

Research on the Survival Dilemma and Development Mechanism of Folk Customs in Northern Shaanxi

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Abstract: The folk customs of northern Shaanxi are simple, diverse, profound, rich in national characteristics and full of cultural heritage. The process of industrialization and urbanization has shaken the foundation of traditional culture. The folk art of northern Shaanxi gradually loses its original living environment and its own integrity. The national spiritual culture is lacking, the concept of folk custom is declining, and folk beliefs are facing severe challenges. The current folk art of northern Shaanxi in the dilemma, the inheritance, development and dissemination of folk culture under the background of market economy has become a key issue that needs to be solved urgently.

1. Introduction

Northern Shaanxi is located in the hinterland of the Loess Plateau and has been the “knot area” of ethnic integration since ancient times. The folk culture has a profound heritage and a long history. Since the Shang and Zhou dynasties, the Guifang, Huanghu, Baidi, Xiongnu, Linhu, Jihu, Lushuihu, Xianbei, Di, Turkic, Dangxiangqiang, Jurchen, Mongolia, and Manchu ethnic minorities have successively emerged as conquerors. Stepping onto this historical stage, the unique cultural characteristics of Qin and Han culture as the main body and the integration of northern grassland culture and other minority cultures have been formed in northern Shaanxi. The culture of northern Shaanxi is extensive and profound, and the folk customs of northern Shaanxi are colorful. A number of folk cultures have been selected as national intangible cultural heritage, arousing widespread concern from all walks of life. Social progress, economic development, and the penetration of Western culture, on the one hand, are impacting the living space of folk culture and challenging the original folk concepts. The survival and development of northern Shaanxi culture is facing severe challenges. On the other hand, with the acceleration of economic globalization, international cultural exchanges and integration have become more frequent. The cultural industry has become a source of power for the local economy, and it has also provided opportunities for the inheritance and development of the culture of northern Shaanxi.

2. Folk Geography of Northern Shaanxi

Northern Shaanxi is a very unique geographical existence in Chinese history. It is not only the sacred land of the Chinese revolution, but also the intersection of the Central Plains civilization and the grassland culture. It is the “hybrid” of agricultural culture and nomadic culture. It is based on the Han nationality farming. Multi-ethnic and multi-cultural unity with culture as the main body. It is located in the desert erosion zone of the Loess Plateau in northern Shaanxi, including Yan'an and Yulin. It is connected to the Ordos grassland in the north, 800 miles of Qinchuan in the south, the densely populated Jinzhong Plain to the east, and a sparsely populated minority area to the west. Historically, the Loess Plateau in northern Shaanxi is a relatively closed area with a tight internal structure. Although it is located in the center of the major geographic structures of Guanzhong, Jinzhong, grassland, and Hetao, it is independent of the outside world and is a four non-stick places. The Loess Plateau is full of ravines, crisscrossed highlands, deep mountains, and barren land, suitable for farming and animal husbandry, and relatively low agricultural productivity. Northern Shaanxi is also a historical town and an important channel connecting the Central Plains dynasty

with nomads on the grassland. Nomadic culture and farming After a long period of cultural integration and confluence, here, there have successively been Chinese, Rongdi, Xiongnu, Xianbei, Qiang, Turk, Dangxiang, Mongolian, Hui and other ethnic activities or residences, thus forming the rich and profound culture of northern Shaanxi. Simple and diverse with distinctive features.

Folk customs, that is, folk customs, refer to the life culture created, enjoyed, and inherited by the majority of people in a country or nation. "Folk-custom culture is a relatively stable life culture that a nation has gradually formed and passed on from generation to generation in the long-term production practice and social life of a nation. It is the source of a nation's endless and prosperous development." [1] It includes the people. The inherited material life culture, social life culture, national traditional way of thinking, psychological habits and many other contents. The people of northern Shaanxi are enthusiastic, hardworking and brave. In this mysterious and ancient land, the people of northern Shaanxi have used their wisdom in long-term social practice to create colorful, profound, and charming folk art in northern Shaanxi, simple and simple The treasures of the folk houses in northern Shaanxi, the cave dwellings in northern Shaanxi, the lofty and far-reaching folk songs in northern Shaanxi-Xintianyou, the unrestrained and agitated Yangko in northern Shaanxi, the soft and delicate Yulin song, the vivid and vivid paper-cutting in northern Shaanxi, etc., they together constitute the colorful loess folk customs culture. Throughout the culture of northern Shaanxi, there are folk arts such as drum art, paper-cutting, cloth pile painting, and folk songs; there are rice wine and oil cakes as the main flavor food; there are mainly Zhuan Jiuqu, Xingmeng, Helongkou, etc. folk customs.

The rich content and unique style of the folk customs of northern Shaanxi are based on farming culture, and the blending and coexistence with nomads injects mysterious nomadic cultural elements. In northern Shaanxi folk songs, paper-cuts, and sculptures, farming culture is used as the material. Peking University Yangko also takes the celebration of a good harvest as the theme. If you carefully study the folk paper-cuts in northern Shaanxi, it is not difficult to find the mark of primitive animal worship in it, and you can naturally see the shadow of ethnic minority tribal culture. Secondly, the aggressive and unrestrained northern Shaanxi culture is graceful, lingering, exquisite and exquisite. This is because of the introduction of Jiangnan culture and the combination of southern accents and northern accents. It is the characteristic of Yulin Xiaoqu. The tunes are euphemistic, lingering and lyrical. The Yulin courtyard architecture has Obvious Jiangnan style. The culture of northern Shaanxi is enriched and condensed in the melting pot of history, and it has both a profound sense of history and rich regional characteristics.

3. The Development Status and Survival Dilemma of Folk Customs in Northern Shaanxi

The living environment of folk culture has been impacted. The people of northern Shaanxi have chased the stars day by day in the long river of history, converging and merging, creating a profound and simple folk culture like "loess", with a long history and deep accumulation. Thousands of years of conservative occlusion has made northern Shaanxi a mysterious and magical land. It not only nurtured the ancient Chinese civilization, but also nurtured the Chinese revolution. However, with the advancing of economic globalization into the city, the ancient farming economy was affected by the modern the engulfing of civilization has caused mutations in genes. The urbanization of modern rural areas has developed, migrant workers have entered cities, the rural population has been extremely reduced, traditional agricultural production has been completely overturned, and the original cultural ecology has undergone tremendous changes. The folk culture based on it has lost its fertile soil and foundation and survived. Space is seriously challenged. Oral culture, art, folk skills, and customs are declining; traditional folk customs that use northern Shaanxi dialect as cultural carriers, such as northern Shaanxi folk songs and folk tales, are dying; hand-made is replaced by mechanization and industrialization, and folk crafts have lost their descendants. Folk entertainment, festival celebrations, production and life are based in the countryside. Northern Shaanxi Yangko, Northern Shaanxi storytelling, and Northern Shaanxi Daoqing actors are farmers, and the audience is farmers. The performances are mostly closely related to traditional festivals, temple fairs, weddings and funerals. All have shown a fading state.

Folklore concepts are declining and there is serious loss of resources. The traditional folk culture of northern Shaanxi mainly relies on the feudal farming civilization, many of which are based on feudal superstition and totem worship. With the vigorous development of China's social economy, the developed modern material civilization strongly impacts primitive folk customs. Culture, people's survival mode, lifestyle, and ideas have undergone profound changes. Modern civilization has completely dismantled the realistic needs and ideological support of traditional folklore. Traditional ideas were quickly dissolved, and folklore ideas have faded and declined. The folklore of northern Shaanxi rooted in agricultural civilization seems to have become "water without a source" and "wood without roots." "It lost its value of existence at once, its original vitality was threatened and challenged, and its richness and complexity were greatly damaged. For example, in the paper-cutting of northern Shaanxi, "Zhuanji Doll", "Kirin Gives Children", "Liansheng Guizi", "Lucky Boy", "Money Tree", "Yuyuelongmen", and "Five Sons Dengke", etc., reflect people's expectations for a better life. Today's northern Shaanxi is already intolerable by mainstream culture. Although the decline of traditional folklore is precisely the process in which modern material civilization gradually replaces traditional farming civilization, and science gradually defeats ignorance and superstition. However, in the face of the strong penetration of Western culture, traditional folk culture has been neglected, and the national spiritual culture is missing. In the long run, folk culture will gradually lose the vast market and cultural beliefs will be challenged.

The inheritors are missing the talents of folk culture. Northern Shaanxi has diverse cultural forms, rich content, and a wide range of materials. In recent years, 24 people have been selected as national intangible cultural heritage inheritors, mainly involving folk art, traditional dance, traditional music, traditional drama, folk art, and folk skills. Performance of northern Shaanxi paper-cutting, Yangko, waist drums, lame drums, northern Shaanxi storytelling, Yulin small songs, northern Shaanxi folk songs, Taoist music, Jingbian donkey running, Fugu Errentai, Suimi Suona, North Shaanxi Daoqing, Suide stone carving, northern Shaanxi Craftsmanship and other projects. Among the 24 non-genetic inheritors, the largest was born at 98 years old in the 1920s, and the youngest was born at 63 years old in 1957, and 7 people have passed away. It can be seen that in the cultural inheritance of northern Shaanxi, the age structure is aging and the inheritors are faulted. Take Yulin Xiaoqu as an example. In history, Yulin Xiaoqu mainly relied on oral and heart teaching and passed on from generation to generation. With the progress of society, the mechanism of family inheritance and apprenticeship is facing collapse. The age who loves small songs is basically over half a hundred. Now more and more young people are unwilling to learn to sing small songs and lack feelings for folk customs. The inheritors are decreasing year by year. The important thing is that Yulin Xiaoqu has higher requirements and difficult learning, which is also the main reason why Yulin Xiaoqu inherits faults. The pronunciation must be in the dialect of Old Yulin City, and the singing method is delicate and tactful, with a typical southern charm.

Content styles are mixed and single innovation is difficult. In the historical inheritance and development of folk culture in northern Shaanxi, northern Shaanxi Yangko, northern Shaanxi storytelling, and northern Shaanxi Daoqing have a long history, which mainly reflect the people's psychological aspirations and hopes for life in the era of agricultural culture. The content and form are mixed and out of date. Taking Dao Qing in Northern Shaanxi as an example, the dramas in the earliest period of Dao Qing in Northern Shaanxi were mostly related to Taoism, such as "Xiangzi Becoming a Monk" and "Xiangzi Fortune Telling"; later, Buddhist stories, Chinese historical stories, life stories, Qinqiang and other repertoire adaptations were added. , Such as "Tang Monk Born", "Wang Xiang Lying on the Bing", "Li Da opened a shop" and "One Hundred Thousand Gold"; the Long March of the Red Army arrived in northern Shaanxi, and modern dramas "Turnover Dao Qing" that reflected the people's revolutionary struggle in the border area appeared, such as "Er Liu Zi Change" "Going south to open up wasteland" and "Wang Sanxiao Asking Wife"; after liberation, the newly compiled Dao Qing, the content is positive and in line with the reality of life, such as "choose son-in-law", "auntie", "land storm", "praise the new marriage". Generally speaking, the dramas of Northern Shaanxi Province are complex, single contradictions, simple plots, and outdated plots, which cannot satisfy the aesthetic orientation and appreciation level of modern

people.

4. The Development Mechanism of Folklore in Northern Shaanxi and the Path of Foreign Exchange

Strengthen the protection of the cultural system and strengthen the “source power” of the development of folk customs. The external development of the folk culture of northern Shaanxi must be based on protection. If protection is not done well, inheritance, development, and innovation will become empty talk. “Cultural legislation”, the government actively participates in and supports the construction of an open ecological and cultural protection zone, establishes a long-term and effective mechanism, strengthens capital investment, and provides stable policy support and financial guarantee for the protection and development of local culture. On the one hand, the government should strengthen the protection of folk culture in the form of laws and regulations, so that the development of the cultural industry can be followed by law, combined with market operation mechanisms to find policy measures for the protection of folk culture, financial allocations to establish special protection funds, strengthen infrastructure construction, and scientifically evaluate literary works, Solve the life concerns and psychological concerns of folk artists, protect their creative enthusiasm, and improve creative enthusiasm. On the other hand, the government should also issue policies to encourage non-governmental organizations and social enterprises to participate in cultural protection, forming a situation of interaction between upper and lower levels and collective participation.

All sectors of society actively participate to strengthen productive protection and development. In the protection and inheritance of folk culture, adhere to the basic principle of “government-led, participation of the whole society”, encourage social forces to participate in the protection of folk culture, build infrastructure, and support social organizations or individuals to carry out folk research, document and data compilation and translation publishing, clarifying cooperation methods, adhering to the concept of sustainable development, focusing on cultural authenticity, and strengthening the productive protection of folk culture, so that it can still maintain superb skills and profound cultural heritage in the market tide, retain cultural authenticity, and realize The benign inheritance of folk culture. “The so-called productive protection refers to the core of maintaining the authenticity, integrity and inheritance of intangible cultural heritage in the course of practice with the nature of production, and the use of production, circulation, and sales to combine intangible cultural heritage with The way its resources are transformed into cultural products”[3]. Social forces actively participate in the protection of intangible heritage, which not only protects the intangible heritage itself, but also enables a large number of inheritors and folk artists to be respected by the society and truly become the main body of protection. Enterprises provide a place of self-realization for folk craftsmen and cultural inheritors, supplement government functions, and open up protection channels and development space for folk culture.

Promote folk culture into the campus and cultivate cultural inheritors. The outstanding problem faced by the cultural development of northern Shaanxi is that the inheritors have a serious fault aging tendency and lack of audiences. Strengthen propaganda, start with young people, “pocket” breeding, organically combine “sending culture” and “seed culture”, according to the psychological needs of young people, adopt a variety of forms and content of folk communication methods to let children understand culture Participate in culture and fall in love with culture, which not only expands the audience of traditional folk customs, but also cultivates young reserve forces for folk customs in northern Shaanxi. Give full play to the role of “old opera bones”, pass on the art of “little opera fans”, dig out “good seedlings”, and make every effort to strengthen the training and inheritance of folklore talents. Invite non-genetic inheritors and local masters to enter the campus and enter the classroom, and exchange and teach art “tailored”. With a certain cultural accumulation, the children “please out of the campus” to the square, fully and intuitively experience appreciation and appraisal, provide a display platform for children, use WeChat, Weibo, website, WeChat public account, select mini programs, and shoot documentaries show folklore talents, multi-screen interaction, multiple channels go hand in hand, live streaming keeps rolling, enhance the

effectiveness and accuracy of cultural communication in northern Shaanxi, and inspire enthusiasm.

Actively develop folklore tourism to help the inheritance and development of folklore. Tourism is a high-level cultural life aimed at the enjoyment of beauty and the acquisition of spiritual pleasure. "Folk custom tourism is a high-level cultural tourism. The objects he appreciates are cultural landscapes, not natural landscapes. The traditional festivals, weddings and funerals, architectural styles, folk songs and dances of any country, region, and nation are all It is a precious resource and appreciation object for folklore tourism." [3] There are a large number of folk entertainment, folklore, character stories, local snacks and characteristic buildings in the folklore of northern Shaanxi, which can satisfy tourists who "seeking novelty, wonder, knowledge, and difference" Psychological needs, through participating in folklore activities, can not only investigate the characteristic culture and life of northern Shaanxi, but also understand the history to expand the horizon and realize the two-way improvement of aesthetics and self-improvement.

The folk tourism resources of northern Shaanxi are centered on the Pagoda District and Yuyang District, radiating the surrounding areas, forming "two centers and three zones" [4]. Folk tourism resources in these two regions are rich, relatively concentrated, and distinctive. They carry red classics and folk customs characteristics. They are the best places for the dual choice of "red tourism + folk tourism". The main folk-custom tourism resources in the pagoda area include folk songs in northern Shaanxi, paper-cutting in Yan'an, cave dwellings in northern Shaanxi, farmers paintings in northern Shaanxi, Yangjialing stone kiln hotel, millet in Yan'an, Yangko in northern Shaanxi, folk culture village in Yan'an, storytelling in northern Shaanxi, wedding customs in Yan'an, Shaanxi North Dao Qing, Qingliang Mountain Wanfo Cave, Dugong Temple, Nanniwan, etc.; Yuyang District's main characteristic resources include northern Shaanxi paper-cutting, northern Shaanxi Yangko, northern Shaanxi cave dwellings, northern Shaanxi Xintianyou, northern Shaanxi cave dwellings, Yulin Xiaoqu , Yulin tofu, Yulin sheep offal, Yulin ancient city, Zhenbeitai, Hongshixia, Yulin Desert Forest Park, Northern Shaanxi Folk Song Museum, Qingyun Mountain Temple, etc. The "three zones" refer to "Ansai-Luochuan", "Mizhi-Suide", and "Three Sides". Among them, the "Three Sides" area is characterized by endless desolate deserts, continuous sand dunes, and the silent Qin and Han the ancient Great Wall is the background, and the characteristic folk customs vividly show the rich trilateral customs full of legend, full of vitality and vitality [5].

In addition, northern Shaanxi is the cradle of the Chinese revolution and the source of the Northwest Revolution. Red resources have an absolute advantage in the country. The development of folk custom tourism should be organically combined with red tourism and eco-tourism, so that they can complement each other and give play to the comprehensive advantages of combining multiple resources. Incorporate folk culture into landscapes and red tourism, while observing "customs", you can appreciate the colorful customs and desert features.

"Culture is the blood of a nation and the spiritual home of the people." Folk art is a concentrated expression of national traditional culture and a treasure of the Chinese nation. Northern Shaanxi culture is the knowledge and perception of life and nature of the people of Northern Shaanxi for generations. It is the product of a specific historical fusion and the expression and catharsis of folk consciousness and emotion. The decline of northern Shaanxi's culture is inevitable for China's economic development. China's rural economy has undergone a comprehensive reform. The folk culture based on this has also suffered a huge impact, losing its original vitality, promoting the development of cultural industrialization and creating cultural classics, the form of brand culture requires continuous exploration and gradual progress.

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