

Role of Quanzhou Puppet Theater in China

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Abstract

This qualitative research aims to study on: 1) History and Development of Quanzhou puppet theater; 2) To analyzed the role of Quanzhou puppet theater on the Sociocultural of Quanzhou, China. Research Methods that is the information study of documents, field works. In this study, the population including: 125 respondents comprising; 1) 9 Key Informants; 2) 25 Casual Informants; 3) 91 General Informants, sampling area of study was the Marionette of Quanzhou Theater and Research conclusion by Descriptive analysis.

The research reveal that Quanzhou Puppet Theater was introduced to Quanzhou from the late Tang Dynasty through the five Dynasties; Song, Yuan, Ming and Qing Dynasties and the process of dissemination and innovation after the founding of the People's Republic of China. The role of the puppet Theater on the Quanzhou's society divided into 3 points; Quanzhou Puppet Theater has play the role of city card for the development of Quanzhou, Quanzhou Puppet Theater play a role in learning history for education in Quanzhou, and Quanzhou Puppet Theater has play the role in spreading Quanzhou culture.

At the present, Quanzhou puppet Theater is currently facing the difficulties of inheritance and dissemination by following: 1) Inheritance talent is scarce; 2) Not very popular; 3) Not enough repertoire innovation; 4) Insufficient government support.

Keywords: Role, Quanzhou Puppet Theater, The Marionette of Quanzhou.

1. INTRODUCTION

Puppet theater was called "puppet theater" or "kulaizi" in ancient times. There are many types of puppet theaters. According to the different methods of manipulation, they can be divided into hanging silk puppets (ie string puppets), rod-head puppets, palm puppets (also known as "handbag theater"), medicine puppets, iron branch puppets, and water puppets. And meat puppets and so on.

As early as the Western Han Dynasty, puppet theaters were widely used in guest weddings and funerals, and developed into the Tang

Dynasty, puppet theaters have become a performing art capable of vividly portraying stories. To this day, traditional arts such as puppet theater are still preserved in most areas of our country, especially popular in many places in Fujian Province, all over southern Fujian, western Fujian, central Fujian and northern Fujian. Opera expert Mr. Ye Mingsheng once said that Fujian puppet theater is recognized as a symbol of Chinese puppet art at home and abroad, and the Quanzhou puppet theater, which has stretched for thousands of years, has a long history, profound cultural heritage and superb performance skills. , Has gradually become the representative of China's

hanging silk puppet theater. Quanzhou puppet researcher Mr. Huang Shaolong once gave him a high praise for "a thousand-year puppet, a unique theater in Quannan". (Zhuang Youhong: 2015, P1)

Puppet Theater is a form of drama art popularized by China and the West. However, tracing the origin and name of Chinese and Western puppet theaters, the traditions of Chinese and Western puppet theaters are significantly different. There is no such thing as a "puppet theater" in Chinese history, but it is called a puppet theater, and Chinese Puppet Theater is not only a form of opera performance, but also a ritual symbol to communicate with people and gods. Western puppet theaters are mainly comprehensive theater performing arts that focus on organization design, stage effects and technical performances with the goal of children's education and entertainment.

However, in the process of China's pursuit of modernization, the mainstream Chinese puppet theater has gradually transformed from the traditional puppet theater into a national artistic heritage based on the cultural value of Western puppet theater. (Wei Aitang, 2018.)

The name puppet theater evolved. It was originally called a puppet theater. Therefore, the puppet theater has evolved from a puppet to a puppet theater. Speaking of villains, it must be traced back to villains in ancient tombs. There is a saying that Puppet head injury technique. Puppets are a recognized view of the origin of puppet theaters in my country's academic circles. The role of dolls in the Spring and Autumn Period is to replace the living people in the tombs. Early puppet theaters also inherited the role of burial and were widely used in various sacrificial ceremonies. The ancients even regarded it as a symbol of gods and believed that puppets had the function of dialogue with gods. Since then, the puppet theater has undergone a long period of evolution. Because the national song and dance figurines were found in the Han tomb, some research experts believe that it originated in the Han Dynasty, but it is a puppet that truly conforms to the ornamental value and

entertainment nature of the Han Dynasty. Modern puppet theater. This play can actually be traced back to the Tang Dynasty. The puppet theater in this period has achieved unprecedented development and has become a popular folk art performance.

There are many kinds of traditional culture and art puppet theaters in our country, and the technology is complicated. Ancient folk called them "Kuizi", "Kuizi", and "Puppet Theater". There are many ways to manipulate the puppet. For the well-known thread lifting, there are also operating methods such as club head, palm, and medicine hair. Among them, the puppet theater with the longest history and the most widespread is undoubtedly the puppet theater. Due to the widespread distribution of puppet theaters throughout our country and the interference of various factors, its inheritance process is relatively difficult, intermittent many times during the period, and Quanzhou puppet theaters began in the late Tang Dynasty, and its inheritance has been thousands of years.

As early as 2006, the Quanzhou line puppet theater, which has been passed down for thousands of years and has local folk customs characteristics, was included in my country's first-class intangible cultural heritage protection list. According to the records of domestic puppet theaters, in the Ming Dynasty, Quanzhou puppet theaters were used to receive foreign envoys, which theaters its important position in my country's foreign cultural and artistic exchanges.

Dramatic art has an extremely important influence on the audience's visual and auditory perception. However, due to the rich characteristics of the early religious activities of Quanzhou puppet theater, many research experts believe that it originated from the witch culture and mainly sang in Hokkien. There are greater limitations when spreading to the outside world.

According to the feedback from domestic puppet theater viewers, most viewers expressed their willingness to pay attention to the body language of puppets. The lyrics and lyrics of the puppet theater have little effect on their

acceptance of the puppet theater. Therefore, Quanzhou puppet theaters began to develop in the direction of modern drama art based on image action performances, and participated in many important performances on behalf of the country, which promoted my country's foreign exchanges.

Since the 20th century, the speed of social and economic development has been astonishing, and the material life of the people has been highly guaranteed. Under this premise, people gradually began to pursue more spiritual culture. With the development of globalization, the cultures of other countries are invading our country strongly, and people's entertainment methods are becoming more and more diversified.

In such a social background, how to protect and inherit our traditional folk culture is the responsibility and obligation of every citizen. In recent years, many traditional folk culture and art have begun to seek innovation and new communication methods. In particular, the successful innovation model of the "Forbidden City" has reawakened people's pursuit and attention to the Chinese style, and has also brought great confidence to other traditional cultures and arts., The two key words of inheritance and development have become the research hotspots of many domestic cultural and artistic experts.

Quanzhou puppet theater is not just a traditional drama for Quanzhou, it is also a national cultural symbol. Since the UNESCO adopted the "Declaration on World Cultural Diversity" at the 31st General Assembly in 2001, the concept of "intangible cultural heritage" was formally put forward.

In 2003, UNESCO adopted the "Protection The Convention on Intangible Cultural Heritage, and after China formally ratified and joined the United Nations Convention on the Protection of Material Cultural Heritage in August 2004, the Quanzhou puppet theater was named "Fujian Intangible Cultural Heritage" by Fujian Province in 2005.

In 2006, Quanzhou puppet theaters were included in the first batch of "National

Intangible Cultural Heritage List". In December 2012, it was successfully selected into the United Nations "List of Good Practices for Protecting Intangible Cultural Heritage". After experiencing the three heritageizations of "provincial-national-world-class", Quanzhou puppet theaters gradually separated from local traditional folk customs and transformed into national and even international public cultural resources, which greatly improved Quanzhou's urban brand and became Quanzhou's "on the sea". "The starting point of the Silk Road" and the "Cultural Capital of East Asia" are an important business card to the outside world.

Although the Quanzhou puppet theater has been passed down for thousands of years, there are still few actors in the puppet theater, and it is not well protected and passed down. It will disappear in the long river of history.

I hope that through this article, I will study the current problems and predicaments of Quanzhou Thread Puppet Theater, summarize the factors that lead Quanzhou Thread Puppet Theater into trouble, and put forward feasible opinions on current problems. And comb its historical evolution process, discuss its cultural value from all levels and angles.

Puppet theater has been closely related to the witch culture since ancient times, and is often used in various religious ceremonies as a tool to communicate with the gods. Quanzhou, as a religious sacred place in ancient times, has always been known as the Kingdom of Buddhism, which naturally provides convenient conditions for the survival and development of puppet theater.

The popularity of Quanzhou puppet theater among the people in ancient times was not due to its superb performance skills, but because of its "special functions" widely used in religious rituals and feudal superstitions. In the Song Dynasty, the people of Quanzhou would perform puppet theaters in temples on religious ceremonies and the birthdays of gods.

In the Ming and Qing dynasties, Quanzhou puppet theaters were more prosperous, as long as it was for temple fairs, festivals, religious ceremonies, funeral ceremonies and other

occasions. There will be puppet theaters. So far, the folk beliefs and religious activities of the Minnan language area still remain in the traditional repertoire of Quanzhou puppet theaters. It can be said that in the local knowledge system, the Quanzhou puppet theater is the faith sustenance of the people in Quanzhou and the entire Southern Fujian cultural circle. It not only gives Quanzhou people a kind of emotional resonance and attachment, but more essentially, it contains the cognitive system and belief value of Quanzhou natives.

Since the 20th century, the speed of social and economic development has been astonishing, and the people's material life has been highly guaranteed. Under this premise, the people have gradually begun to pursue more spiritual culture. In the current globalization development, other countries' cultures are invading our country strongly, and people's entertainment methods are also becoming diversified. Under such a social background, Quanzhou puppet theaters are more important to Quanzhou's culture. It is a manifestation of Quanzhou's thousand-year culture. It is also a symbol of Chinese national culture. How to protect and inherit our traditional folk culture is the duty and responsibility of every citizen.

2. Objectives Of The Study

2.1 To study on the history and development of Quanzhou puppet theater.

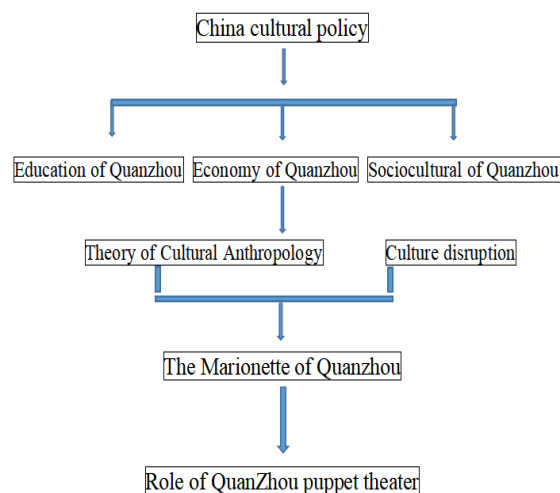
2.2 To analyze the role of Quanzhou Puppet Theater on the Sociocultural of Quanzhou, China.

3. Significance of this study

3.1 The influence of Quanzhou puppet theater on the people of Quanzhou.

3.2 The cultural identity of Quanzhou puppet theater and urban branding.

4. Conceptual of FrameWork



5. Definition of Terms

Quanzhou puppet theater, collectively known as Quanzhou marionette theater, is a type of Chinese puppet theater. The Marionette Of Quanzhou is the only official puppet theater troupe in Quanzhou after the founding of the People's Republic of China. This thesis is also mainly based on this troupe for research.

5.1 Quanzhou Puppet Theater

Quanzhou Puppet Theater is also known as Quanzhou Jiali. The play is mainly performed in the urban and rural areas of Quanzhou in southern Fujian. It has penetrated into the hearts of the local people through thousands of years of performance, so it is called Quanzhou Puppet Theater. It first originated in the Han Dynasty, and it developed rapidly during the Tang Dynasty and reached its peak in the Song Dynasty.

5.2 The Marionette Of Quanzhou

The Marionette Of Quanzhou was founded in 1952 and has been developed for nearly a hundred years. Up to now, The Marionette Of Quanzhou has probably retained more than 700 traditional scripts. On the premise of spending a lot of energy to build a talent team and continue to output the repertoire and culture.

5.3 Role

This paper will focus on the three roles of Quanzhou puppet theater: social and cultural role, economic role, educational role.

5.4 Intangible Cultural Heritage

Intangible Cultural Heritage Intangible cultural heritage is an important symbol of the historical and cultural achievements of a country and a nation, and an important part of excellent traditional culture. In 2012, Quanzhou Puppet Theater was selected into the World Intangible Cultural Heritage List.

6. Methodology

This chapter provides an introduction to research methods and how to conduct this research in order to find results and answer questions to identify research objectives. The main contents are as follows: 1) Scope of research; 2) Research Methodology.

6.1 Scope of research

6.1.1 Research content

Mainly taking Quanzhou Puppet Theater as the research object, from the historical development, current situation and inheritance significance of Quanzhou Puppet Theater, it conducts a specific study on Quanzhou's social and cultural role. In-depth understanding of the historical development track of Quanzhou Puppet Theater, and summed up the inheritance significance of Quanzhou Puppet Theater from its history. Sort out its current production status of puppet theater and explore its follow-up development path, and analyze the role of Quanzhou puppet theater troupe in Quanzhou from the perspective of Quanzhou people's social culture, morality, economy and education.

6.1.2 Research period: The main research is the Quanzhou puppet theater during the period from 2020 to 2021.

6.1.3 Research methods:

Research is carried out through survey method, observation method, literature research method and case analysis method.

6.1.4 Research area: The Marionette Of Quanzhou, Jiali Hall.

6.1.5 Population and sample

There are 6 puppet performers, 3 cultural officials, 25 puppet theater teachers and related musicians, and 91 spectators.

6.2. Research Process

6.2.1 Research tools

A) In-depth interview

B) Observation

C) Questionnaire

D) Researcher experience

6.2.2 Data collecting

The data collection of the pilot study was carried out in two stages. In the first stage, information such as documentary materials and related documentaries were collected. Such as other researchers' papers, books, video materials, etc. In the second stage, the researcher conducts field surveys through the survey interview samples, and distributes the questionnaires (see appendix), and the respondents have enough time to answer the questionnaires and participate in the feedback of the questionnaire questions. The researchers distributed questionnaires to 125 samples to generate survey reports.

6.2.3 Organizing and analyzing data

A) Analyze the development of Quanzhou puppet theater according to the effective questionnaire; B) Use the questionnaires and field interviews to carry out inference sorting analysis to test the relationship between each questionnaire and the actual questionnaire (hypotheses 1-2).

6.2.4 Presentation of information

1) Go to The Marionette Of Quanzhou from time to time to conduct a questionnaire survey on the on-site personnel, and ask them to conduct a satisfaction survey on the status quo of Quanzhou puppet theater; 2) Investigate the development status of Quanzhou puppet theater by puppet performers, cultural officials, and puppet theater-related artists.

7. Discussion

Quanzhou marionette theater has been passed down for thousands of years. Is it just because of culture shock that it has been in trouble in the social life of Quanzhou people? What is the problem of Quanzhou puppet theater in the form of modern art appreciation? People hope that Quanzhou puppet theater will be inherited and developed, but how can we do it? How to improve the cultural value of Quanzhou puppet theater, so that in addition to public welfare performances, The Marionette Of Quanzhou can also bring tangible economic benefits to Quanzhou? What type of puppet play script should be created to meet the spiritual needs of the audience and thus get more attention from the society? These issues are worthy of our consideration and discussion.

As a sustenance of people's beliefs, it not only makes Quanzhou people gain an emotional resonance and attachment, but more substantively, it contains the cognitive system and belief value of the local people in Quanzhou. Historically, Quanzhou puppet theater was popular among the people not because of its realistic carving art and superb performance skills, but because it was widely used in religious ceremonies and folk activities. As far back as ancient times, Quanzhou marionette performances can be seen in temple fairs, festivals, funerals and other occasions.

After thousands of years, Quanzhou puppet theater has changed from the belief of the people to the symbolic carrier of politics and then to the cultural symbol of the nation. Symbols theatering the image of China's new nation-state have emerged in the international market. Under the promotion of the national and international heritage movement, after the

"Provincial Heritage Certification in 2005", the "National Heritage Certification in 2006" and the "International Heritage Certification in 2012", Quanzhou Marionette Theater is known as "Chinese Traditional Folk Performance". Model of Art has been recognized as a base for international intangible cultural heritage display and research, and has become an important window for Chinese puppet art to be displayed to the outside world.

The above factors and the research results of this paper are one of the indispensable reasons why Quanzhou puppet theater is still able to persist in development and inheritance despite the difficulties of survival in the process of transformation and development.

Finally, the sustainable development and inheritance of a Quanzhou puppet theater is inseparable from the professionalism of the puppet theater artists, the support of puppet theater-related occupations, and the policy help of government departments, as well as the internal staff of The Marionette Of Quanzhou troupe. Coordinated development of various elements.

8. Suggestion

The communication strategy of Quanzhou puppet theater should start from three aspects: "object", "people" and "media", among which "people" is the core.

First of all, at the level of "things". we should maintain the authenticity and be brave in innovation. Based on the premise of the existence of cultural connotation, according to the development of the times and the needs of the people, the Quanzhou puppet theater will be properly innovated, and the transformation and development of Quanzhou puppet theater will be promoted to ensure that it has endless vitality; Explore the connotation of Quanzhou puppet theater, build a stable brand image to consolidate the audience's cognition and recognition, and let them accept and actively spread the culture.

Secondly, at the level of "people", it is necessary to protect and cultivate inheritors.

build a sense of group identity and cultivate new audience groups, and also build a team of protection subjects. Only the existence of the communicator and the object of communication can keep the vitality of Quanzhou marionette theater forever.

Finally, on the "media" level, it is necessary to take advantage of new media and integrate media resources on the basis of giving play to the important role of mass media. Through the dissemination and shaping power of the media, it can communicate with the audience emotionally and arouse the people's desire for protection

Some comments from a researcher's perspective:

The role of puppet theater in Quanzhou is mainly reflected in its social influence, and to enhance the social influence of Quanzhou marionette theater, artistic innovation and brand building are needed.

8.1 From the perspective of urban construction, establish an innovative incentive mechanism for the cultural and art industry, improve the brand effect of Quanzhou puppet theater, and establish a brand image.

8.2 Integrate with modern pop culture elements to create a fine marionette theater that can be recognized by young people in the society. Traditional repertoires are certainly valuable, but with the right amount of pop culture elements, it is easy to be accepted by more audiences.

8.3 Use new media technology to strengthen the network communication of Quanzhou puppet theater. In the era of networking, the emergence and popularization of Internet technology, especially mobile smart terminals, allows us to establish a public platform for the dissemination of Quanzhou puppet theaters by using various social APPs and other new media platforms. Online micro video to promote the skills and knowledge of Quanzhou puppet theater. Network communication will be an extremely effective way to enhance the social communication influence of Quanzhou puppet theater in the future.

9. Conclusion

The research results of this paper found that the history and development of Quanzhou puppet theater is more than a thousand years old from the late Tang Dynasty (907 AD) to the present. In the process of baptism and inheritance for thousands of years, Quanzhou puppet theater was first recognized as a ceremony, then a drama, and finally an intangible cultural heritage. Its social function and connotation also changed with the political, economic and cultural changes in different stages.

Change occurs due to change. Especially in the era of globalization and informationization, when the Quanzhou puppet theater was constructed as a fragment of the heritage political movement, its local and diverse meanings were excavated and even created. Among them, "cultural identity" function is particularly prominent. The so-called, a city without memory is sad. As a living culture, Quanzhou puppet theater is rooted in tradition and condensed memory. It is an important "index" for the people to seek their roots and reconstruct their identity nowadays. Therefore, the study of Quanzhou puppet theater is enough to become a topic worthy of attention.

In addition, the social and cultural impact of "The Role of Quanzhou Puppet Theater" on Quanzhou society can be divided into:

9.1 Intangible cultural heritage. From the 2006 Quanzhou Marionette Theater was selected as a national intangible cultural heritage to the 7th meeting of the UNESCO Committee for the Protection of Intangible Cultural Heritage held in Paris, France in 2012. Good practice roster', Quanzhou puppet theater has brought a very positive impact on Quanzhou society and culture.

9.2 Excellent cultural business card. Culture is an intangible emotional support, but it is always expressed through a tangible carrier. The Marionette Of Quanzhou has gradually moved towards the stage of winning awards through its wonderful performance in the theater. Over the years, frequent domestic and overseas performances and award-winning experiences have enabled The Marionette Of

Quanzhou to win a wide international reputation in the international art field, and at the same time, its popularity in China has been enhanced. This also provides strong cultural support for Quanzhou to be rated as the cultural capital of East Asia, allowing the people of Quanzhou to have a deeper cultural identity with Quanzhou marionettes.

9.3 Positive educational role. The dissemination of excellent traditional culture is of great practical significance to guide the healthy growth of young people, cultivate self-esteem, self-confidence, self-improvement, a positive and optimistic attitude, and establish a correct outlook on life and world. In addition, through cooperation with the school, in addition to establishing students' cultural awareness of traditional culture, it can also play a role in cultivating the cultural heritage of Quanzhou's marionette.

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