantou (纏頭)» and transportation expenses. As people's demand for opera performances continues to expand, the supply and demand for opera consumption is unbalanced, and the supply of opera troupe performances exceeds demand, causing the price of opera to continue to rise.

Keywords: Chinese opera, Ming Dynasty, Jiangnan region, opera consumption.

In the middle and late Ming Dynasty (明朝)¹, the Jiangnan region (江南地區)² was economically prosperous, with developed industry and commerce, the rise of cities and towns, the people's material conditions were abundant, and their consumption power continued to increase. Cultural consumption also increased accordingly, so more and more people became the main subjects of opera consumption.

As a commodity, opera must use currency to

¹The Ming Dynasty lasted for 277 years from the establishment of the Ming Dynasty by Zhu Yuanzhang (朱元璋 1368 CE) to the hanging of Zhu Youjian (朱由檢 1644 CE). The early Ming Dynasty generally refers to the period from the founding of the Ming Dynasty to the end of Zhengde (正德 1521 CE), and the middle period of the Ming Dynasty starts from the beginning of Jiajing (1522-1566 CE).

²Jiangnan region: refers to the area between the south bank of the middle and lower reaches of the Yangtze River in China and the north of Nanling and Wuyi Mountains, including the entire territory of Hunan, Jiangxi, Zhejiang, and Shanghai, as well as the areas south of the Yangtze River in Hubei, Anhui, and Jiangsu provinces.

exchange for equivalent value in the process of consumption. Although there is currently a lack of systematic records of the consumer prices of opera at that time, from some specific consumption cases, we can try to explore The common price of opera consumption in Jiangnan area at that time.

Generally speaking, the fee paid by the audience to the hired troupe consists of two parts:

one part is the money for the troupe performs, and the other part is the reward (賞銀)³ given to the troupe by the employer. He Liangjun's (何良俊)⁴ «records the price of specific opera performances in more than one place:

«每日有戲子壹班在門上祠候呈應。雖無客亦然，長、吳二縣輪日給工食銀伍錢。戲子既樂于祇候，百姓亦不告病。今處處禁戲樂，百姓貧困日甚。» [3, p. 81].

This passage records that when He Liangjun was young and in the first year of Jiajing period (嘉靖初年)⁵, Lin Xiaoquan (林小泉) was the governor of Suzhou. At that time, the daily opera fee was five «qian (錢)»⁶, which also included food and drinks for the performers. These performers were also happy to come and serve them. It can be seen that the price of hiring an opera troupe to perform at home was not high at that time:

«命從人取銀五錢賞之，介老父子大為沮喪。後數日，介老即請北京六部諸公，亦有教坊樂與戲子諸公聽命如小生，樂工賞賜各二三兩。» [3, p. 92].

Judging from the above information, Jie Lao (介老 i.e. Yan Song 嚴嵩)⁷ invited Dongqiao (東橋) to a banquet. There were sixty or seventy actors at the banquet. However, Dongqiao (東橋) thought that the opera performance was too noisy

and affected their speech, so he rewarded the actors with 5 «qian (錢)» and let them go. Jie Lao (介老) was very frustrated because of this. In the next few days, Jie Lao (介老) invited officials in Beijing, and they rewarded each actor with as much as 2 or 3 «liang (兩)»⁸. It can be seen from the side that the reward of 5 «qian (錢)» at that time should be the normal price at that time. The high reward given by officials at that time was more to please Jie Lao (介老), which was really a special case.

Lu Wenheng (陸文衡), a Jinshi (進士)⁹ during the Wanli period (萬曆)¹⁰, mentioned the price of opera at that time:

«萬曆年間，優人演出壹出，止壹兩零八分，漸加至三四兩、五六兩。今選上班，價至十二兩。» [6, p. 352].

These writings record that the actors' performance prices gradually increased from 1 «liang (兩)» to 3 or 4 «liang (兩)», 5 or 6 «liang (兩)», and as high as 12 «liang (兩)». It can be seen that the price of opera performances continued to rise at that time. Until the late Ming Dynasty, the price of opera performances cost nearly 10 «liang (兩)».

There is such a scene in the late Ming Dynasty novel:

«做戲要費得多哩，他定要壹本四兩，賞錢在外。那班蠻奴才好不輕薄，還不肯吃殘肴，連灑水將近要十兩銀子。» [4, p. 26].

It shows that the Kun Opera troupe (昆腔班)¹¹ charges 4 «liang (兩)» for a performance. In addition, it also needs to pay reward money, food and drinks, etc. The total cost is nearly 10 «liang (兩)».

³Reward: A reward of money to express recognition of the troupe's performance.

⁴He Liangjun (1506--1573 CE): Ming Dynasty opera theorist, Ming poetry writer and scholar. Frustrated in his official career, he resigned and went into seclusion to concentrate on writing books.

⁵the first year of Jiajing period: The first year that Emperor Shizong of the Ming Dynasty ascended the throne was 1522.

⁶Qian: A kind of weighing currency in ancient China, mainly in the form of silver ingots. 10 «qian (錢)» is equal to 1 «liang (兩)», and 16 «liang (兩)» is equal to 1 «jin (斤)».

⁷Yan Song (1480 – 1567 CE): Chief minister of the Ming Dynasty cabinet and calligrapher.

⁸liang: A kind of weighing currency in ancient China, mainly in the form of silver ingots. 10 «qian (錢)» is equal to 1 «liang (兩)», and 16 «liang (兩)» is equal to 1 «jin (斤)».

⁹Jinshi: The title given to those who passed the Jinshi examination in ancient Chinese imperial examinations.

¹⁰Wanli: The reign name of Ming Shenzong (1573-1619 CE).

¹¹Kun Opera: One of the opera tunes, it was developed from folk opera in Kunshan, Jiangsu Province during the Yuan Dynasty. Wei Liangfu in the Ming Dynasty reformed Kun Opera, which made Kun Opera flourish and became the main opera tune from ¹³the Ming Dynasty to the middle of the Qing Dynasty.

Such prices are only for some lesser-known theater troupes. For example, in the fifth year of Chongzhen Emperor's reign (崇禎五年)¹² recorded in «Ye Tianliao¹³ Nianpu(葉天寥年譜別記)», the price of a well-known opera troupe reached more than 30 «liang(兩)», not including the reward:

«壬申(1632 CE)五月.....壹日齋筵及梨園供給價錢費用三四十金不止，總計諸處壹日百五六十金矣。» [1, p. 206].

It can be seen that the price of opera in the Jiangnan area (江南地區) in the late Ming Dynasty was indeed very high.

«Shi Xiaolu(識小錄)¹⁴» reflected the high price of opera in the Jiangnan area(江南地區) during the Chongzhen period(崇禎(1628-1644 CE):

«人家做戲壹本，費至十余金，而諸優尤恨嫌少。甚至有乘馬者、乘輿者，在戲房索人參湯者，種種惡狀。» [7, p. 910-911].

It shows that in the fourteenth year of Chongzhen (崇禎 1641 CE), Wuzhong (吳中)¹⁵ suffered from successive famines and many people were hungry, but opera actors were well-dressed and well-fed. The price of performing an opera was as high as 10 «liang (兩)», but many opera actors thought the fee was too low. Some of these opera actors went to the performance on horseback or in carriages, which is really amazing. In the seventeenth year of Chongzhen's reign (崇禎 1644 CE), Wuzhong (吳中) experienced a serious plague, and the price of opera rose instead of falling:

«甲申春，吳中盛行又曰《西瓜瘟》.....日夜歌舞祀神，優人做台戲，壹本費錢四十千，兩年錢賤，亦抵中金十四兩矣。» [7, p. 910-911].

Because the plague was prevalent at that time, people placed their hope in performing operas to pray to gods and perform sacrifices day and night, which led to a sharp increase in demand for opera performances and an increase in the price of operas.

In addition to the above fees, the employer also needs to «Chantou(纏頭)¹⁶» of the actress. Many opera troupes include female opera actors, and the prices of such opera troupes are often higher than those of opera troupes with only male actors:

«若插入女優幾人，則有纏頭之費，供給必羅水陸。» [6, p. 352].

Li Yu's (李漁)¹⁷ «Lian Cheng Bi(連城璧)¹⁸» also mentioned the price of opera at that time, including the actress's «Chantou(纏頭)»:

«別的梨園每做壹本，不過三四兩、五六兩戲錢，他這壹班定要十二兩，還有女旦的纏頭在外。凡是富貴人家有戲，不遠數百裏都要來接他。» [5, p. 6].

It shows the cost of hiring an opera troupe to perform at that time: first of all, the price of the opera troupe performance was 12 «liang (兩)», as well as the reward (賞銀) and the actress' «Chantou(纏頭)». In addition, the employer also needed to provide a carriage to pick up the actors. This transportation fee was not a small amount.

How much did the daily expenses of officials in the Ming Dynasty cost? The records in Li Le's (李樂)¹⁹ «Miscellaneous Notes(見聞雜記)²⁰» of the Ming Dynasty provide us with an example that can be analyzed in detail. When Li Le(李樂) was serving as the Inspector General of Fujian Province and went out to inspect local areas, within one month, the government's expenses on fish, meat, and vegetables totaled more than 2 «liang (兩)». This may not include living expenses for family members. It can be seen that the basic living expenses of a local official are more than 2 «liang (兩)» per month, which is about 24 «liang (兩)» a year. In comparison it shows that the consumption in the opera industry is indeed very high at this time.

¹²the fifth year of Chongzhen Emperor's reign:Ming Sizong Zhu Youjian ascended the throne in the fifth year, that is, 1632.

¹³Ye Tianliao (1589-1648): a writer in the late Ming Dynasty.

¹⁴Shi Xiaolu: written by Xu Shupi in the Ming Dynasty. There are many descriptions of the historical facts of the Ming Dynasty and the people and customs of Suzhou.

¹⁵Wuzhong: Another name for Wu County or Suzhou Prefecture in ancient China. Today's Suzhou City, China.

¹⁶Chantou: After the opera actor's performance is over, his employer gives him a gift. Later, it was generally referred to as money and gifts given to actresses or prostitutes.

¹⁷Li Yu (1610-1680 CE): a dramatist, opera theorist, writer and horticulturist in the early Qing Dynasty.

¹⁸Lian Cheng Bi:Qing Dynasty novel, written by Li Yu.

¹⁹Li Le: Born in Gui'an (now Wuxian County, Zhejiang Province), his birth and death years are unknown.

²⁰Miscellaneous Notes: Notes. Written by Li Le in Ming Dynasty. It records the historical events, officialdom, local customs, etc. of the Ming Dynasty.

In short, after the mid-Ming Dynasty, the price of opera in the Jiangnan region has generally continued to rise. In more developed cities, the price of famous opera troupes can even make people bankrupt their wealth.

Part of the reason for the increase in opera prices is that people's love for opera performances is increasing, the demand for opera performances is expanding day by day, and the supply and demand of opera consumption is imbalanced, resulting in the continuous increase in opera prices. On the other hand, the cost of opera performances

continues to increase. In order to take the lead in the fierce competition, each theater troupe must spend more money to train excellent actors and purchase exquisite performance outfits and props:

«衣服四季增添, 首飾及脂粉等費, 則歲底頒發。時或三兩壹名, 或五兩壹名, 設宴時賞賜在外。» [2, p. 134].

As a result, costs rise, and so do prices. The gradual increase in the price of opera also reflects the prosperity of the opera market in Jiangnan at that time.

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ЦЕНА ПОТРЕБЛЕНИЯ ОПЕРЫ В РАЙОНЕ ЦЗЯННАНЬ В ПЕРИОД СРЕДНЕЙ И ПОЗДНЕЙ ДИНАСТИИ МИН

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В этой статье рассматривается период средней и поздней династии Мин в регионе Цзяннань (江南地區), все больше и больше людей становились основными объектами потребления оперы. Вообще говоря, гонорар, выплачиваемый зрителями нанятой труппе, состоит из двух частей: одна — гонорар за выступление, другая — вознаграждение. Кроме того, есть также расходы, такие как «Чаньтоу (纏頭)» и транспортные расходы. Поскольку спрос людей на оперные спектакли продолжает расти, спрос и предложение на потребление оперы несбалансированы, а предложение спектаклей оперных трупп превышает спрос, в результате чего цены на оперу продолжают расти.

Ключевые слова: китайская опера, династия Мин, регион Цзяннань, потребление оперы.