

Study of the Fieldwork of Drinking Song in Northern Shanxi Province and Cultural Development Under the Context of Intangible Cultural Heritage

Juanjuan Shen

Innovation and Entrepreneurship College, Guiyang institute of Humanities and Technology, GuiYang, China, 550025

Liming Sun

The College of Humanities and Social Sciences, Xi'an Jiaotong University, Xi'an, 710000, China

Shi Li*

The College of Marxism, Kunming University of Science and Technology, Kunming, 650000, China

20212132017@stu.kust.edu.cn

Abstract: Of the important art forms in the northern region of Shaanxi province is the Northern Shaanxi folk songs. The songs of this place are clearly taken from the work and life of the local people. These songs and lyrics have beautiful elements and show the rich folk culture of northern Shaanxi. To better understand the local folk culture of this region, we can analyze the folk songs of Northern Shaanxi and use it to introduce and spread this culture and artworks.

Keywords: Analysis; Classification; Folk Culture; Folk Songs; Northern Shanxi

1. INTRODUCTION

Northern Shaanxi is a region in the north of Shaanxi Province and is located in the combination belt of western and eastern China. This area is a combination of desert, grassland, and loess plateau. In the past, Northern Shaanxi has contained a mixture of minority nationalities and Han nationality, which has caused cultural exchange between the West and the East and the combination of agricultural and nomadic culture. This eventually led to the formation of the unique culture of northern Shaanxi. One of the birthplaces of the Chinese nation and culture is northern Shaanxi. Northern Shaanxi folk songs are one of the most famous traditional art forms of the region. The working classes in this region sing traditional folk songs that express their feelings and emotions in a beautiful way (Wang & Li, 2005). These songs are passed down from generation to generation and are an integral part of the life of Chinese workers. Northern Shaanxi folk songs reflect the work and life of local people. Northern

Shaanxi folk poems have rich local cultural connotations. Folk culture is always closely related to local songs of a region (Ai, 2012). In order to better understand the folk songs of Northern Shaanxi, there is a need to be familiar with the folk culture of this region, and also to understand the folk culture of Northern Shaanxi, you can use the folk songs of Northern Shaanxi, and these two influences each other (Cui et al., 2024; You, 2015b).

2. CULTURE AND CLASSIFICATION OF NORTHERN SHAANXI FOLK

After thousands of years of cultural sedimentation, the folk culture of Northern Shaanxi has diversity and rich content. This culture is mixed with all parts of the life and work of the local people and is characterized by the exclusive features of the local lifestyle and geography (Wang, 2009). Northern Shaanxi folk culture has many categories, including food culture, drinking, clothing, wedding, festival, and material life folk culture (Xue, 2019). Northern Shanxi features can be seen in all northern folk cultures. For example, northern Shaanxi food culture includes mutton, buckwheat flour, millet, dates, and broomcorn. These foods are seen in northern folk food cultures (Xianggui, 2006).

2.1 Investigation of Northern Shaanxi Folk Culture in the Local Songs

2.1.1 Food Culture and Folk Songs in Northern Shaanxi:

Food culture is a very important part of the folk culture of any place like northern Shaanxi because food is the most important need of food people. The spread of food culture in northern Shaanxi is based on local products such as buckwheat flour, mutton, millet, corn and dates. This food culture is evident in the folk songs of Northern Shaanxi, and there are many dishes in the folk songs of Northern Shaanxi (Helen, 2016). For example, mutton is one of the special foods of this region for entertaining guests, and "mutton" is mentioned in many local songs (Xianggui, 2006). There is "mutton" in the lyrics "Like buckwheat with mutton soup, you and I will never part" and "With bowls of mutton and slices of fried millet cake, how can I say my heart misses you" (Zhang, 2015). In the first poem, a warm feeling is expressed between the young lovers, because the soup of sheep and buckwheat sprouts is a delicacy in northern Shaanxi. In the latter, a woman's strong feelings for her lover are expressed because fried millet cake and mutton is one of the best dishes for entertaining guests in northern Shaanxi (Xin, 2003). A delicious meal and a good companion can

be recognized in the song “eating a bowl of dumplings without a mouthful of soup”. The song refers to a delicious dumpling and dumplings served with soup, a northern Shaanxi dish (Zhang, 2015). The lyrics “hot fried millet cakes have been served on the table and boiling millet wine is brought to the relatives to drink” show two special types of Northern Shaanxi cuisine used by local people to entertain relatives and friends (Liu, 2014). The poem "Cooking Qian Qian and Millet Porridge" is in the song Calling Brother to Come Back Soon. Qian Qian is a black soybean that is cut into coins (qian in Chinese). The porridge made from Qian Qian is very nutritious and delicious and is one of the favorite dishes of the traditional people of northern Shaanxi (Wang & Li, 2005).

2.1.2 Drinking Culture and Northern Shaanxi Folk Songs

Northern Shaanxi is very cold in winter, and drinking alcohol is a way for local people to resist the cold. Over time, drinking has become official for the locals, a way to entertain guests, and one of the drinks of celebrations and big events. This drinking culture is also seen in the folk songs of northern Shaanxi (Wang & Li, 2005). Many songs have been sung to encourage drinking. For example, lyrics like "This is the last toast to you, and please drink this glass of alcohol, then I'll let you go", "It's not easy for the two of us to meet (Huo, 2014). Will you please accept this glass of alcohol?" There are also songs that advise to drink wisely and not to drink excessively, such as: "Alcohol is made of millet (You, 2015a). First, it softens people's shoulders and then their legs. "God can't drink too much". The drinking culture reflects the habit of life, the rough, bold, unrestricted, and hospitable characteristics of the local people in northern Shaanxi (Cao, 2009).

2.1.3 Clothing Culture and Folk Songs of Northern Shaanxi

Northern Shaanxi is a region with a long history and its own clothing culture. Traditional clothing is no longer common in northern Shaanxi today, and few people wear traditional clothing, but the culture of traditional clothing is a cultural treasure and a reminder of the past life of the local people (Wang, 2009). This clothing culture is evident in the folk songs of northern Shaanxi. For example: "A towel with a sheep's belly has three blue lines". This poem describes a kind of towel that has a surface like a sheep's belly and used to be worn around the heads of grown men. Although the clothing of most men in Northern Shanxi has changed, this image of the clothing of Northern Shanxi men is still in the minds (Cao,

2009). Another poem mentions "wearing a leather coat with a fur lining." In the past, men in northern Shaanxi wore leather coats to keep warm in winter, and the unique point of this type of fur coat is the fur lining on the surface (Guocheng & Sensai, 2022).

2.1.4 Wedding Culture in Folk Songs of Northern Shaanxi

In northern Shanxi, the wedding culture has special characteristics. In the past, marriage was mostly managed by parents and there was a matchmaker. The poem "The first month a matchmaker came, the second she's engaged. The third month money paid, the fourth she's taken in" shows this old wedding style and indicate that there was no easy and free marriage (Wang, 2009). There are some special wedding ceremonies in northern Shaanxi. The lyrics "suona blowing comes and drumming goes, leaving (without seeing) my dearest, I was taken to Zhu" show that people used the suona instrument to play music to welcome the bride and used a wedding sedan chair to take the bride to the groom's house (Wang, 2011).

2.1.5 Festival Culture in Northern Shaanxi Folk Songs

The folk festivals are very colorful in the folk culture of this region and the natives of this region have a special way of holding festivals. The lyrics "The first month is the beginning of spring and every house is decorated with red lanterns" describes the way people welcome the New Year [10]. There are lyrics to describe the Day of Pure Brightness (a traditional festival for people to visit ancestral tombs). The Pure Brightness festival is described in a poem: "Pure Brightness comes after Cold Food Festival Cold food without fire, fried corn cookies, and steamed buns in the shape of a bird are the customs of this festival" (Zhao, 2015). June 6th is another traditional Chinese festival and a poem describes it like this; "On the 6th of June, steamed buns of new wheat with stewed mutton. On this day, the wheat is ripened and cut, and the flour is freshly ground to make delicious steamed buns for the celebration" (Hui, 2004). Northern Shaanxi Folk Songs describes Material Life Folk Culture. The local people of northern Shanxi have a special lifestyle that matches their living environment. For example, the people of Loess Plateau live in houses called cave houses dug into an earthen mound (Wang, 2009). These houses are cool in summer and warm in winter and are suitable for living in this area (Yantian & Karin, 2022). They also have a special type of bed that is made of brick or clay and is called Kang. This materialistic way of life is described in folk culture in Northern Shaanxi folk songs. Poems like "The cave is full of people"

and "Knag bed with cold quilt, little sister can't sleep" describe materialistic ways of life (Wang, 2011). Another poem states that "white window paper is stuck with widow's flowers" indicating that the cavemen's windows were covered with paper to keep the house warm. Also here, widow's flowers are a type of papier-mâché art, which is the folk art of northern Shaanxi.

3. CONCLUSIONS

This study showed a little part of North Shaanxi folk culture that is given in the folk songs of North Shaanxi. In the modern era, the folk songs of Northern Shaanxi should not be ignored as a valuable traditional cultural treasure. Discovering the rich cultural concepts in the folk songs of Northern Shaanxi can make this culture accepted by more people. Various local cultural heritages such as Northern Shaanxi folk songs can also be used to develop the local cultural industry. By integrating the folk songs of Northern Shaanxi with the unique culture of Northern Shaanxi, it can contribute to the development of both of them and to the development of the local cultural industry.

References

- Ai, X. (2012). On Food Metaphors in Northern Shaanxi Folk Songs. *Journal of changsha social work college*, 12(2), 41-50.
- Cao, H. (2009). Northern Shaanxi Folklore. Xi'an. Xi'an: Shaanxi Tourism Press.
- Cui, L., Wei, S., Wang, K., Yuan, S., Lei, M., & Cheng, K. (2024). Research and design of cultural and creative industries in the Qinba Mountains of Southern Shaanxi. *Results in Engineering*, 101956.
- Guocheng, Z., & Sensai, P. (2022). *The Development of Xinyang Folk Songs in Henan Province, China* Mahasarakham University].
- Helen, R. (2016). Intangible Cultural Heritage in China Today: Policy and Practice in the Early Twenty-First Century 1. In *Music as Intangible Cultural Heritage* (pp. 23-54). Routledge.
- Hui, Y. (2004). *New Century Chinese-English Dictionary*. Beijing: Foreign Language Teaching and Research Press.
- Huo, X. (2014). *Northern Shaanxi Customs and Folk Songs*. Xi'an: Shaanxi People's Press.
- Liu, C. (2014). From "Feudal Rubbish" to "National Treasure": the transformation and safeguarding of intangible cultural heritage of China. A case study of Huanxian Daoqing Shadow Theatre BTU Cottbus-Senftenberg].
- Wang, D., & Li, Y. (2005). "Northern Shaanxi Folk Songs and Northern Shaanxi Folk Customs". *Guangxi Social Sciences*, 21, 132-135.
- Wang, H. (2009). *Voice from the Northwest*. Beijing Culture & Art Publishing House.
- Wang, P. (2011). "On Translation of the Folkways in Northern Shanxi from Aesthetics View". *Explorations in Music*, 29, 94-97.

- Xianggui, H. (2006). *A complete collection of folk songs from northern Shaanxi*. Xi'an: Shaanxi People's Press.
- Xin, X. (2003). "An Examination of Folk Customs in Northern Shaanxi Folk Songs," Symphony. *Journal of Xi'an Conservatory of Music*, 22, 21-26.
- Xue, B. (2019). A framework of culture-based innovation for the protection and development of intangible cultural heritages for design with focus on with Yanchuan patchwork.
- Yantian, H., & Karin, K. (2022). *The Transmission Process of Shanxi Badatao in China* [Mahasarakham University].
- You, Z. (2015a). 6 Shifting Actors and Power Relations: Contentious Local Responses to the Safeguarding of Intangible Cultural Heritage in Contemporary China. *UNESCO on the Ground: Local Perspectives on Intangible Cultural Heritage*, 19, 113.
- You, Z. (2015b). Shifting actors and power relations: contentious local responses to the safeguarding of intangible cultural heritage in contemporary China. *Journal of Folklore Research: An International Journal of Folklore and Ethnomusicology*, 52(2-3), 253-268.
- Zhang, D. (2015). "On the Characteristics of Northern Shaanxi Folk Culture". *Journal of Baoji University of Arts and Sciences (Social Sciences)*, 37, 82-84.
- Zhao, G. (2015). The contemporary Chinese dictionary. In: Oxford University Press.