

# Research on the Construction Path of Huizhou Folk Songs and National Cultural Identity

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**Abstract:** Huizhou folk songs are folk oral art created by the people of Huizhou, chanted in dialects, and memorized by mouth. It carries the emotional and cultural identity of Huizhou people to their hometown. However, under the impact of modern digital technology, information technology, and network technology, Huizhou folk songs, which rely on the unique cultural space to be passed down in memory and skill, are facing the realistic dilemma of "limited understanding, low sense of identity, and difficulty in promotion". Starting from the theory of cultural identity, this topic studies the interaction of various cultural elements (symbols, media, fields), integrates the identification symbol system of Huizhou folk songs from the micro level, and expands the culture of Huizhou folk songs at the meso level. The choice of media for identification; and then at the macro level, the cohesive structure of the cultural identity of Huizhou folk songs will be constructed to form a communication framework model of "symbols, diffusion, and groups". From point to surface, a multi-dimensional and multi-field combination of Huizhou folk rhyme inheritance cultural community is formed.

**Keywords:** Huizhou folk songs, cultural identity, music anthropology, art design

## 1. The Development Status of Huizhou Folk Songs and the Causes of the Difficulties in Passing Down

Folk ballads are a form of performance that the masses feel in their lives and production, improvise, and spread by word of mouth. It is a cultural factor with strong group identity. The Huizhou folk songs are regional artistic representations presented under the unique environment and cultural matrix of ancient Huizhou, reflecting a large amount of information in the life, work, and entertainment of Huizhou people. They have extremely high art, literature, sociology, linguistics, and History and other academic values are the "Huizhou documents" in the hearts of Huizhou people. However, in the transformation of informatization and globalization of society, each field is undergoing the cultural change of deconstruction-construction-re-deconstruction. Huizhou folk songs are also facing the realistic dilemma of limited understanding, difficulty in dissemination, and low sense of identity. The following reasons:

The cultural context of the inheritance of Huizhou folk songs is changed. Huizhou respects Cheng-Zhu Neo-Confucianism and adheres to the clan system. Therefore, a unique Huizhou culture has been formed. However, due to the changes in the social framework, the cultural context is gradually interrupted.

The interruption of the inheritance space of Huizhou folk songs and the acceleration of the process of globalization and urbanization have made the space for Huizhou folk song singing become narrower and narrower. Due to the characteristics of the dialect chanting, the complexity of Huizhou region and the large differences between dialects, Huizhou The dissemination of folk songs is limited to the place of origin and its surrounding areas, and cannot be spread across regions and cultures on a large scale.

The fault of Huizhou folk song inheritance crowd, Huizhou folk song is an oral heritage, relying on the inheritor as its "living" carrier to pass on from generation to generation, but in the research, the author found that many Huizhou folk song artists are very capable but are ashamed to sing. And the reason is that the surrounding people do not accept this kind of art form, they think it is something of the ancestors, and over time they forget to sing and lose the habit of daily singing. It can be deduced from this that, because the people do not have a sense of identity with Huizhou folk songs, the artists of Huizhou folk songs have also lost their sense of belonging. Secondly, due to the strengthening of regional mobility, most local young people are more willing to go out to work and develop, and are unwilling to stay in their hometowns to become the inheritors of memories, which has caused a gap in the inheritance of the population.

The perception of the development of folk songs in Huizhou has been interrupted. The popularization

of the Internet has made people's perception of the presence of regional cultures fade, and they have a sense of alienation from the acceptance and identity of regional cultures. Local residents don't even know the existence of folk songs. Will not create Huizhou folk songs in the new era, so the research on this subject is very necessary and urgent.

## **2. National Cultural Identity Research**

### ***2.1. Research on Cultural Identity Theory***

What is identity? It is the prerequisite for us to explore cultural identity. Initially identification was proposed from the perspective of philosophy, and then expanded to the field of psychology. It was first proposed by Freud that identification is the process of individual and the other, and the process of establishing links between groups at the emotional level and converging at the psychological level. Then American psychoanalysts Eriksson puts forward the concept of self-identity in empirical research on adolescent psychology. On this basis, Anthony Giddens proposed two levels of identity: social identity and self-identification, which laid the foundation for the study of identity theory from the philosophical and psychological levels[1]. The author believes that identity is established through differences in the presence of both the individual and the other. And cultural identity is to define individuals based on cultural characteristics, distinguish others, and identify groups. Cultural identity pays more attention to synchronicity and diachronicity on the basis of identity, and diachronicity emphasizes that cultural identity is the collective memory gradually formed by a group under a common geographical background, with a common language and a common economic form. Sex emphasizes that cultural identity is deeply rooted in the collective unconscious field and affects individual ideals, beliefs and personality characteristics. Mr. Zhang Shiya also emphasized in "Strengthening National Identity-Cultural Choices in the Digital Era", "Cultural identity or national identity is actually to understand oneself, and to know oneself, you need to distinguish yourself from others, and you need to distinguish between others. Knowing oneself in the person, this is what is called. [2]" As the subjectivity of a nation, identity is not the identity from the inside to the outside in the general sense, but the internal reflection of a nation itself, to find out where a nation comes from and where to go. What is the main spirit now? This is especially important in such an era."

### ***2.2. Comparison of the characteristics of national identity and cultural identity***

Ethnic cultural identity and cultural identity go in the same direction and develop each other. First of all, the core of national identity is cultural identity. Chinese sociologist Fei Xiaotong puts forward: "There is no culture without a nation, and a nation cannot exist without culture..., culture is the product of national thinking, and culture creates nation. [3]" Secondly, the two have their own emphases. Cultural identity emphasizes the identity of culture as an individual to the culture of its ethnic group; while national identity focuses more on the identity of the cultural creator as the ontology of its community. Compared with cultural identity, national identity has a stricter border sense and foundation, and it also has a stronger cohesion. Therefore, this article focuses on the combination of national identity and cultural identity, starting from the perspective of national culture, discussing how to use national cultural resources to establish a sense of identity in college teaching.

To sum up, American contemporary cultural anthropologist Ruth Benedict proposed: "What really keeps people together is their culture, that is, their common views and standards." At the same time, she also pointed out: "National identity is the psychological influence of national elements on their shared culture. Cognition and emotional attachment.[4]" By comparing the similarities and differences of identity, cultural identity, and national identity, it is concluded that the same culture presupposes that people have some form of commonality, forming a theoretical basis for spontaneous group identity.

## **3. Research on the Construction Path of Huizhou Folk Songs and National Cultural Identity**

National culture is a collective memory formed by a group in the same region, in the same historical period, and in the same economic system. Through cultural exchanges, a system that shares the past, continues memories, and determines membership is created. In terms of time and space, they are provided with an overall consciousness and historical consciousness. Therefore, each culture needs to form a "cohesive structure" before it can be materialized in a specific space and contemporary in a specific time. This article adopts a systematic analysis method, using the integrity, hierarchy, structure, dynamics, and

relevance of the system to study the mutual influence and interaction between various cultural elements (symbols, media, and fields). Integrate the identification symbol system of Huizhou to broaden the media selection of Huizhou folk song cultural identity at the meso level; and then build the cohesive structure of Huizhou folk song cultural identification at the macro level, forming a symbol, diffusion, and group communication framework model. From point to surface, a multi-dimensional and multi-field combination of Huizhou folk rhyme inheritance cultural community is formed.

### ***3.1. The micro level: Integrating the symbol system of Huizhou folk songs***

Professor Geertz of the University of Chicago believes that culture is a system of signs whose manifestation is not imprisoned in the minds of individuals[5]. Groups are conveyed in the interaction of signs and given the meaning of identity. Therefore, when a thing becomes a symbolic image, the signifier and signified behind it provide identifiable materials for group identification. Geographical symbols such as the Yangtze River, the Great Wall, and the Yellow River are regarded as symbols of China. The process of cultural identification is to let the group recognize and accept the values behind the "referred" through the signifier symbols, and transform them into value behaviors. In the early stages of design, the symbols of national culture must first be extracted. According to Ruth Benedict, "It is their culture that really holds people together, that is, their common views and standards." Huizhou folk songs are an oral heritage. The communicative memory formed through oral chanting, judging from the classification of the themes of the existing Huizhou folk songs, there are agricultural songs, wedding songs, religious ritual songs, etc., and its content covers the production and life of the Huizhou people, folk customs, religion and other cultural events. It is also engraved with the numerous collective memories of the Huizhou people, and these elements are consciously selected and used in the design to convey positive cultural significance. The foothold and connection points of identity intersection are obtained from cultural resources. Huizhou folk songs contain many narrative stanzas or symbolic representations that carry beautiful memories. For example, the love of hometown, the thirst for knowledge, and the hope for the future are all materials for us to convey cultural meaning. Secondly, amplify the role of key symbols, which are the most typical and recognizable factor in the cultural symbol system. Its internal strong cultural factors often become a mark of group cultural identity, which not only has a great cohesive effect on the national self-identification it represents, but also can be regarded as the feeling of self rather than other through symbolic identification, and it is The other understands its national culture also has an identifying function. The theory of symbolic interaction holds that "people will act on things according to their meaning to them." Therefore, only by making individuals feel the strong national cultural symbolism in the carrier can they identify with and internalize it into action.

### ***3.2. The meso level: the choice of media for increasing Huizhou folk songs***

The process of information transmission is the process of encoding and decoding the symbol system through the medium. In this process, the encoder encodes the symbol according to the social cultural framework and media type at the time, and the decoder is also based on the social culture and media. For decoding, the smooth transmission of information depends on whether the encoder and decoder can share the cultural meaning of the symbol. The real dilemma of Huizhou folk songs cannot be understood is also because its cultural symbol system does not match the current social framework and media selection. French sociologist Maurice Halbwachs believes that: "Tradition can only be replaced by tradition, and the past can only be replaced by the past.[6]" The renewal of symbols can be transformed into new ones through social interaction and cultural level symbol replacement and social level construction. Symbolic meaning system. Therefore, it is necessary to use digital technology and design intervention to translate, code, reconstruct and interpret Huizhou folk songs.

First of all, the textual strategy of constructing the cultural identity of Huizhou folk songs. Symbols rarely appear alone, and are generally combined with other symbols. If such symbols form a unified ideographic unit, it can be called a text. Therefore, in the construction of cultural identity, choosing those symbols that carry key meanings, re-arranging them in the dimension of identity, exploring the way of constructing symbols in new media and the narrative methods behind them, has become the communication and construction in the current cultural context. Bridge of cultural identity. Therefore, through the text strategy, linking the sender to the recipient's intention to communicate, and expanding the intersection between the symbols of Huizhou folk songs and the meaning of identity, is the logical core to realize the reconstruction of the cultural identity of Huizhou folk songs.

Secondly, Huizhou folk songs have increased from textualization to visualization. German philosopher Martin Heidegger once put forward the concept of world image era. He believed that the

world is gradually evolving from textualization as the center to visualization as the center [7]. The visual trend of the construction of national identity is gradually becoming more qualitative. The interpretation of symbols through visual rhetoric includes three forms of rhetoric: one is media text represented by advertisements, videos, photography, etc.; the other is museums, parks, etc. Memorial hall, and space text represented by; third, event text represented by public festivals, events, and issues. The visual field formed through these three forms of rhetoric to achieve the construction of national identity.

Third, the cross-media narrative performance of Huizhou folk songs. Communication scientist McLuhan believes that the medium is the message, and people achieve the purpose of individual extension through the progress of the medium. For example, the medium of music is an extension of language ability, and the medium of writing is an extension of visual ability, etc. and symbols are translated through the medium. To communicate, so as to realize the sharing of ideas on the synchronic and diachronic levels. In the process of media replacement, signs use the media to detailed coding, and the way of coding has also shifted from singularity to multidimensional static to interactive. The five leaps of media, printed media, and electronic media. Especially the arrival of electronic media and digital media has brought a richer sensory extension experience for the transmission of national cultural identity. For example, digital technology and visual design can be combined. In this way, the traditional expressions of Huizhou folk songs listen and sing are integrated with the sight and touch under augmented reality technology to form a digital field of multi-sensory interactive experience. And through the construction of a digital resource library of Huizhou folk songs and H5 interaction Pages, application mini-programs, virtual museums, etc. to explore innovative models for the display and inheritance of Huizhou folk songs under digital technology, and to enhance the vitality of Huizhou folk songs are an effective way to enhance the cultural identity of Huizhou People.

### ***3.3. Macro level: the construction of the cultural identity field of Huizhou folk songs***

Russian scholar Juri Lotman created a cultural semiotic theory with "semiotic domain" as the core. He believes that "symbol domain is the space for the generation, activity, and development of multiple symbols of a nation's culture. As a comprehensive symbol system, it is the carrier of the nation's culture. It not only reflects the nation's overall experience, but also provides a perspective on the nation's society. Value model [8]". However, with the diachronic intergenerational transmission of national cultural memory, cultural memory crisis and cultural identity crisis have gradually emerged. We rely more and more on symbol storage systems, such as monuments, museums, etc. but the vivid oral history is gradually degrading. Therefore, in constructing the cultural field, it is first necessary to construct an embodied cultural context. Jan Assmann proposes that for each culture to form a cultural identity, it is necessary for social members with collective identities to create a shared past in cultural exchanges, and Through continuing the cohesive structure of cultural memories, a holistic and historical consciousness is formed at the time and space level, so that it can be materialized in a specific space, and it can be made in a specific time[9]. Therefore, the cohesive structure connects people and incorporates them into a field that constructs and fills the symbols of national history and memory, and constructs a symbolic meaning system in it and pays attention to the value of people is to build a cultural field of cultural identity. The primary purpose of the domain. In the design optimization, the author believes that what evokes the cultural identity of the Huizhou people must be the "cultural genes" that are longer than the folks. Huizhou folk songs chants made by the people of Huizhou in their work life, representing their perceptions in life And emotion, it has a strong cultural factor that evokes identity. For example, "Three Morning Songs" describes the scene of Huizhou people getting up and working early, and "Golden Iron, Silver Iron" describes the year's work from the perspective of a blacksmith. Folklore festivals, so choose folk songs with a high sense of identity, and use relevant festivals as an opportunity to build a cultural field of dissemination. For example, in the New Year festival, Huizhou folk songs are the main body, and folk songs related to the New Year are selected, and folk cultural activities such as folk experience workshops and folk music festivals are organized in museums, folk museums and other cultural institutions to sing and listen to folk songs. A variety of interactive deductive methods such as folk songs and watching folk songs are conveyed to the people, and they subtly influence the people's cultural identity and emotional expression of the city.

## **4. Conclusion**

National living culture is a cultural lifeline that maintains the stability of a region, a nation, and a country, and is a precious resource created by the people in their long production and life. However, under the current situation of cultural ecological imbalance caused by globalization, facing the realistic

dilemma of limited understanding, difficulty in dissemination, and low sense of identity, with cultural identity theory as the core and Huizhou folk songs as the entry point, the reasons for its development dilemma are analyzed and explored. It constitutes the symbol carrier, media carrier and communication field of cultural memory, and studies the artistic representation of Huizhou folk song cultural memory in different fields, and puts forward feasible suggestions for the live inheritance of Huizhou folk song in the new era.

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