

The Preservation of Ren Zhuang Nuo Drama in Shan Xi, China

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Abstract

Purposes of the research were: (1) To Study the traditional performing art of Ren Zhuang Nuo Drama in Shanxi, China. (2) To write the hand book of Han musical identity of Ren Zhuang Nuo Drama. (3) To use the hand book of Ren Zhuang Nuo Drama for preservation, I will give a lecture for 200 people to spread the Ren Zhuang Nuo Drama. Research methodology is qualitative research. From the perspective of data analysis, this research plan chooses qualitative research, and the results of the research depend on the nature, characteristics and natural development of the thing itself. From the perspective of knowledge type, this research is social research, which requires researchers to go deep into the local area the community went to conduct field interviews and field surveys. In terms of methodology, this research needs to conduct side-by-side literature mining on local history, ethnography, and ancient books.

Keywords: Studying; Ren Zhuang Nuo Drama; China; Preservation

Introduction

Ren Zhuang Nuo Drama is an ancient and mysterious ritual performed in the middle of spring every year. This ceremony is mainly used by the local people to express some good wishes such as praying for blessings and disasters, driving away plagues, praying for abundant grains and a safe life.

It is precisely because Ren Zhuang Nuo Drama constantly beats the round fan-shaped single-sided drum when performing, so it is named Shan Gu. Shan Gu is not only a manifestation of a religious sacrifice culture, but also an ancient music and dance culture. After thousands of years of evolution and development, today's Shan Gu culture has its own unique cultural characteristics and artistic expressions, and its social functions are widely present in the spiritual and cultural life of the people, becoming one of the ways for the people to pray.

The Shan Gu, when performed with the puppet ceremony, can be divided into different levels according to the storyline that the puppet wants to express, which can be sung by the artist alone, or by two artists singing in pairs, can be sung in a way that tells a story, and can also be sung while talking and accompanied by corresponding dance movements, and so on. From this, it is not difficult to see that the Shan Gu and the puppet play are inseparable, the Shan Gu as a prop to express the content of the story and the special emotions of the characters, through the priority of the drum, to express the ups and downs of the development of the story, so as to bring out the different degrees of emotional changes in the psychology of the characters, create an external atmosphere for the viewers, and make the focus of public viewing always condensed on the performers. Also for the Nuo Drama, the simple prop of the Shan Gu has played a role in the finishing touch to a large extent for the emotional information that the

puppet itself wants to convey to the viewer, the synopsis of the story, and a series of other contents. Therefore, the two complement each other and are indispensable.

Ren Zhuang Nuo Drama is a sacrificial performance event held by the Xu family of Ren Zhuang Village, Qu Wo County, Shanxi. Thousands of years into its history, I find several distinct features that differ from other inspirations from the manifestations of the drumming play. First of all, the Shan Gu play is a traditional family ritual. All the props and clothing used in the performance are publicly owned, and the actors performing the Twelve Gods can only be played by villagers surnamed Xu in their own village; The content sung in the performance is all from the "Fan and Drum God Score". (Ma Guo Jun et al, 2010). Secondly, the whole ceremony is complete and rigorous. Moreover, every link in the fan and drum play is essential, and each link has its important connotation. In the performance, each program also has its own unique formation, and the formation is complex and changeable, with unique characteristics.

In addition, the "Ba Gua Altar", the main place for Ren Zhuang Nuo Drama activities, entered the Nuo Drama roughly in the Yuan and Ming Dynasties. From the perspective of the development context of Ren Zhuang Nuo Drama, since its introduction in the Song Dynasty, Ren Zhuang Nuo Drama has undergone changes over the past thousand years, and it is a historical legacy rooted in the rich religious and folk soil of Qu Wo in ancient times. (Huang Zhu San et al, 2009). It has developed as a form of local religious folklore activity. With the continuous multiplication and increase of the Xu family, it gradually changed into the big surname of the village, so that this kind of religious folk activity was exclusively inherited by the Xu surname, passed down from generation to generation, and finally expressed in the form of "family puppet", thus having the characteristics that distinguish it from many puppets in the Central Plains.

As one of the traditional folk ritual dances in Shanxi, Ren Zhuang Nuo Drama, whether from the Shan Gu performance costumes, props, or from the fan inspired performance movements, performance program, has its own characteristics and characteristics, especially the rare "Shan Gu divine spectrum", it is also the only remaining and unique in the world, through the Shan Gu old artist personally copy, clearly record the singing lyrics, tunes, etc. interpreted by the Shan Gu. Through the investigation and research of Ren Zhuang Nuo Drama, it is found that although Ren Zhuang Nuo Drama is a local intangible cultural heritage, but its own covered culture can still play a certain role in the study of China's Shan Gu, Ren Zhuang Nuo Drama field research can not only explore the prototype of the original Shan Gu in the long history of the river, but also increase the public's understanding of the background knowledge of Ren Zhuang Nuo Drama, and furthermore, can enrich the spiritual life of the local people and promote the vigorous development of local tourism. Let the local culture get more attention from the outside world, and also play a positive role in driving the inheritance and development of more outstanding intangible cultural heritage in the county.

In the performance of Ren Zhuang Nuo Drama, it is always full of elements of music and dance, although Ren Zhuang Nuo Drama is a kind of performance representing sacrificial culture, is a ritual for the local people to pray for blessings and prayers, but it is conveyed through music and dance, it can also be understood that music and dance are an important carrier of Ren Zhuang Nuo Drama performance.

Research Objectives

1. To Study the traditional performing art of Ren Zhuang Nuo Drama in Shanxi, China.
2. To write the hand book of Han musical identity of Ren Zhuang Nuo Drama.
3. To use the hand book of Ren Zhuang Nuo Drama to preservation.

Research Methodology

Research method is qualitative research, which is to studying the Preservation of Ren Zhuang Nuo Drama in Shan Xi. Writing handbook and giving lecture.

Research Conceptual Framework

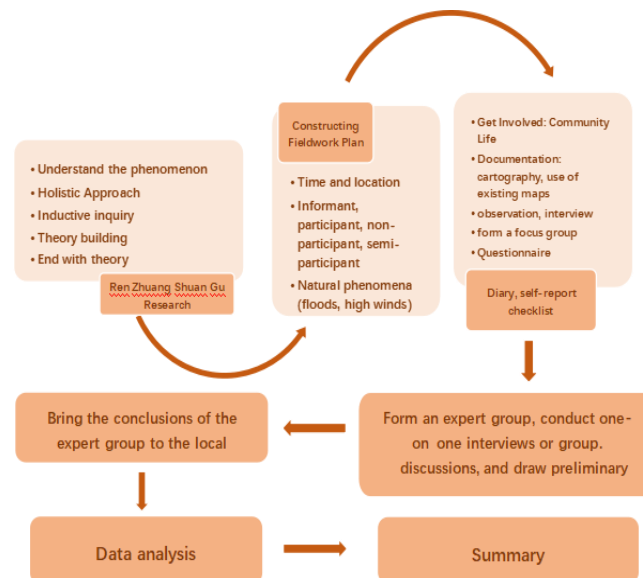


Figure 1 Research Conceptual Framework

Research Results

1. The traditional performing art of Ren Zhuang Nuo Drama in Shanxi, China.

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In addition, the "Ba Gua Altar", the main place for Ren Zhuang Nuo Drama activities, entered the Nuo Drama roughly in the Yuan and Ming Dynasties. From the perspective of the development context of Ren Zhuang Nuo Drama, since its introduction in the Song Dynasty, Ren Zhuang Nuo Drama has undergone changes over the past thousand years, and it is a historical legacy rooted in the rich religious and folk soil of Qu Wo in ancient times. It has developed as a form of local religious folklore activity. With the continuous multiplication and increase of the Xu family, it gradually changed into the big surname of the village, so that this kind of religious folk activity was exclusively inherited by the Xu surname, passed down from generation to generation, and finally expressed in the form of "family puppet", thus having the characteristics that distinguish it from many puppets in the Central Plains.

As an intangible cultural heritage, Ren Zhuang Nuo Drama has always existed in this specific field of Renzhuang Village. Through this act, the unity of concept and the unity of spirit are achieved, so that the action and the spirit are one, and the purpose is presented. The agricultural narrative of Ren Zhuang Nuo Drama inherits the agricultural beliefs and worship of the ancestors, and its continuation and continuous enrichment are also the result of the people of Renzhuang Village independently choosing the narrative content of "obeying the ritual and chasing the plague and chasing the epidemic" and developing agricultural sacrifice customs. In the whole agricultural narrative link, on the one hand, Ren Zhuang's fan drum drama strictly follows the time narrative of the year's seasons and spring prayers and autumn reports.

On the other hand, through the secular realm of Ren Zhuang villagers, the ritual field of the Bagua Altar, the utensils of fan drums and the "Twelve Divine Families", the three-dimensional space of "people, things, and gods" is jointly constructed, and the space of agricultural narrative is completed breaking the time and space boundaries between history and reality, ancestors and families, completing the dialogue between man and God, and realizing the purpose of praying for blessings and disasters for agricultural activities and people's lives. This agricultural ritual maintains and activates the social network of Renzhuang Village, which is undoubtedly of great significance for the academic community to trace the origin, performance procedures and development and evolution of Nu opera.

2. A hand book of Han musical identity of Ren Zhuang Nuo Drama.

The handbook, it is mainly divided into 6 chapters, namely, the first chapter is the introduction of Quwo County, Shanxi Province, the second chapter is the introduction of the opera, the third chapter is the introduction of Ren Zhuang Nuo Drama, the fourth chapter is the whole process of Ren Zhuang Nuo Drama performance, the fifth chapter is the melody analysis of Ren Zhuang Nuo Drama, and the sixth chapter is the research value of Ren Zhuang Nuo Drama. From these six chapters, we can carry out a systematic inheritance, and we can also propose relatively effective ways.

3. Using the handbook of Ren Zhuang Nuo Drama to preservation.

I used the handbook to hold a lecture for 200 people on Ren Zhuang Nuo Drama, so that more people could understand and learn this national culture through the lecture.

3.1 Identification and registration of Ren Zhuang Nuo Drama: Through the systematic identification and registration of the intangible cultural heritage of Ren Zhuang Nuo Drama, a detailed list and file is established, which mainly refers to his special performance lyrics, props, costumes, performance formations, etc., to ensure the accurate recording of these key information. This contributes to the preservation and transmission of Ren Zhuang Nuo

Drama, an intangible cultural heritage, and also provides basic and effective information for future researchers to refer to for future conservation work.

3.2. Inheritance and training of Ren Zhuang Nuo Drama: Develop and implement a detailed inheritance and safeguarding plan for Ren Zhuang Nuo Drama, and impart relevant skills, knowledge and values through training and educational activities. Here we can consider starting with the locals, such as selecting personnel from the local cultural center for training, or going deep into the local primary and secondary schools for training, which can be carried out as a local characteristic course. This helps to ensure the effective transmission of intangible cultural heritage and to nurture a new generation of bearers.

3.3 Increase community involvement: Encourage and promote the active participation and ownership of local communities. Community participation is key to safeguarding intangible cultural heritage, as these elements are often closely linked to the daily life and identity of a particular community.

3.4 Legal protection: Formulate and implement the corresponding laws and regulations on Ren Zhuang Nuo Drama. In this way, the protection of the legitimate rights and interests of intangible cultural heritage can be ensured to a large extent. This may include the use of Ren Zhuang Nuo Drama's intellectual property rights, Ren Zhuang Nuo Drama's cultural heritage law and other legal tools.

3.5 Strengthen international cooperation: Ren Zhuang Nuo Drama is a cultural and folklore event from China, but we can also advocate for this local culture to go abroad and cooperate at the international level to share best practices, experiences and resources. Through cooperation with other countries and international organizations, we can better address transnational challenges and promote the common safeguarding and transmission of global intangible cultural heritage.

Through the above five points, if these safeguarding measures can be implemented in an integrated manner, then I believe that to a large extent, it will certainly help to ensure that the intangible cultural heritage of Ren Zhuang Nuo Drama is fully and effectively safeguarded at different levels.

And from the questionnaire found that out of the 200 people who participated in this workshop, a total of 107 men and 97 women participated in the survey. The number of male participants was slightly higher than that of women, accounting for 52.45%. The number of female participants was 47.55%. According to the data table, more than seventy percent (72.06%) of the respondents know about Ren Zhuang Nuo Drama in Shanxi very well, and the remaining 27.94% of the respondents only know some relevant information about Ren Zhuang Nuo Drama.

In the following data, we can see that the most attractive aspects of Ren Zhuang Nuo Drama's performances include: Music: out of all the options, the percentage of people who chose "Music" was the highest, reaching 82.84%. This shows that the audience is very appreciative of the musical performance of Ren Zhuang Nuo Drama. Dance: The proportion of people who chose "dance" was also quite high, reaching 85.29%. This shows that Ren Zhuang Nuo Drama's dance performance has also been recognized by the audience. Clothing: The proportion of people choosing "Trappings" is relatively low, at 33.82%. This may mean that the audience has a certain recognition of the costume design of Ren Zhuang Nuo Drama, but it is not the most appealing aspect. Acting: The proportion of people who chose "Acting skills" was 25.98%, which was relatively low, but it also showed that the acting skills of the actors of Ren Zhuang Nuo Drama were recognized by some audiences.

Discussion

As a "Nu" traditional folk culture with the function of "dispelling the epidemic and promoting auspiciousness", it is not only of great significance at the level of music and dance culture, but also the entire "Nu culture". An important part of the research. Through my fieldwork, handbook research, and interviews with experts, I can't help but have a few points to think.

1. The absence of the soil for the survival of Ren Zhuang Nuo Drama.

After the author's investigation and research, it is found that the gradual lack of inheritance carriers is inseparable from the unique expression of Ren Zhuang Nuo Drama itself, of course, with the development of society, people's production and life have also undergone great changes. Generally speaking, folk activities across the country are carried out based on traditional festivals in various places, such as temple fairs, market gatherings and other activities, which are important carriers and necessary ways for the dissemination of a number of intangible cultural heritage, including Ren Zhuang Nuo Drama. However, with the pace of socialization, the pressure of people's life and work has gradually increased, some traditional Chinese festivals have gradually evolved into days of vacation or simple relaxation, few people pay attention to what a festival represents, how they came, in order to commemorate what, in this festival we should inherit the customs left by our ancestors, more real phenomenon is that everyone uses holidays to fully relax their tired body and mind, so, a lot of traditional folk culture is getting farther and farther away from our lives (Wu, 2022).

In recent years, due to the fact that no one has taken the initiative to stand up to organize this activity, coupled with the relative scarcity of performers, the performance funds given by the government are also quite limited, as well as the influence of many factors such as poor communication with various departments and performers, as well as the strong impact of foreign fresh cultural information, etc., all over the country, including Ren Zhuang Nuo Drama and many other festivals and temple fairs, compared with the previous grand model, it seems very single and boring, and it does not reach the atmosphere that the festival should have, but adds a lot of secular atmosphere, and if it goes on like this for a long time, the final result is that it is slowly moving towards extinction (Zhang, 2022).

In the end, the public's attitude towards the inheritance of intangible cultural heritage has been indifferent, and the concept of developing intangible cultural heritage has also gradually faded. As a result, the awareness of inheritance and the concept of development have gradually faded to the next generation, so whether the drum can continue to be passed on from generation to generation depends largely on the importance that people attach to intangible cultural heritage (Shi, 2021).

There are also some reasons that with the accelerated development of new media upgrading, more and more new and exciting cultural activities have gradually penetrated into the lives of ordinary people, and people living in both urban and rural areas have begun to be attracted to these new things and try to learn. For example, square dancing and aerobics that we can see everywhere have become popular in the daily lives of ordinary people. With the steady improvement of living standards, ordinary people are no longer satisfied with the previous single mode of life, and begin to choose according to their own preferences. In short, the lack of soil for things to grow has made a large number of intangible cultural heritages such as Ren Zhuang Nuo Dramas neglected, which has undoubtedly exacerbated the decay of traditional culture.

2. Lack of Ren Zhuang Nuo Drama's inheritors

Through the collation and analysis of these materials, the author found that the lack and lack of inheritors is also one of the important factors that make it difficult for this intangible culture to be well inherited and developed. So far, most of the folk artists who are more proficient in the technical skills of the fan drum and the more brilliant ones are already in their old age, so it is difficult to pass it on by word of mouth, let alone demonstrate it in person. Most of these old folk artists did not undergo professional training when they were young, did not follow professional teachers to learn, and only relied on their love for fan drums and their enthusiasm for folk culture, so the fan drum art passed down from generation to generation through them lacked artistic laws and even beauty. In addition, there are a large number of people, who are mainly good (Cao, et al. 2023).

In recent years, most of the fan drum artists with mature skills have given up their favorite careers to seek new outlets, and an important reason for this phenomenon is the load of life. Therefore, there is a contradiction between the survival of fan drum artists and the development of fan drum art, even if some old artists are willing to teach their skills to young people, young people may not necessarily study seriously, then, this has undoubtedly become one of the important obstacles to the effective inheritance of fan drums. For a long time, Ren Zhuang's self-entertainment mode of "taking care of each other" obviously has obvious local closure, which greatly affects its dissemination and attraction to the outside world. And because the fan drum puppet play covers some religious colors, most young people still choose to stay away. In addition, the current situation of old fan drum artists makes people seem to be really worried, and some young people who are interested in learning are also discouraged, resulting in them being even more reluctant to engage in folk art similar to fan drums. On the other hand, it is not difficult to see that if the problem of the inheritors is not solved, then this ancient folk art will gradually disappear from our sight.

3. The impact of "commercialization"

With the changes of the times, Ren Zhuang Nuo Drama has witnessed the gradual progress of the local cultural and historical level, more and more new things, fresh information emerges in front of the public, people's original world view, values have changed greatly, and at this time in the new world Ren Zhuang Nuo Drama is used as the epitome of local ancient customs, in it still reflects the relationship between human society and nature, as well as the relationship between human beings (Hou, 2022).

All intangible cultural heritage should not be separated from its own inherent natural geographical environment and human environment, if blindly in order to cater to the public's aesthetic taste, so that it passively withdraws from the original ecological environment to please the public, then similar intangible cultural heritage such as Ren Zhuang Nuo Drama will lose its original style, original characteristics, original meaning. As said, we should deal with the relationship between the impact of commercialization and the protection of intangible cultural heritage, and skillfully use the development of commercialization to protect intangible cultural heritage, so that it can maintain its original characteristics and style as much as possible. In addition, with the mentality of a local researcher, it is more hoped that the folk culture with the local artistic atmosphere can maintain its original intact characteristics, so that more scholars can better explore it, and more future generations can inherit and carry it forward (Wang, 2023).

Recommendation

1. Practical recommendation

First, the necessary rescue is carried out. In addition to having the manuscript that has been handed down during the Xuanton period of the Qing Dynasty, there are also performance videos in the late 80s of the last century and Huang Zhusan, Wang Fucai's "Investigation Report on the Fan Drum Divine. Spectrum in Renzhuang Village, Quwo County, Shanxi Province", which seems to be not a problem to restore the performance according to these materials. But in fact, the overall situation of the fan drum opera is not optimistic: as far as the inheritors are concerned, although the family members of the key informants and the artists who played the drums with him back then are still alive, most of them are already in their seventies. Most of their descendants are no longer engaged in fan drum performances, and there is a danger that the fan drum puppet will be broken. The preservation of living conditions is more meaningful for intangible cultural heritage, so the rescue restoration of fan drum and puppet opera is urgent.

Second, make reasonable use. The use of intangible cultural heritage should have a scale and not be expanded indefinitely. The definition of intangible cultural heritage points out that each group or collective should follow the interrelationship between its environment and nature, as well as the different historical and cultural backgrounds of different periods, and at the same time pass on intangible cultural heritage from generation to generation, it can also give intangible cultural heritage certain innovations. In doing so, it can also gain a sense of historical mission and a certain degree of affirmation, which in turn stimulates the development of cultural diversity. The "innovation" mentioned above refers to the development and utilization of intangible cultural heritage in various eras, but this development and utilization is based on the "sense of identity and history" of the group.

2. Recommendation for future research

Through this on-the-spot collection of Ren Zhuang Nuo Drama, I feel that when we walk into these intangible heritages with a sincere heart and from the perspective of science and culture, you will find that behind every lively and extraordinary performance, we are left to think more about the problems it brings. For example, the carriers of intangible cultural heritage such as Ren Zhuang Nuo Drama in modern society are disappearing in large quantities, and with the changes of the times, people's living standards are different, and the original way of life has changed, so the corresponding intangible cultural heritage has gradually disappeared. There are also the gradual growth of the grades of old artists, the deterioration of various physical functions, resulting in them no longer being able to perform the task of inheritance, as well as problems in all aspects of society, how to solve them more scientifically and effectively, etc., these are all problems that need to be solved.

On the one hand, according to the characteristics of the intangible cultural heritage's liveliness and openness, the intangible cultural heritage also needs to adapt to the society and the market according to the development of the times.

On the other hand, the bearer is very important for every intangible cultural heritage, and if there is no important person in this area, then the decline of intangible cultural heritage is not far away, and it will be forgotten. Therefore, to a certain extent, inheritance is a kind of culture, a historical memory, a spiritual value, a noble belief and so on.

All in all, for intangible cultural heritage, protection and inheritance are indispensable and mutually reinforcing without inheritance, how can it be protected? In order for our children and grandchildren to have more splendid Chinese culture, the efforts of government departments are necessary, but it is more important to start from each of us and take practical actions to protect and inherit intangible cultural heritage.

In the performance of Ren Zhuang Nuo Drama, it is always full of elements of music and dance, even though Ren Zhuang Nuo Drama is a kind of performance on behalf of the sacrificial culture, it is a ritual for the local people to pray for blessings and prayers, but it is conveyed through music and dance, and it can also be understood that music and dance are an important carrier of Ren Zhuang Nuo Drama performance.

However, music and dance is an important part of culture in a macro sense, it is accumulated by the broad masses of people in various stages of history for a long time, freely chosen to spread, it slowly formed from the work production and daily life of the masses, so it will also develop and change in different historical periods, with the development and change of everyone's most fundamental needs, and the natural selection of the masses determines the direction of the spread of music and dance culture. Because of this, when we study the changes and development of the form of traditional national music, we should have a better understanding of its historical and cultural environment at that time, and apply it to the environment at that time in order to better identify and think about some issues.

This point requires us to respect the cultural issues we are facing, the historical facts of the research background, and the precious cultural achievements naturally selected by the broad masses of the people in the vast long river of history, and do our best to protect them and avoid biased understanding, narrow vision, and harm to all sides. Specific to the study of Ren Zhuang Nuo Drama, we should also compare and study the outstanding characteristics of the music form and social function from the cultural background on the basis of the cultural background, and the two are both opposing and unified observations, so as to highlight the value of the research and highlight the musical cultural value of Ren Zhuang Nuo Drama.

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