

Folk Opera and Rural Reconstruction: An Investigation Based on the Transformation of Folk Operas in the Eastern Base Area during the Anti-Japanese War

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Abstract: After the outbreak of the War of Resistance Against Japanese Aggression, political began to intervene strongly in private dramas and infiltrated into rural society. The reform of the folk drama by the border area government has become the political appeal of the country. It is supposed to reproduce the diverse picture of the rural society and the folk dramas that reflect the true ideas of the rural people. The structure and content of the folk dramas under the leadership of the revolutionary discourse have undergone earth-shaking changes. The entertainment function began to shift to the political education function.

1. Introduction

After the outbreak of the Anti-Japanese War, the Longdong Division, which is an important part of the Shaanxi-Gansu-Ningxia Border Region, began to break the closed geographical pattern and gradually integrated into the flood of the war of resistance. The CCP will begin to dominate the concept of the people in the Longdongbase area, and is the most popular among the people of eastern Fujian. The small drama gradually changed from the entertainment function to the political education function. Politics began to intervene in the folk literature and art in the east of the East in an unprecedented way, and then integrated into the rural society of Jidong, a new type of political and folk literature and art. The interaction of rural society began to be established.

2. Transformation of folk drama

Due to the low level of culture of the people in the border areas, some textual propaganda materials are difficult to communicate. Li Weihai, secretary-general of the border government, once described the status quo of the rural areas in the border area. "The lack of intellectuals, 99% of illiteracy, school education, except for the towns, there is no school in the scattered rural areas for dozens of miles, and the poor children have no access to school." (1) The same is true for the LongdongDivision. Lin Boqu also pointed out that there are only one of the two hundred people in Huachi County in the border area. On average, literate people only account for one percent of the total (edge) population (2). The folk performances in Mindong are "the bottom of the grass platform, the performance of the stalls, and the simplicity; the use of local dialects, friendly and lively, humorous, and popular with the masses" (3). Because the spiritual life of rural society is relatively monotonous, as Zhao Shuli said: "In rural areas, the most entertaining group entertainment is to count these two kinds of things (drama and yangko)." (4) Located in the northwest As far as the Qingyang area is concerned, the entertainment of the folk operas in the eastern part of the country is more obvious, and it has become a must-have program for the villagers in the traditional festivals of the farmer's day. Due to the many shortcomings in the content and performance of the folk dramas, the border government launched a small drama transformation campaign for the consideration of the needs of the war.

2.1 Establishing a new type of troupe, writing a new drama.

The first drama professional group in LongdongDistrict was the Qinghuan Rural Drama School. It

was established in Quzi Town of Quzi County in 1938 on the basis of old artists such as Zhang Yun, Zhao San and Yuan Laowu. In view of this, the district government began. Breaking the banter's feudal class system and helping to rehearse new plays, the new troupe revived by changing the old drama and troupe organization. In the year, 14 new dramas and one-act dramas were created in more than ten times. Although the method of coming out is still rough and uncoordinated, it is a true reflection of the social life in the border area and won the people's favorite. Later, Huachi, Qingyang and Huanxian also began to set up new theater groups and create new plays. A large number of popular works such as "Man Tian Fei", "Yi County", "Zhang Fengjiao", "Blood Training Map", etc. "These plays have effectively cooperated with the party's anti-Japanese propaganda work, greatly mobilizing the masses' resistance. The enthusiasm of production. "When a troupe staged "Love China" in Qingcheng, many people shouted slogans such as 'returning our country' and 'falling down Japanese imperialism' on the spot. Many bloody men were encouraged to participate in the Eighth Route Army." (5)

2.2 Transforming old artists to become "revolutionary literary workers".

After the small play transformation movement, the new theater group and the drama club were established, but in terms of personnel composition, they were still composed of old folk artists. Most of them were contaminated with some feudal habits. Most of the operas are infected with alcohol, tobacco, and gambling. Under the direct leadership of the Party Committee of the Longdong District, the transformation of the old artists was carried out. The leaders of the districts sent personnel to live with them, in order to follow the spirit of temptation and tirelessness, persuaded them to quit opium, arrange new plays... tell them some The principle of saving the country and the 'learning new people to sing new plays' helps them solve their problems, influence them with exemplary actions, and build a deep friendship with them. Through these transformation measures, traditional artists have become interested in playing new plays, and they have begun to make determination to learn new people to sing new plays. In less than a year after the transformation, they performed 14 new dramas and more than 10 one-act dramas. Those who were poisoned by tobacco poisons also quit smoking and lived a healthy new life. Through the small play to transform the movement, the CCP will fully intervene in folk literature and art and then infiltrate into the rural society of eastern Fujian, realizing the CCP's control over the rural social and political discourse power.

2.3 Transforming old carols.

Before the Anti-Japanese War, the content of the Dongge Yangge performance was mainly based on family dramas close to the people's lives. It basically did not involve the political level, and even called the Yangge opera as a marriage and family drama. In order to encourage production and publicity against the Japanese, the transformation of the old Yangge has also become an important part of the transformation of the Xiaodong district government. The successful representative of the old Yangge transformation movement is the Liu Zhiren Yangge team. After the transformation, Liu Zhiren's Yangko team played new songs about the production of the war of resistance, such as "New Land Reclamation", "Lugou Bridge", "The Self-Defense Force Training", "Save the Country", "Let the Feet" and so on. In 1941, the performance: "Anti-friction", "defending the border area", "granting the grain", "production movement". In 1942, the performance of "Hundred Regiments" and "Reading and Literacy". With the development of the war situation, the content of the drama should also be closely integrated with the war situation. Anti-special affairs, support for the army, production, etc. should be able to truly reflect and inspire the people. Emotional will. Under the help and influence of Liu Zhiren, other Yangko teams in Longdong also joined the new Yangge transformation movement.

2.4 Transforming the Taoist Shadow Play.

It is an important part of the Chinese film and opera, and it is a folk drama that is widely loved by the masses in the eastern part of the country. From the form of performance, the movie is closely related to the folklore. All the major civil activities such as the township meeting, the temple fair, the exorcism, the disaster, the civil marriage and funeral, the birthday celebration, the praying for peace,

etc., all have the practice of acting and have little educational significance. In order to cope with the CCP's anti-Japanese support army, production movement and other political demands, the transformation of the shadow play has also been urgently to be resolved. More typical is the film and television troupe of the 385th Brigade. The group absorbed the performance skills of the shadow troupe class in the eastern part of the country, improved the original performance techniques, and wrote some historical dramas with political significance, such as Wen Tianxiang. , "Su Wu", "Western Queen Mother", "Qu Yuan" and so on. At that time, Xinhua Daily reported: "Huachi County Shadow Opera Class was staged in Qingyang with brothers and sisters, Liu Er started, female champion, and bombed Germany. On the same day, more than 1,000 people went to visit". The shadow play promoted the anti-Japanese policy while providing cultural and entertainment for the military and civilians in the border areas, demonstrating the will of the CCP and truly playing the dual role of entertainment and education.

3. Entertainment and education of the folk drama after the transformation

Entertainment and education are two major functions of literary and artistic works. Although the folk drama is difficult to enter the mainstream of traditional culture, it has been repeatedly rejected by the elite, but because of its broad public base, it has long dominated the entertainment life of China's grassroots society. The war broke the original order of rural life in eastern Fujian, propaganda and the mobilization of the masses became the primary task of the Shaanxi-Gansu-Ningxia anti-Japanese base area. The folk dramas in the border areas were correspondingly transformed into important propaganda tools of the Communist Party. The border area government requires the opera to "combine with the current tasks", "cooperate with the village work", and "improve the national consciousness and political culture level of the adults in the border areas." The reform of the folk dramas under the leadership of the border government has always implemented the will of the CCP. "Improving the political level of the masses and giving the people a national consciousness" has become the first priority of the CCP to transform the folk drama. With the deepening of the transformation of folk dramas, the old country artists gradually believe that the traditional old dramas are "hot and lively, without education", and sent special personnel to the district government leaders to help them "receive new plays and learn new people to sing new plays". The transformation movement expressed gratitude, saying that "the public is so good to us, we should also strive for it!" In addition to the grand political education of the folk drama, the education of the people's life is also one of the contents of the small drama transformation. For example, the drama "Mobilization", "City of the Village" and "The Immortality of the Gods" staged by the Longdong Troupe "played a positive role in encouraging the people to actively produce and transform the backward customs of daily life, and many second-raters worked hard to make their own efforts." As the scholar Zhang Ming said, "active production, public forgotten, hard-working, and respecting the elderly and caring for children have all become the themes of rural propaganda and drama activities in the anti-Japanese base." With the intervention of powerful government forces, folk dramas The entertainment function has gradually faded, and the function of political education has become increasingly prominent.

4. Politics, folk drama and rural society

In recent times, it has been an important political task to save the national crisis, awaken the people, and mobilize the people to become revolutionaries. "Only by combining the rural social changes with the 'revolution' process, we can clearly understand the real path and actual scene of China's rural modernization." (6) Undoubtedly, the study of Chinese rural society from the transformation of folk dramas The change and the revolutionary process are a new perspective for understanding the interaction between folk culture, rural society and the state. Encouraging the ideas of production movement, revolutionary thinking, and anti-war support before becoming the theme of the small drama after the transformation. In the special period of war, the folk dramas of Longdong were involved in the torrent of war discourse under the powerful intervention of political power, and the

entertainment function began to change to the educational function. However, external forces must intervene in a folk culture in which both form and function have matured, and will inevitably experience a process of collision and integration with this culture, and even with the rural society on which this culture depends. This is far from being as direct as the government's transformation of the form and content of folk play, but a relatively long-term and complicated process. In this process, it is always full of contradictions and compromises, showing the rematch between the competition and strength of the upper-level official and grass-roots society in the rural public cultural space during the special period of the War of Resistance Against Japanese Aggression. The orthodox view regards the artist as the next stream, such as "the play is not a person, you can't enter the old grave when you die," "you can't learn to shave, you can't learn to play," and "good people don't learn to play", etc., in the ordinary people based on the Longdong revolution. Still ubiquitous. In the rural society of Jidong, the small-scale performances are considered to be second-rate, mixed with food. The experience of the country artists also shows that the traditional concept has a deep influence. For example, the founder of the Qidong Shadow Play has repeatedly warned his descendants: "Follow the fields and cultivate the family. Even if it is a last resort, it is better to be a good artist!" . The border area government combined the transformation of the small drama with the transformation of the people's ideas. On the one hand, through publicity, folk artists realize that "revolutionary literature is part of the entire revolutionary cause, gears and screws, an indispensable part of the revolutionary cause, positioning artists as revolutionary literary workers, giving them a high status and Respect; another pair of old artists' own transformation, which makes them abandon the traditional life habits and accept new life, in order to change the old image of the old artists in the hearts of the people. After the long-term transformation of the folk dramas in Mindong, the concept of the people of Mindong is consistent with the government's propaganda orientation. The titles of "players" and "class owners" were replaced by "public family" and "troopers". This title not only improved the artist's status also reflects the change of the concept of the whole people as a whole, which reflects to some extent the penetration of politics into folk culture and then into rural society. Due to the political consciousness of the villagers and the limitation of the cultural level, they still appreciate the political drama from the perspective of entertainment. Therefore, there is a contradiction between the entertainment demand of the people and the political declaration. For example, when the troupe gave a performance in the Qingdong Qingyang performance, the masses said that "the performance was good". When asked "Which places are good?", the people said: "You have more female horns and beautiful makeup." He also asked, "Which places are better?" He said: "Looking at the red fire, the last fight is good, Wu is a good man." And when asked about the things in his play, he did not know. In the face of this confusion, the Shaanxi-Gansu-Ningxia Border Region Government has given instructions to "play more dramas and operas that are easy to understand and understand, and to develop folk forms as much as possible, and combine styles such as sorghum, yangko, Huahua drum, social fire, and dry boat." This shows that in addition to paying attention to political education, the basic entertainment needs of the official in the transformation of folk dramas began to be recognized. After long-term exploration, the transformed folk dramas are loved by the villagers in the art form that they like to see and hear. The CCP will begin to dominate the folk dramas and then infiltrate into the rural society, thus making the CCP's palms at the grassroots level.

5. Summary

Before the Anti-Japanese War, the folk dramas in the hinterland of the Loess Plateau were not disturbed by external factors. They were deeply loved by the people of Dongdong Village because of their rich local flavor and extensive mass base. After the outbreak of the Anti-Japanese War, the Shaanxi-Gansu-Ningxia Border Region government began to strengthen its political needs, such as "improving the national self-confidence and self-respect of the masses" (7) and raising the "national consciousness and political and cultural level of the adult people in the border areas" (8). Involved in all aspects of rural society, the dramas of the talents of the talents, marriage and family, and loyalty and filial piety in the folk dramas were transformed or banned, and replaced by modern new dramas

such as propagating against Japan, encouraging production, participating in the war and supporting the army. Through the transformation of the folk drama, the government has realized the penetration of state power into the rural society, and the CCP has begun to fully control the rural social resources. So far, the political enlightenment function of folk dramas at the special time of the Anti-Japanese War has reached a historical height, political and folk literature and art have been nearly perfectly combined, and political, folk art and rural society have achieved relatively good interaction.

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