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Hybridity in Tan Dun's work

(*Hibriditi dalam karya Tan Dun*)

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ABSTRACT

Tan Dun is one of the key representatives of China's 'vanguard music', who has constantly broken with traditional styles and boldly innovated a wide range of genres. His works reflect not only his deep understanding of traditional Chinese culture, but also a dynamic process of hybridization between Chinese and Western cultures, which is evident in his works. The concept of hybridity has been a topic of great concern in many disciplines, especially in the social sciences and humanities. Academic discussions on hybridity have long had a profound impact on the contextual application of musical hybridity in the field of musicology (Trotter, 2019). In the context of Western music, the concept of hybridity stems mainly from musical borrowing and exchange across the boundaries of "East" and "West," and Tan Dun's works are a good example of the concept of hybridity. For Homi Bhabha, "all forms of culture are in a constant process of hybridization. ..... The importance of hybridity does not lie in tracing the two origins of a third emergent culture, but rather in the fact that hybridity itself is the 'third space' in which other positions can emerge. ..... The process of cultural hybridity triggers something different, something brand new and previously unrecognized, triggering a new field of negotiation of meaning and representation." (Homi Bhabha, 1990). Homi Bhabha's theoretical perspective on hybridity is valuable in analyzing Tan Dun's music in which different cultural symbols engage in dialogue and negotiation to create an indeterminate place that can be understood as a "third space."

Keywords: Tan Dun; Hybridity; The Third Space;

ABSTRAK

Tan Dun ialah salah seorang wakil utama 'muzik pelopor' China, yang sentiasa melanggar gaya tradisional dan berani berinovasi dalam pelbagai genre. Kerja-kerja beliau mencerminkan bukan sahaja pemahaman mendalam beliau tentang budaya tradisional Cina, tetapi juga proses dinamik hibridisasi antara budaya Cina dan Barat, yang terbukti dalam karya beliau. Konsep hibriditi telah menjadi topik yang sangat membimbangkan dalam banyak disiplin, terutamanya dalam sains sosial dan kemanusiaan. Perbincangan akademik mengenai hibriditi telah lama memberi impak yang mendalam terhadap aplikasi kontekstual hibriditi muzik dalam bidang muzikologi (Trotter, 2019). Dalam konteks muzik Barat, konsep kacukan berpunca terutamanya daripada peminjaman dan pertukaran muzik merentasi

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sempadan "Timur" dan "Barat", dan karya Tan Dun adalah contoh yang baik bagi konsep kacukan. Karya Tan Dun adalah contoh yang baik tentang konsep hibriditi. Bagi Homi Bhabha, "semua bentuk budaya berada dalam proses penghibridan yang berterusan. ..... Kepentingan kacukan tidak terletak pada pengesanan dua asal usul budaya muncul ketiga, sebaliknya pada hakikat bahawa kacukan itu sendiri adalah 'ruang ketiga' di mana kedudukan lain boleh muncul. ..... Proses kacukan budaya mencetuskan sesuatu yang berbeza, sesuatu yang baru dan tidak dikenali sebagai medan yang sebelumnya tidak dikenali." (Homi Bhabha, 1990). Perspektif teori Homi Bhabha tentang hibriditi adalah berharga dalam menganalisis muzik Tan Dun di mana simbol budaya yang berbeza terlibat dalam dialog dan rundingan untuk mewujudkan tempat yang tidak tentu yang boleh difahami sebagai "ruang ketiga."

Kata kunci: Tan Dun; Hibrid; Ruang Ketiga;

INTRODUCTION

Music is not a cultural boundary but an area of mutual exchange, central to the deepest social occasions and experiences in culture (Turino 2008). It involves a variety of social meanings, operates at all levels of society, from the personal to the global, and plays a key role in the lives of many people (Hallam 2009). Music is where composers find public expression and contribute to the construction of a particular culture. That is, it is a space not only for inclusion but also for the construction of the Other, and music and the contexts in which it develops may shape opportunities and spaces that transcend racial, cultural, and national boundaries (Dawson 2005). Postcolonial scholar Homi Bhabha and spatial critic Edward Sawyer have each proposed the idea of a third space, which they understand as a metaphor for the alternative space that emerges when people of different cultures attempt to negotiate and transcend the boundaries between the self and the other. In this world, one may become alienated after falling into what Bhabha calls the unfamiliar realm between self and other, a realm that allows for ambivalence as well as the exchange of cultural knowledge and the negotiation of differences in favor of an “international culture”. (Karin Ikas and Gerhard Wagner, 2009) Homi Bhabha emphasizes a “cultural difference” perspective on the interaction of cultures in order to deconstruct the Western-centered orientation implicit in cultural diversity. He emphasizes the equal status of cultures and advocates the intersection of cultures as a space of creativity, difference, and interaction. Bhabha's concept of hybridity describes the way in which contact and interaction between two cultures takes place as occurring in a third space, where the two cultures themselves evolve through an ongoing negotiation, and where cultural collisions, negotiations, and translations take place in this place of contact and interaction. These processes, according to Bhabha, lead to the hybridization of cultures, resulting in the emergence of new cultural meanings, new areas of negotiation, and new modes of representation. (Rutherford, “The Third Space”: 211.) Miao Ying sees cultural hybridization as a universal state of reality and proposes that hybridization reflects different ideological concepts in different definitions and uses, that is, a dialectical view of the theoretical role of hybridity (Miao, 2013)

The overview attempts to sort out and summarize hybridity in Tan Dun's work from a wide range of academic perspectives, including musicology, hybridity theory, and cross-cultural studies. It begins with an overview of Tan Dun's life and the formation of his musical compositional philosophy, followed by an overview of the theoretical frameworks of hybridity and the third space, an overview of the central ideas of Bhabha's writings as well as related concepts from other scholarship, and then an overview of hybridity in Tan Dun's representations of piano works, chamber music, operas, and symphonies. In the process, by combining theoretical constructs with empirical analyses of musical works, the relevant

literature on Tan Dun's work suggests that we should not understand Tan Dun's work as a simple mixing of different cultures, but rather as a continuous and dynamic process of cultural negotiation. In his music, the boundaries between Chinese and Western cultures become blurred, new spaces of meaning are created, and the past is reinterpreted. This review aims to inform scholars interested in Tan Dun's innovative practice and the sense of hybridity in contemporary music.

ABOUT TAN DUN

Tan Dun, an outstanding musician with an international reputation, both as a composer and conductor, is a master of his craft, and even more courageous to innovate what others dare not do, with a variety of styles, full of dramatic tension, delicate emotions, vitality and infectious force. His works are diverse in style, full of dramatic tension, delicate emotion, life and infectious energy. With his unique "1+1=1" musical concept, he fuses the essence of Eastern and Western cultures to create many unique musical works and has become an outstanding representative of the world's music industry. His musical works are diverse in their audiovisual effects, often drawing on elements of traditional Chinese music, as well as experimental musical explorations using non-traditional instruments. As a composer of Chinese descent, Tan Dun has made a significant contribution to the development of classical music in the world. His innovative approach to blending Western and Eastern musical traditions has spawned a diverse body of work that includes orchestral music, opera, chamber music, and music for film and television, and his rich body of work is inextricably linked to his rich life experiences. It is therefore important to look at Tan Dun's life to see what kind of environment created an international figure.

IMMERSION IN HOME CULTURE

There is a strong connection between a person's life background, upbringing and education and his or her achievements, and this is well demonstrated in Tan Dun's case. Born in Hunan Province in 1957, Tan Dun began learning to play the flute and erhu at an early age, followed by the violin. During his middle school years, Tan Dun composed Dreaming of Chairman Mao, an instrumental quartet piece based on the melodies of The East is Red and I Love Beijing Tiananmen. It is remarkable that he performed the work on a violin with only three strings, which he later used to gain admission to the Central Conservatory of Music. During the Cultural Revolution, although he had not yet graduated from high school, Tan Dun was sent to the countryside to work as a laborer, an experience that not only sharpened his will and physique but also gave him the opportunity to absorb the richness of folk music. During this period, he came into contact with and collected a large number of traditional melodies circulating in folklore, accumulating a wealth of folk music material. This early exposure to traditional Chinese folk music had a profound impact on Tan Dun's subsequent compositional style.

Hunan has a long history of culture, and the Chu and Xiang cultures, as the original mother cultures of the region, have had a profound influence on the artistic life of Hunan residents. Chu culture is one of the most distinctive cultures in traditional Chinese culture and is an important part of the southern witch culture. As early as the Spring and Autumn and Warring States periods, Chu culture became the mainstream culture of Hunan, saturating the minds of Hunan people and nurturing the children of Hunan. Its typical characteristics are 'reverence for witchcraft, respect for Taoism, and patriotism', and its unique charms have been well-known in the north and south of the Yangtze River and have been favoured by many people throughout the ages. (Ruihong Lu, 2011) In addition, the richness of Hunan

culture provides fertile soil for the development of music and art in Hunan. Hunan people's love of song and dance, as well as the long history of music and the diversity of its forms, have laid a solid foundation for the prosperity of musical art in the region. The forms of music cover mountain songs, field songs, tea songs, fishing songs and bugles in labour scenes, as well as songs of joy, funerals, ceremonies, tearing white songs and crying marriage songs reflecting folklore life. From children to the elderly, almost everyone can participate in singing, which is particularly prominent is the 'Nuo opera', which is a combination of folk opera and ritual activities of a unique form of theatre. Tan Dun has lived in such an environment with a strong musical atmosphere since his childhood, and the culture of Chu, Hunan and Witch has left a deep imprint in his heart. Tan Dun once said: "When I was a child, my ideal was to be a sorcerer, and in the works I created, the influence of Hunan's witch culture and Nuo culture is ever-present. This is an unconscious flashback to my childhood. I call it 'Oedipal Complex', it is rooted in my brain, you can not say you do not want to do without." (Liu Sasa, Han Mei, 2000) Tan Dun's many works are used in the 'Nuo opera' element, such as 'Ghost Opera' in the performance of Nuo opera in the context of Western Chamber music context. The first movement of the 'map' in the 'Nuo opera and crying singing' is a direct response to the ancient music and cultural traditions of Hunan Xiangxi. (Lu Ruihong, 2011). Years later, during his studies in New York, Tan Dun was exposed to cultures and arts from all over the world, which gave him a clearer understanding of the development of traditional Chinese culture, and further deepened his sense of identification with his local culture and his sense of searching for his roots. Tan Dun has inherited not only the Hunanese openness to foreign knowledge and the spirit of tolerance, but also the Hunanese personality of not being satisfied with the status quo and pursuing innovation and change. Tan Dun's success is largely due to Hunan's cultural environment, which has provided a rich source of nutrients for his creativity and has been a powerful support in his career development. As the famous writer He Liwei said, "Tan Dun took the hammer of Hunan and Chu culture to strike the gong of world music.". (Jane Haiyan, 2002)These early influences later merged with Western avant-garde practices to form the basis of Tan Dun's hybrid compositional style.

INFLUENCE OF WESTERN MUSIC STUDY

In 1978, the Central Conservatory of Music in Beijing reopened, and out of thousands of applicants, only 31 students were accepted, including Chen Yi, Tan Dun, Zhou Long, and Chen Qigang, artists with similar cultural and educational backgrounds who had been sent to work in the countryside during the Cultural Revolution to study at the conservatory. In 1977, China was visited by visiting scholars and composers, such as Zhou Wenzhong, Gore, and Kramm, who brought with them Western scores, books, and recordings, and this material soon spread throughout China's music schools. The earliest Chinese musicians to be exposed to post-1949 Western musical developments studied avant-garde and atonal practices, which became known as the New Wave or New Currents, and included renowned composers such as Chen Yi, Zhou Long, Sheng Ming, and Tan Dun. Zhou had such an influence on these composers that several left China in 1986-1987 to study under Zhou. The New Wave composers soon moved abroad, where they continued to compose and began their careers with great international success. Of the New Wave composers, Tan Dun attracted the most attention for his involvement in the film industry. His works are multidimensional, incorporating many different musical languages. (Lau 2008)

During his studies in New York from 1986 to 1992, Tan Dun was exposed to a variety of Western musical styles. The vast differences and clash of ideas between Chinese and Western cultures gave Tan Dun the impetus to create postmodern music, and he began to try to

incorporate these elements into his compositions. While learning Western compositional techniques, Tan Dun also came into contact with modern punk, rock and roll, as well as street performers and literati. Influenced by the free and pluralistic ideology of the West, Tan Dun reawakened his understanding of traditional Chinese music and culture and found that "only by integrating his music with elements from the East and the West, the ancient and the modern, would he be able to follow the artistic path of pluralistic music. path of diversified music." (Ruihong Lu, 2011) Tan Dun did not discard the roots of his local culture while studying Western music. He broke and then reinvented his music, not only reflecting the characteristics of Western postmodernist music, but also passing on and spreading the essence of traditional Chinese culture, which has become a trend in contemporary Chinese postmodernist music. His compositional philosophy is also deeply rooted in his upbringing in China and subsequent immersion in Western music, and his desire to create his own musical language.

Tan Dun is deeply influenced by the famous American experimental musician John Cage's philosophy of music, which states that “the most fundamental element of music is not playing, but listening”, and therefore, there are always some unexpected and innovative elements in his works. Cai Zhongde says: “Tan Dun's works are the product of certain Western techniques and certain Eastern moods, where the Western techniques give Chinese listeners a sense of wonder, and the Eastern moods attract Eastern listeners.”. In his article, Cai Zhongde recognized Tan Dun's musical and artistic talent as well as his innovative spirit: “Tan Dun's dedication to the innovation of form and technique has made an important contribution in changing the traditional situation of Chinese music.” (Cai, 1994) Tan Dun's music is a blend of traditional and modern, classical and folk, oriental and occidental, and is often interpreted as a kind of “fusion” in the sense of “water and milk melting” and is considered to have “found a good point of union between Chinese and Western cultures” (Li Shiyuan, 1996),thus often seen by researchers as a “fusion” of “1+1+1+1+...=1”.Therefore, it is often seen by researchers as a “fusion” of “1+1+1+...=1”. However, Tan Dun's music cannot be summarized by a single superficial fusion of Chinese and Western cultures. His music juxtaposes inclusiveness,ambiguity,contradiction and complexity,resisting easy categorization. What we see in his works is not only the fusion of cultures, but also the fact that 1+1+1+...still equals to 1, which breaks down the original cultural boundaries between the East and the West, and which is described as a “fusion” of Chinese and Western cultures by Homi Bhabha's theory. This paper uses Homi Bhabha's theory to call it hybridization.

THEORETICAL OVERVIEW

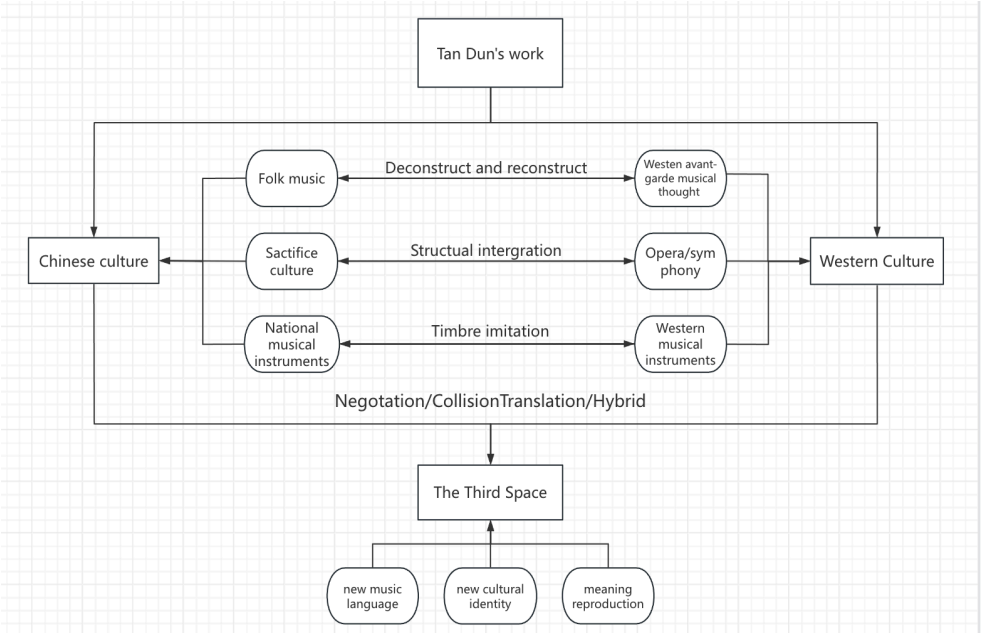


FIGURE 1. Conceptual diagram

HYBRIDITY

"Hybridity" is the key word in postcolonial theory, also known as heterogeneity, hybridity, or hybridization, which originally meant mixture. Homi Bhabha states that the hybridization of cultures and histories in the postcolonial system "is not a question of the descent or identity of two cultures, but a resolution of the argument of cultural relativism." (Bhabha, 1994) Kraidy's use of "hybridization" refers primarily to the blending of cultures, but retains residual meanings related to the three interrelated domains of race, language, and ethnicity (Kraidy, 2005). According to Bhabha, hybridity is a productive force, not simply a process of assimilation, which permits the creation of new cultural forms that both reflect their historical roots and can be reinterpreted in new contexts. Influenced by the semiotic and psychoanalytic schools of thought, Bhabha introduced the concepts of mimicry, interstice, and hybridity as a critique of Western-constructed notions of dichotomies, which are traditionally delineated by oppositional categories such as center versus periphery, civilization versus barbarism, and enlightenment versus ignorance. (Bhabha, 1994) Bhabha draws on Derrida's notion of "writing," which Derrida refers to as a metaphor for the difficult process of "making a path" through the jungle of the mind. This process requires repeated practice to leave a mark, but it is not a simple repetition. There are differences in the objects faced in each "path-making", and these differences and gaps constitute a unique imprint in the mind. Derrida further put forward the concept of "difference" as the essence of life. This discontinuous, interrupted and repeated temporality of writing leads to the non-existence of any original meaning, as writing must constantly undergo repetitions, additions, intervals, erasures and variations. (Derrida, 2001)

The theory of hybridity has been responded to and developed by a number of scholars since its introduction. According to Robert Young, hybridity can be seen as a twentieth-century cultural trait in opposition to nineteenth-century dialectical thinking, and hybridity challenges the oppositions and distinctions between the colonizer and the colonized, the self and the other, in colonial discourse. "Hybridity makes difference into sameness and sameness into difference, thereby somehow making sameness no longer sameness and difference no

longer merely difference." (Young 2005) This framework has been widely applied to postcolonial literature and art, and has found resonance in music studies, particularly in the analysis of composers who have navigated between multiple cultural traditions. Homi Bhabha sees hybridity as "a sign of the productivity of colonial power, showing all the necessary deformations and displacements of sites of discrimination and domination." , and defines hybridity as: "a problematization of a colonial discourse ..... it reverses the colonizer's denial, whereupon 'denied' knowledge enters the dominant discourse and alienates the basis of its authority ....." and "if the effects of colonial power are seen as the result of hybridization ..... it makes possible a subversion... . this subversion transforms the dominant discursive situation into a base for intervention" (Sheng Anfeng, 2011). Thus, Homi Bhabha's theoretical perspective reveals the role of hybridity in the dismantling of the authority of colonial discourse and highlights its inherent subversive power and dynamism. Overall, in the process of constructing his theory of hybridity, Homi Bhabha is committed to subverting the thinking mode of essentialism and dichotomy, and the focus of his research clearly reflects the linguistic turn of cultural studies advocated by post-structuralism. Tan Dun uses hybridity to dismantle the authority of Western musical discourse, so that East and West become more and more balanced, and there is no one who is dominant in his music, it's all his music.

THE THIRD SPACE

Closely related to hybridity is the notion of the "third space", which Edward Soja and later theorists have elaborated as not only a liminal zone, but also a place where new cultural forms and identities emerge. Third space epistemology is a new mode of thinking that "encompasses both the material and spiritual dimensions of space at the same time, while at the same time transcending the first two and presenting a great openness to all new modes of thinking" (Soja, 2005) The third space is a field for the negotiation of cultural differences that neither The third space is a field for the negotiation of cultural differences, neither original nor colonized, but rather an "in-between" for the production of new meanings. Cultural forms continue to undergo a process of intermingling, and Homi Bhabha sees hybridity as a "third space" in which different perspectives can be expressed. The third space referred to by Homi Bhabha is a fluid metaphor for a hybrid, intermediate state that arises from the process of cultural translation or cultural transformation. Bhabha's theory of the "third space" accurately explains the phenomenon of hybridity in the process of cultural imitation and is therefore seen as a subversive strategy of resistance. According to Bhabha, all cultural forms are always in the process of hybridization, but this cannot be summarized by the term "multiculturalism". Multiculturalism conveys an attempt to both respond to and constrain the dynamic process of interpreting cultural difference, and to reach agreement through a paradigm that celebrates cultural diversity" (Bhabha, 1990). The "third space" presents another dimension of cultural hybridity, which, while constituting the core and premise of the concept of the "third space," also serves as a strategy that allows the colonized to subvert and resist the colonizers, while at the same time serving as a means to help the colonized construct their own cultural identities. helps the colonized to construct their own cultural identity. For Bhabha, "all forms of culture are constantly in the process of hybridization ..... The importance of hybridization is not so much in tracing the two origins of a third emergent culture, but that hybridization itself is the third space that enables other positions to emerge'. This third space displaces the history that constructed it, setting up new deconstructions of authority, new political motivations that are not fully understood by ready-made wisdom ..... The process of cultural hybridity triggers something different, something entirely new and previously unrecognized, triggering a new field of negotiation of meaning and representation." (Homi Bhabha, 1990).

The intersection of different musical languages is in a constant process of hybridization, and thus a third space is created. Tan Dun's works are often seen as a dialog between avant-garde music practices and classical music traditions, in which different cultural symbols are constantly negotiated, and the "third space" emerges from such a dynamic hybridization process. Within the framework of the Third Space theory, hybridity becomes the dominant feature, and the authoritative discourse system of Western music is deconstructed. This cultural hybridity not only expands the boundaries of aesthetic experience but also challenges the audience's existing cultural presuppositions. Tan Dun's musical creations frequently make use of multiple media, such as the visual and theatrical, as well as the fusion of cross-cultural elements, to construct an audio-visual dimension of perception. For example, in Ghost Opera, Tan Dun constructs the triple spatial and temporal dimensions of past, present, and eternity, using a series of symbolic materials to give these three dimensions clear identifiers, thus realizing their visualization and differentiation. In the spatial and temporal structure of the performance, these three dimensions coexist and intersect to a certain extent, or in other words, a dialogue and interaction is initiated among them. On a visual level, the layout of the instruments and the movement strategies of the performers lead the audience to associate the performers with the floating ghosts in their imagination, revealing the ritualistic nature of the work in a visual way. The fusion of modern music and rituals, the traditional Nuo witch culture "mysterious" into a modern stage sense of ceremony, thus creating a "third space" beyond the traditional aesthetic.

HYBRIDITY IN TAN DUN'S PIANO AND CHAMBER MUSIC WORKS

In Tan Dun's many musical works, the profound influence of Chinese folk music is clearly visible. Tan Dun's musical creation is a blend of traditional Chinese cultural elements and Western classical music forms and modern experimental techniques, Western compositional techniques in his works as a means of expression of musical ideas and forms of existence, while the Wu Chu culture, Nuo culture and other traditional cultures of Chinese national cultural symbols, constitutes the core of the inspiration for the creation of his works. The collision of different cultural symbols and the dialog of aesthetic concepts present a hybridity in Tan Dun's works. His chamber music "Winds, Elegies and Chants" and "Ghost Opera", his piano works "Memories of Eight Watercolors", "Watching the Opera" and "Ancient Burial", and his opera "Nine Songs", among many others, are all created on the basis of traditional musical and cultural forms such as ethnic instrumental music, folk songs and operas. It can be said that the cross-cultural creative concept of "using China as the foundation and the West as the use" has given the works a unique meaning of Chinese cultural symbols. (Yang Songquan, 2023)

Wang Nan provides a detailed analysis of the musical elements, modes, and harmonies in Tan Dun's piano suite Eight Memories of Watercolors, emphasizing the tonal expansion of the work at the time of its composition and the use of incomplete scales based on the traditional Chinese pentatonic tonality, which creates varying degrees of tonal wandering and generalization in the music. (Wang Nan, 2015) Each piece in Watercolor Eight Memories has a title that suggests its theme or image, and the tracks Broken Playing Beans, Song of the Shepherd Boys, Blue Nun, and Sun and Rain are all taken from traditional Hunan folk songs. The piano suite incorporates many elements of Chinese music, including pentatonic scales, imitations of Chinese instruments, and Chinese folk elements such as ornamentation and imitations of mountain songs. (Ngan Nei Chan, 2022)

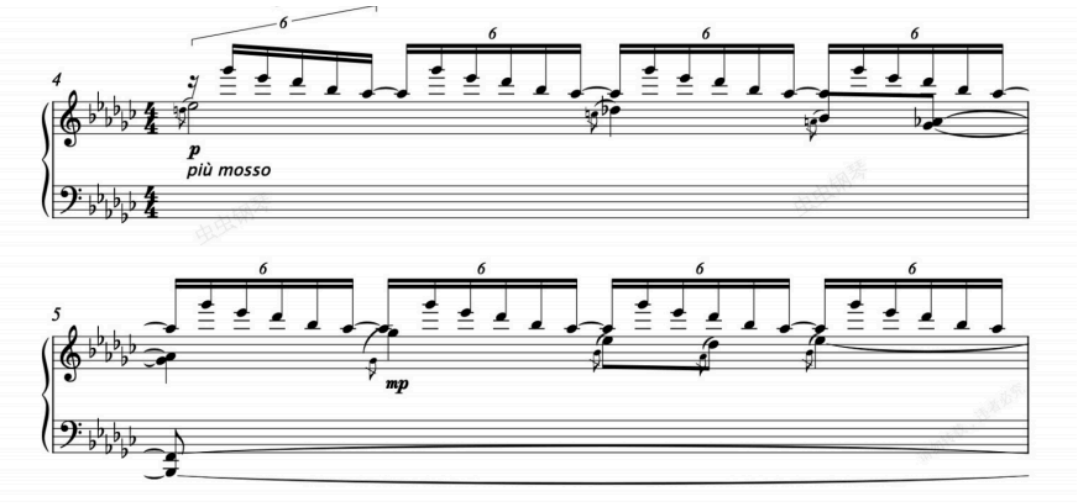


FIGURE 2. The imitation of the Guzheng's timbre in piano works" Eight Watercolor Memories"
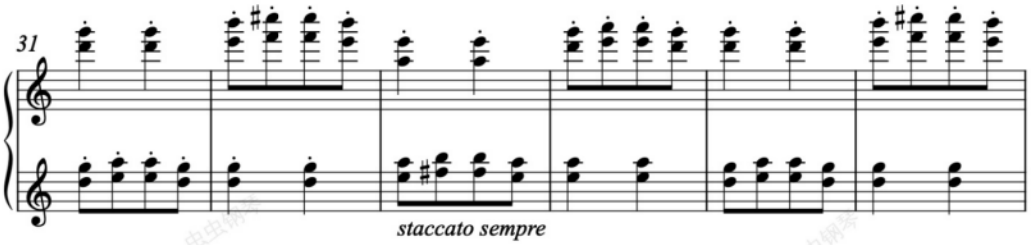


Figure 3. The imitation of the Sheng in piano works "Eight Watercolor Memories"

Ghost Opera"can be said to be Tan Dun based on "Nuo opera" to create, written in 1994, is a piece for pipa and string quartet. This work combines various musical elements such as Bach, the folk song "Little Cabbage," paper music, and stone music, presenting a strange and bizarre world with strong ritualistic colors. (Tan Jingya, 2023) In Ghost Opera, the dialog between the Chinese Hebei folk song "Little Chinese Cabbage" and the theme of Bach's Prelude in #c minor, between a line from Shakespeare's The Tempest and a Chinese monk, and between the pipa playing and a string quartet, constitute a cultural collision and fusion. (Yang Jing, 2023) The whole performance transcends the realm of the real world because the composer allows these three aspects to coexist at the same time, creating some kind of intersection, or rather, a transcendental dialog and exchange between them. The string quartet and the lute represent the present; Bach, folk songs, monks and Shakespeare represent the past; while water, stone, metal instruments and paper represent eternity. Therefore, it creates a unique musical "feast" that blends Eastern and Western cultures. (Liu, 2008)

Table 1:Theme connection table of the first movement in "Ghost Opera"

Theme Conenection										
Theme	Water	Bach	Monks	Pakchoi	Monks	Shakes peare	Monks+ String Quarter+ Monks	The me 1	Pipa solo 1	Monks
Triple meaning	Eternal	Past	Past	Past	Past	Past	Past+ Now	Now	Now	Past+ Now

Tan Dun's string quartet Wind-Elegance-Song employs differential tones and triple whole tone intervals to authentically display the sound and style of traditional folk music from the Dayao Mountain region of Guangxi, while extracting the special pentatonic scale from the guqin pieces Plum Blossom Three Favors and The Phantom Orchid into a new twelve-tone midst, which is of extraordinary charm. Luo Pingguan believes that Tan Dun's music is essentially a revisiting of ancient culture and a respect for primitive consciousness. (Luo, 2005) In the Traces series, Tan Dun imitates the technique of the guqin (ancient zither), reproducing the linear flow of Chinese instrumental music through the piano's sustaining pedals and irregular keystrokes. Scholar Li Song points out that this "timbre translation" is essentially a metaphorical expression of cultural identity (Li Song, 2018).

The theory of the third space has strong explanatory power in analyzing the study of musical compositions involving the mixing of two or more cultures, in which each of the constituent elements of the culture has a non-negligible importance. The third space of music can be regarded as a conceptual field in which the interaction of two or more musical cultures facilitates the process of musical hybridization, and which is dynamic and flexible, transcending traditional dichotomous thinking. In the process of cultural contact, two musical cultures interact through negotiation and translation, resulting in a range of behavioral patterns, including imitation, exclusion, acceptance, questioning, selection, contradiction, and fusion. This plurality of negotiation strategies ensures a diversity of hybrid musical styles, genres and forms. Within this space, the process of hybrid negotiation has led to the formation of new musical forms that are distinct from the original musical culture.

Through his understanding of both Chinese and Western cultures, Tan Dun creates new musical forms and styles by mixing symbols and ideas from both cultures, and the work itself becomes a "third space". The work itself becomes a "third space". The music carries culture, and the boundaries between cultures are challenged as Chinese and Western cultures are brought together in the work. Tan Dun's use of Western instruments creates a non-Western sound. In the third space, the instruments are not bound by a single cultural tradition but instead become a meeting point for the interaction of multiple musical languages, and the resulting music is a manifestation of cultural hybridization.

HYBRIDITY IN TAN DUN'S OPERA AND SYMPHONIC WORKS

Tan Dun's works are based on cultural hybridization. His works embody a fusion of Chinese and Western musical traditions, and this hybridity is reflected not only in the imitation of instruments, but also in musical style, structure, and libretto writing. Tan Dun's operas are known for their dramatic narratives, innovative staging, and the way in which they blend traditional Chinese theater forms with Western operatic structures. Often featuring historical and mythological themes, these works use music as a vehicle to explore the intersection between ritual, identity and modernity. In his operas, Tan Dun extends the concept of hybridity from the musical level to include elements of theater, movement, and visual effects,

and an increasing number of researchers are looking at his work as a site of negotiation between different cultural meanings.

In 1989, Tan Dun composed the opera The Nine Songs, a work of strong Chinese ritual color, with nine movements: “Sun and Moon Ruoxi”, “River”, “Water Witch”, “Shao Da Commander”, “Yao Ruoxi”, ‘Eclipse’, “Mountain Ghosts”, “Deadly Males”, and “Rites”, each of which is independent and has no back-and-forth connection. Tan Dun has adapted this ritual opera from the famous ancient poet Qu Yuan's poem of the same name. The libretto is a direct quotation from Qu Yuan's song and dance poem “Nine Songs - Dasiming”, which is dedicated to the god of Dasiming, and is sung in both Chinese and English. In the use of musical instruments Tan Dun used a large number of primitive Chinese instruments such as ceramic ocarina, ceramic bells, ceramic flute, ceramic drums, etc. In terms of vocal singing, Tan Dun sang original folk songs by combining the Peking Opera rhyming white, hoarse voice, shouting, chanting and other forms of vocal singing, and the nine movements completely embodied the process of a sacrificial ceremony, which is characterized by the distinctive characteristics of the Witchcraft culture, with the mysticism of the Taoist rituals and the concept of “the unity of heaven and man” of the Taoism. (Li Ruimin, 2016)

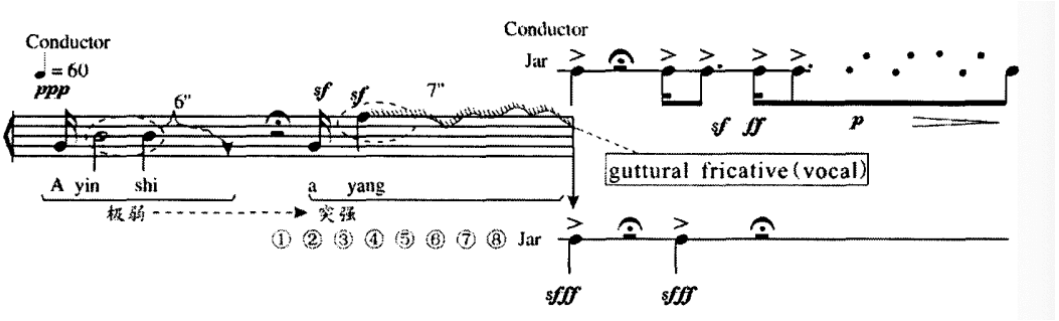


FIGURE 3. The shouting marks the beginning if the sacrificial ceremony in “Nine Songs”

The element of sacrifice is a relatively common national symbol in Tan Dun's works, stemming from his preference for the Wu Nuo culture. Tan Dun pointed out that "the works are full of the beautiful things in nature and the mysterious things of Taoist rituals. These things resonate with me because they were all part of the life in the distant countryside where I grew up." (Hou Taiyong, 2006) Tan Dun boldly breaks with the traditional western operatic expression in Nine Songs, he places the whole work in the Chinese ethnic folk culture by using primitive instruments of original nature and vocal cries of primitive witchcraft culture, breaking the boundaries of opera as a western genre, and embodying the hybridity of his unique compositional style in both breakthroughs and traditions.

The opera Marco Polo is a renovation of an old work, and Tan Dun has given this work great significance for exploration, hoping to find a future form of opera - “belonging to the East as well as the West” - with the help of Eastern kunqu and Western opera. (Zhang Jing, 2010) In Marco Polo, Tan Dun followed the concept of “fetishism” and skillfully collaged cultural elements from many countries and ethnic groups, reflecting the diversity of his creative approach. In the third scene, Himalaya, Tan Dun made a collage of instrumental configurations, using the sound of the Tibetan trumpet, two horns and two trombones, adding cymbal friction in the pauses of the trumpet, and hitting the rim of the drum with drumsticks, to show the heaviness of the trumpet and the majesty of the Himalayas through the contrast of different sounds and volumes.

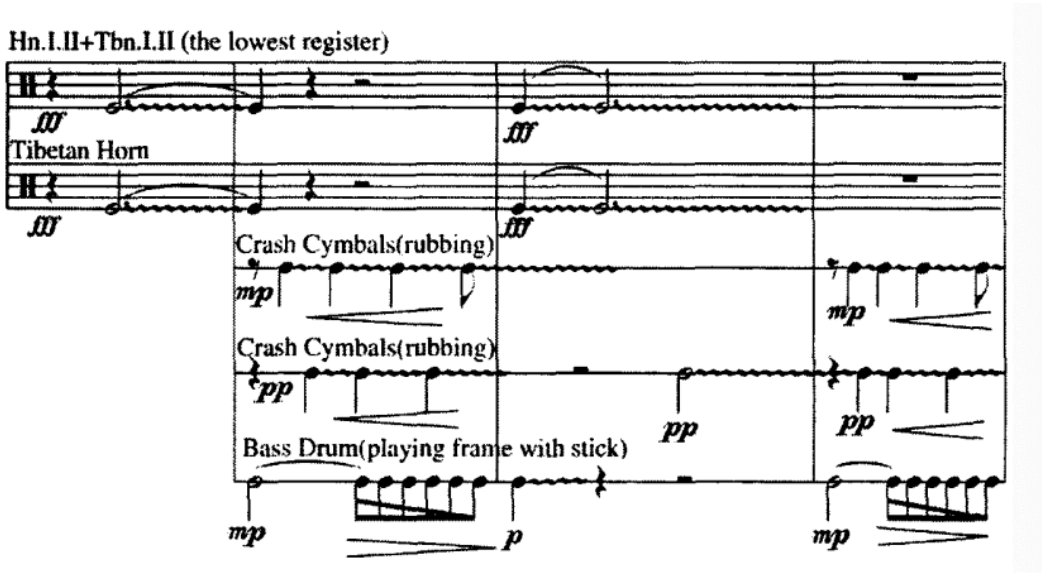


FIGURE 4. A collage of Tibetan Dharma horn sound in opera "Marco Polo"

For the singing of Kublai in the passage "Autumn", Tan Dun collaged the transitional music from the Peking Opera piece "Su San Qi Xie", changing the original Peking Opera Xipi running board with four-one beats to four-four beats, and changing the original eighth-note-based rhythm to sixteenth note-based. In terms of instrumentation, he changed the Jinghu and gong in Peking Opera to use western woodwinds and strings. (Luo Shimin, 2011)
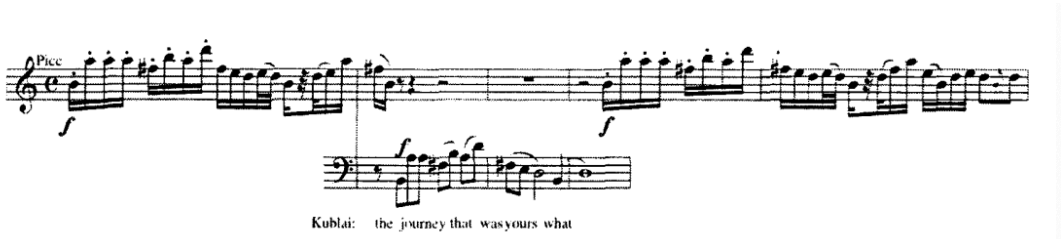


FIGURE 5. A collage of the Peking Opeara repertoire 'Su San Qi Jie' in opera"Marco Polo"

In this work, musical materials and instruments from different regions and styles are combined together, and this collage technique presents a mixed character. This means of expression appears to be chaotic at first glance, but it is a product under the guidance of Tan Dun's creative philosophy of "1+1+1", with his own creative logic, which presents a diversified and integrated map of the world's cultural landscapes. It is a product of Tan Dun's "1+1+1" creative philosophy, with his own creative logic, which presents the audience with a diverse and integrated map of the world's cultural landscape. (Luo Shimin, 2011) In Tan Dun's music, the boundaries between Chinese and Western cultures are broken, and classical music transcends tradition.

In 2008, Tan Dun created the multimedia symphonic work The Book of the Woman, in which he fused solo harp and symphonic orchestra with thirteen microfilms on the theme of China's ancient culture of women's writing. Tan Dun introduced the original chant of the female script in the video construction of The Book of the Woman and utilized the pitch material from the original chant of the female script in the construction of the musical text, which was reproduced by the lead instrument, the harp, in the orchestra. (Sun Xin, 2024) In the process of composing The Book of the Woman, Tan Dun adopts a performance method that integrates modern and traditional elements, skillfully dissolves the boundaries between Western art and Chinese folk art, and successfully shortens the psychological distance

between the music and the audience by means of the intuitive image presentation of multimedia technology and the performance environment of a non-traditional concert hall, which enhances the audience's sense of participation and makes them feel as if they were in the audience. They felt as if they were there.

Shi Zhengrong analyzes the meaning of natural reincarnation and cyclic repetition in Tan Dun's works to the extreme and elaborates in detail the root-searching plot brought about by Tan Dun's "The Map - Retrieving the Vanishing Roots of Music", Tan Dun's most sincere love for his hometown. Tan Dun expresses his emotions and searches for the fundamentals of traditional Chinese culture with his own musical works, making constant inquiries among the ancient and magical traditional Chinese ethnic folk culture, expressing his reverence for the rituals and customs of the beauty of human nature and culture, and displaying a profound context and unique aesthetic significance. Tan Dun did not confine himself to the traditional framework, nor did he blindly reject foreign cultures. Instead, he examined traditional culture from a tolerant perspective and mixed a gorgeous "veneer" for Chinese traditional culture, enabling it to be displayed on the world stage, making a significant contribution to the development of Chinese music. (Shi Zhengrong, 2006)

Anna described Tan Dun's music as "hybrid music" and briefly analyzed Tan Dun's Crouching Tiger, Hidden Dragon, Symphony 1997 and Marco Polo in terms of sound effects and orchestration. Anna skillfully explained Tan Dun's '1+1=1' philosophy of music, pointing out that the concept of "1" has multiple definitions: in short, it covers the elements of "ancient, modern, Chinese and foreign"; in extended terms, it covers the elements of "ancient, modern, Chinese and foreign"; and in extended terms, it covers the elements of "ancient, modern, Chinese and foreign". In short, it encompasses the elements of "ancient, modern, Chinese, and foreign"; and in terms of expansion, it encompasses the categories of man and nature, vision and hearing, art and politics, culture and destiny, and so on. Tan Dun expects that through the mutual deconstruction, collision and reorganization of the elements, a new "1" will be formed, i.e., a simple and rounded, perfect and seamless whole, which will continue with his "Tao", from one to two, and from two to three, until infinity. This creative philosophy not only reflects Tan Dun's personal artistic pursuit but also fits in with the creative concepts of Chinese music tradition. In Crouching Tiger, Hidden Dragon, Tan Dun makes music an art form that transcends borders and domains, building a bridge between Eastern and Western cultures, emotions and actions, and refined and popular cultures, opening a new chapter of multicultural integration. (Anna, 2008)

The symphony is not only a form of music, but also a place for cultural negotiation. Tan Dun has infused Chinese sounds into the symphony, reconstructing this traditional Western art form. For example, Tan Dun collaborated with cellist Yo-Yo Ma on Symphony 1997, combining the use of chimes and interpreting the piece in terms of the three realms of Chinese culture: heaven, earth, and man. In Map, the natural dialogues between the flying singers and the cellist, the pairing of orchestral weaving and ancient stone music, and the counterpoint between modern sound and video recordings are used, which intertwine to form a three-dimensional, diversified musical shared The interweaving of Chinese and Western musical elements not only triggers the resonance of the Chinese audience, but also allows the Western audience to learn about Chinese characteristics in their own familiar musical forms. This kind of mixed culture, this kind of impure Chinese characteristics, is the essence of the new "Chineseness" in the era of globalization. (Zhang Huizhe, 2020) Tan Dun connects tradition and modernity in a new form, a hybrid form that connects the past with the present and allows listeners to reread the text and rethink rigid cultural boundaries by drawing on the hybridization of Chinese and Western musical vocabularies.

CONCLUSION

Tan Dun's multi-dimensional and innovative explorations and creations in the field of music have propelled the continuous innovation of his musical philosophy. With his unique musical concepts, he has presented to the world the idea of traditional Chinese music, subverting the dominance of Western musical culture. His works have provided sites and opportunities for negotiation between Chinese and Western cultures and have become a model for the study of cultural negotiation and hybridity. His works have become an important channel for the international music community to understand Chinese music, allowing listeners to appreciate the music while reappreciating the charm of traditional Chinese culture and being fascinated by the marvelous combination of Chinese and Western cultures. "The music I want to create is neither the concepts inherent in China now, nor the concepts inherent in foreign countries, but to find in it something that may belong to the future of our national music ..... It is not possible to measure my work by all the established concepts." (Tan, 1986)

This notion, conveyed by Tan Dun, suggests that he intends to realize a breakthrough in the concept of musical creation, to transcend tradition and all existing musical norms, and therefore it is appropriate to understand Tan Dun's musical works as the product of a continuous dialogue and negotiation between different cultures. Tan Dun's works challenge the traditional notion of a single, inherent creative concept and construct a paradoxical yet innovative third space. His music provides a deeper understanding of cultural hybridity and adds more color to world music. In the third space of Tan Dun's works, Chinese and Western cultures meet, tradition and innovation mix, and the past and present continue to intersect.

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Authors' contributions

Yang Jingyi, Nur Atiqah Tang Abdullah and Shazlin Amir Hamzah design the research. Yang Jingyi looked up all the data information mentioned in the paper. Yang Jingyi completed the analysis of the data and wrote a manuscript. All authors have read and approved the final manuscript.We would also like to express our gratitude to our supervisor, Dr. Nur Atiqah Tang Binti Abdullah, for her meticulous guidance and valuable feedback on the selection of the research topic and the revision of the paper. Her academic insight and rigorous approach provided clear direction for the research.

Ethics approval and consent to participate

Not applicable.

Competing interests

All authors declare that they have no competing interests.

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