

A Brief Analysis of the "Yigougou" Local Culture in Linyi

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Abstract: Local opera is a symbol of regional cultural deposits. China, as a cultural country with a long and profound ancient civilization, has rich intangible cultural heritage, such as "Yigougou". "Yigougou" is a local opera evolved from folk songs, dances and flower drums. It is a popular folk culture in Linyi. However, with the development of The Times, "a hook hook" local drama is no longer prosperous, and the situation is difficult. In view of this, with the help of the theory of cultural confidence, this paper takes Zhoujiacun as an example, and uses field investigation method to dig deeply into the connotation of "Yigougou" Qilu culture, and strives to explore the next development direction and measures of "Yigougou" in today's country increasingly emphasizes the protection of intangible cultural heritage, so that the public can correctly recognize the actual cultural value of "Yigougou". Arouse people's awareness and determination to protect and inherit intangible cultural heritage, so as to build up the consciousness and confidence of our culture.

1. Introduction

1.1. Research background

The report of the 20th National Congress of the Communist Party of China pointed out that we should do a good job in the protection and inheritance of cultural heritage, and enhance the vitality and influence of the excellent traditional Chinese culture. Linyi County, Shandong Province, known as "the city of Sleeping oxen", is not only a famous historical and cultural city in China, but also a town where traditional opera is inherited. Linyi County now belongs to Dezhou City. It has a long history and profound cultural accumulation. As early as 4,000 years ago, it was inhabited by clans. During the Western Zhou Dynasty and Spring and Autumn Period, it belonged to the State of Qi; during the Yuan Dynasty, Ming Dynasty and Qing Dynasty, it belonged to Jinan Prefecture. Linyi County is located in the lower reaches of the Yellow River. The county has rich agricultural, medicinal and oil resources. It is a national grain production base county, and it has been known as the Jiuda Tianqu. Its unique geographical location played an important role for the formation and development of "Yigougou" drama.

1.2. Research significance

From the perspective of protecting national culture, local operas, as the embodiment of unique local culture, should be well protected and inherited. The research on "Yigougou" local operas has certain academic value in promoting the development of local opera and enriching theoretical connotation. "Yigougou" represents the spiritual outlook of the people in the northwest of Shandong Province. It is an indispensable presence in the local opera music system of Shandong province. Together with other operas in the province, it constitutes the overall style of the so-called "Shandong flavor". It is of certain humanities and social science value to place "Yigougou" in the cultural environment it is based on and to study the historical development process, civilization change, social change, folk custom evolution and other issues hidden behind it.

2. Theoretical basis

2.1. Concept definition

"Yigougou" is also called "a retching", "Yigougou" is the main theme of folk trifles such as the love of neighbors and the relationship between mother-in-law and daughter-in-law, the language is humorous, and the performance forms are colorful. Folk once had "heard 'a hook hook' singing, cake pasted on the door frame", described its singing moving. Yigougouguo is composed of Sheng, Dan, Jing, Mu and Chou, and its tone comes from a folk singing form of begging in Linyi - "Yigougou" singing "Ouhao".

2.2. Theoretical basis

The connotation of the theory of cultural confidence refers to the Chinese nation's confidence in the excellent traditional Chinese culture, which is a country and a nation's firm confidence in the vitality of culture. With the continuous improvement of the level of economic and social development, people's life and production mode have undergone earth-shaking changes, and some traditional customs and skills, such as "Yigougou" local operas, have gradually faded out of people's lives, facing the danger of weakening or even disappearing. The premise of cultural self-confidence is cultural awareness, and the key of cultural self-confidence is cultural love. "Yigao" is not a synonym for old-fashioned and outdated, it is an indispensable cultural element that reflects the changes of The Times and the good wishes of the people. Therefore, we should deeply understand the connotation of "Yigougou" through cultural education, strengthen cultural self-confidence, and inherit and carry forward the excellent traditional Chinese culture.

2.3. Literature review

Due to the relatively low level of cultural education of the relevant old artists and the limited scientific and technological conditions at that time, there has been no monograph published by Yigougou so far. Although there are some records in opera books, such as Zhou Aihua's "Research on Shandong Local Opera Types",^[1] Liu Wenfeng's "Research on the Inheritance and Protection of Chinese Traditional Opera",^[2] Li Jianjun's "Shandong Local Opera and Teaching"^[3] and other books, only a general overview and introduction to the background and origin of "Yigougou" opera are made. There is no in-depth analysis of the drama, lack of systematic elaboration. In terms of literature, since "Yigougou" was successfully selected as the first batch of national intangible cultural heritage in 2006, more than 20 papers have been published, which are basically written around the characteristics of "Yigougou" singing and accompaniment instruments. In one of them,

Li Dejing published an Examination on the origin and Flow of Singing style of Yigougou Opera,^[4]which made a detailed comparison and analysis of "Yigougou" with the Shandong Flower drum and the folk music scores of Northwest Shandong, and mainly discussed the singing style as the starting point. The two papers published by teacher Xin Hongxia, the person in charge of "Yigougou", "Inheritance Strategy of" Yigougou "Opera in School education" ^[5] and "Inheritance Value of Local Opera" Yigougou "into campus culture Construction"^[6] mainly focus on the inheritance problems and strategies of university education of "Yigougou", and do not comprehensively involve other innovative inheritance methods. Zhang Xiaoxue published Folk Opera in the Vision of Intangible cultural Heritage, which made a relatively comprehensive introduction from the origin, rise and fall stages, singing structure and so on. Professor Duan Wen's "Investigation and Research on the Status Quo of" Yigougou "local drama in Dezhou, Shandong Province" combined with his own investigation experience, made a detailed discussion on the origin and status quo of Yigougou, but did not involve the issue of inheritance and innovation.

3. The reason why "one tick" is endangered

3.1. The break of the traditional chain

The continuation and development of the drama depends on the continuous inheritance of generation after generation of artists, the youngest actors of the original Yigougou troupe are over the age, they want to pass on their skills but have no learners. In the countryside, young people's interests have shifted to the economy, and no one is willing to spend time on things that "do not earn money". At present, although there is a "Yigougou" art troupe established to train "Yigougou" new actors, but the time is too short, "although students can learn quickly on the stage, but to sing the main scenes, but also need a certain stage experience and the audience's recognition."

3.2. The lack of classical verses and "corners"

If a type of drama wants to have a long life, singing music is a very important aspect. For example, Beijing Opera and Huangmei Opera have a large number of representative operas, and they have become the ranks of major operas. And a hook seems to have an impact only "Three days in June, very hot day" two girls singing. At the same time, according to the development law of opera art, the speed of development of each type of drama and the size of the audience depend on the level of the creative group of performing artists led by "Jiao Er" of the drama, while Yigougou lacks such leading figures and fails to push this type of drama to a new height of development.

4. "One hook" protection and inheritance

Although it is no longer prosperous, it has left its own mark as an embodiment of regional culture and an art form that once brought great spiritual and spiritual pleasure to local people. We have the responsibility to protect and inherit it, and to retain our cultural genes. In this regard, protection can be carried out from the following aspects:

4.1. Professional inheritance

Government departments have raised awareness and increased investment in the protection of rare dramas. Government departments shall play the main role of publicity, organization and coordination in the protection of cultural heritage. The protection of cultural heritage is a huge task that cannot be accomplished by individuals or non-governmental organizations. In the investigation,

it was learned that after the successful application of the local relevant departments in 2006, they did not take many effective protection measures, and some backbone old artists did not get attention. In many old artists, they expressed a strong sense of responsibility and desire to inherit and develop the art, and physically participated in various performances and rehearsal activities organized by the competent authorities. The government should realize the importance of protecting local cultural heritage from a strategic perspective, step up the formulation of a series of practical and feasible protection measures, and take advantage of the time when the old artists are still alive and capable of passing on their skills. This is static protection.

4.2. Folk inheritance

Protect the living space of a hook. The decline of "Yigougou" is not an isolated phenomenon, but the tradition behind it has been forgotten in modern society, resulting in the destruction of the living space of "Yigougou". At present, people do not pay enough attention to traditional festivals and have little understanding of their source and connotation. Therefore, it is necessary to vigorously publicize the cultural connotation and folk significance of traditional festivals to increase people's understanding and sense of identity of festivals.

5. Research Conclusion and Countermeasure Suggestion

The rapid development of digital technology and new media has provided new media and opportunities for the inheritance and promotion of local excellent traditional culture, but it has also caused unprecedented difficulties in the dissemination of local excellent traditional culture.^[7]In the era of omnimedia, we must innovate the communication strategy of Yigougou culture, and the primary goal is to promote audiences' cultural identity towards Yigougou culture. To achieve this, on the one hand, local excellent traditional cultures, formed due to their unique geographical locations and historical customs, possess specific literary and historical, economic, and ideological values. It is an important responsibility for college ideological and political educators in the new era to integrate local excellent traditional cultures into their education.^[8]on the other hand,To better integrate local traditional culture into the design of public facilities in new towns and cities, it is necessary to condense the unique local material and spiritual cultural elements, pay attention to and consider folk customs and cultural identity, and optimize residents' sense of happiness in life.^[9]Furthermore, the "Yigougou" Opera kindergarten-based curriculum can better expand children's experiences, develop their morality and emotions, and cultivate their aesthetics and imagination. Kindergartens should focus on the holistic, process-oriented, and comprehensive nature of curriculum construction based on children's daily life and games, create resource-sharing platforms, and continuously expand the educational space of opera.^[10]Lastly, we can also explore traditional regional cultural elements and integrate them into the design of local food packaging, which can highlight the regional characteristics and uniqueness of the food, promote regional culture, and contribute to the local economic development.^[11]In summary, local operas are important representatives of Chinese traditional culture, carrying Chinese humanistic spirit and serving as significant intangible cultural heritage.^[12]The inheritance and development of traditional cultures such as "Yigougou" opera will inevitably promote the rejuvenation of national culture, thereby facilitating the achievement of the goal of comprehensive modernization.

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