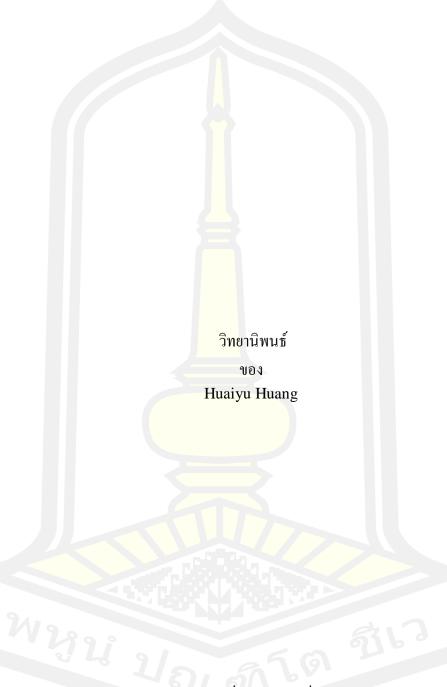


A Thesis Submitted in Partial Fulfillment of Requirements for degree of Master of Fine Arts in Performing Arts

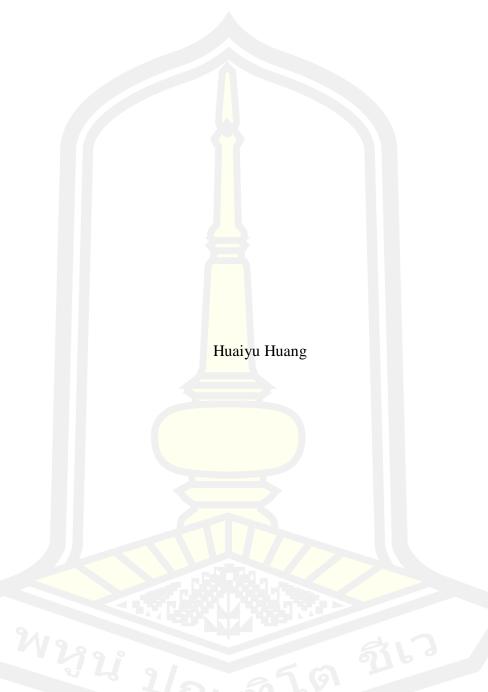
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การศึกษาบทบาทหุ่นกระบอกเมืองเฉวียน โจว ประเทศจีน



เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร ปริญญาศิลปกรรมศาสตรมหาบัณฑิต สาขาวิชาศิลปะการแสดง พฤษภาคม 2565 ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม Role of Quanzhou Puppet Theater in China



A Thesis Submitted in Partial Fulfillment of Requirements for Master of Fine Arts (Performing Arts)

May 2022

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The examining committee has unanimously approved this Thesis, submitted by Mr. Huaiyu Huang, as a partial fulfillment of the requirements for the Master of Fine Arts Performing Arts at Mahasarakham University

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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 Descriptived 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 and 4) Insufficient government support.

Keyword : Role Quanzhou Puppet Theater, The Marionette of Quanzhou

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Huaiyu Huang

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Chapter 1

Introduction

1.1 Research Background

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, 2015:1)

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.

1.2 Research Purpose

1. Study on the history and development of Quanzhou puppet theater

2.Analyze the role of Quanzhou Puppet Theater on the Sociocultural of Quanzhou,China

1.3 Research Questions

What is the role of puppet theater to Quanzhou's people?

1.4 Research Significants

1 The influence of Quanzhou puppet theater on the people of Quanzhou

2 The cultural identity of Quanzhou puppet theater and urban branding

1.5 Definitions

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.

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.

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

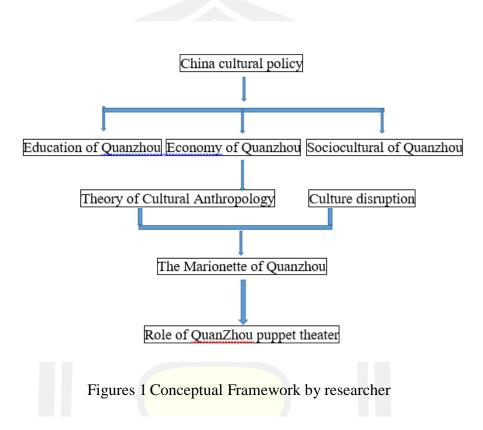
Role

This paper will focus on the three roles of Quanzhou Puppet Theater: social and cultural role, economic role, educational role

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

1.6 Conceptual Framework



Chapter 2 Literature Reviews

The content of this chapter is developed through the following three aspects: 1) knowledge involving with puppet theater in China 2) Cultural area of study 3) research related. From the origin and development of Chinese puppet theater, people can know the development process of Chinese puppet theater, when it was introduced to Quanzhou, as a type of Chinese puppet theater, and how the marionette was inherited and developed in Quanzhou. From this chapter, we can learn the current situation of Quanzhou puppet theater and the research situation of Quanzhou puppet theater at home and abroad.

2.1 Knowledge involving with Puppet Theater in China

2.1.1 Types and status of Chinese puppet theaters

Quanzhou Marionette Theater, commonly known as "Jia Li" or "Puppet Theater", is a local opera with a strong ceremonial color. Extremely expressive and breathtaking. Quanzhou Marionette Theater was recognized by the state as a "traditional opera cultural heritage" in the early 1950s due to its unique cultural attributes, and was again recognized as a national "intangible cultural heritage" in 2006. It has been handed down for thousands of years. A rare example of the art of hanging silk puppet opera in my country.



Figures 2 Puppet theater distribution map by Researcher

There are four popular puppet theaters in China: stick puppet theater, string puppet theater, bag puppet theater and iron branch puppet theater. While spreading the puppet theater among the people, it also absorbs local dialects, folk minor tunes, customs and other folk art styles, as well as popular opera accents, forming a variety of beautiful and beautiful puppet theater music, and giving birth to many puppet theater genres with their own characteristics. The prevalence of local folk puppet theaters has expanded the development space of puppet theaters and is conducive to the survival and development of puppet theaters.

The stick puppet theater:

There are various forms of puppet theater, and the roller puppet theater is one of them. By installing joysticks on key parts of the head and limbs of the puppet, the head of the puppet is regarded as the main rod, and the limbs are the side rods.

Roller puppet theater, also known as stick puppet theater, is the most common form of puppet theater in my country and is deeply loved by people all over the world. Its performance control method is mainly reflected in that the performer uses the main rod connected to the head of the puppet and the side rod connected to the limbs of the puppet to perform performance control, so that the performance form of the puppet theater is more abundant. The puppet theater is flexible and varied.

The carrier of the stick-head puppet theater is the stick-head puppet. It consists of four parts: head, body, life rod and stick. When performing a puppet theater, the actor holds the life rod with his right hand, and his fingers control the lines of the five senses, so that the puppet's mouth and eyes move. The reason why the pole on the actor's right hand is called the life pole is because the limbs and body of the entire puppet need to be manipulated with the life pole, so as to express the artistic conception of the puppet. (Yang Yanhui, 2021)

For example, performers will hide organs on the puppet, carve the puppet head with wood, and pay attention to the structural connection design of the puppet head, so that the puppet's eyes, mouth, and ears can make corresponding movements, and at the same time use wood and bamboo poles to make The torso of the puppet, as far as possible, make the puppet shape design in line with the audience's aesthetic characteristics.



Figures 3 The stick puppet theater by Researcher

Performers can perform traditional Chinese opera repertoires through "internal manipulation", theatering various movements to make the puppet characters come to life, and using "external manipulation" to control the limbs and side bars of the puppets, enhance the expressive power of the puppets, shape the shape of the puppets, and make the puppet theater more interesting. Close to the live performance.

However, due to regional differences, there are also certain differences in the design of puppets' height limits, shapes, and performance movements in different regions. For example, the stick-head puppet theater in Taixing area focuses on the content and form of performance, and initially adopted the Anhui singing style. After a long period of development, it gradually formed a unique stable and vigorous singing style in Taixing area. The scripts of Taixing Zangtou Puppet Theater are usually passed down orally and have strong national and regional characteristics. The combination of folk literature and traditional culture enriches the content of the Zandou Puppet Theater repertoire, which is embodied in the preservation of the original repertoire. At the same time, it integrates various themes such as traditional Peking Opera repertoire, mythological repertoire and modern drama.

In terms of costume design, the costumes of Taixing stick-toed puppets are mainly designed by the performers. In addition, the performers of the stick puppet theater generally use erhu, gongs, drums and other musical instruments, taking the famous local puppet theaters "Mu Guiying in Command" and "Yang Liulang Jianbing" as models to make full use of gongs and drums to enhance the performance atmosphere. Enhance the artistic effect of puppet theater.



Figures 4 The stick puppet theater by Researcher

The marionette theater

The puppet theater is also called "line puppet" or "line theater", and it is also called "hanging silk puppet" in some areas.

The reason why the traditional Quanzhou puppet has a delicate, vivid and vivid performance form, in addition to the ingenious construction and exquisite skills, one of the indispensable important factors is the reasonable and accurate setting of the line position. If the line position is reasonable, it may theater the richness of the puppet's action form; and if the line position is accurate, it may theater the vividness of the puppet's action form. The reasonable and accurate setting of the line position should be said to be one of the important reasons why the traditional puppet performance in Quanzhou can be "real". (Huang Shaolong and Wang Jingxian, 2012)

From the point of view of the structure of the puppet, the puppet includes the head, limbs, cage belly, string and hook cards, etc. The material for the head of the puppet is generally carved from the trunk of a camphor tree, a forged tree or a willow tree, and the head of the puppet is carved. After the basic formation, the internal organs are designed to control the facial organs such as the eyes and mouth of the puppet, so that the facial expressions of the puppet can be more abundant. The chest and abdomen of the puppet are made of bamboo materials, and the limbs of the puppet can be designed according to the characters of the puppet. After the puppet image is made, the puppets are respectively wrapped around the movable parts of the puppet's body, and the puppets are manipulated to perform stage performances.



Figures 5 Marionette Theater by Researcher



Figures 6 Jiali Hall of Quanzhou Puppet Troupe by Researcher

For example, the well-known marionette theater in Quanzhou was once praised as a puppet theater that "brings puppets to life", and was called "Jia Li" or "Jia Li", and was also called "Suspending Silk" in ancient times. puppet". In Quanzhou, people will perform marionette theaters as a big gift during weddings, birthdays or baby's birthdays, as well as various folk activities to welcome God and thank God.



Figures 7 Quanzhou Puppet Troupe Jiali Hall Ticket by Researcher

When the researcher interviewed puppet artist Cao Yuan, according to Cao Yuan: "According to legend, at the end of the Tang Dynasty, the puppet theater was passed down to Quanzhou. In the Song Dynasty, this kind of puppet theater gradually became a popular local performance. By the Qing Dynasty, the puppet theater in Quanzhou had entered its heyday of development its performance form and performance techniques not only broke through the original acrobatics form, but also gradually formed a standardized script system. For example, the famous "Mulian Save the Mother" was performed according to the script."

When the researcher interviewed puppet artist Chen Jianzhong, according to Chen Jianzhong: "At the end of the Qing Dynasty and the beginning of the Republic of China, this puppet theater improved many performance skills, and integrated some dance movements, such as umbrella dancing, sword dancing, and sword drawing and fighting in martial arts movements, which greatly enriched the performance of the puppet theater. The content not only satisfies the diverse and personalized psychological and aesthetic needs of the audience, but also facilitates the inheritance and development of marionette theater."



Figures 8 Marionette Theater by Researcher

Iron Branch Puppet Theater

This form of puppet performance is mostly spread in eastern Guangdong, western Fujian and other regions. It is said that the iron branch puppet theater originated from shadow play and developed on the basis of shadow play.

Today, Chaoshan, Jieyang, and Raoping in the eastern part of Guangdong Province are the only remaining puppet performance areas. It is said that it evolved from the local shadow play, so Chaozhou people call it "paper shadow play". At the end of the Qing Dynasty, Chaozhou shadow puppets changed their shadow puppets to use bundles of straw, mud heads, paper hands, wooden feet, wearing costumes, and manipulating them with a hard wire behind their backs and hands, making them into puppets. Artists imitated the theater stage, went to the window and hung the curtain, and put the table and chairs in front of the table and chairs, and the performance form was finalized from then on (Baidu, 2022; online)



Figures 9 Iron Branch Puppet Theater by Researcher

In terms of shape design, the puppets in the iron-branch puppet theater are about 50 cm tall. The heads of the puppets are made of soil mixed with color dyes, the torso of the puppets are made of paulownia wood, and the limbs of the puppets are made of paper pieces. According to the operating principle of "two sides", the puppet is wound with wire, and the puppet can be manipulated to perform various actions through the wire, which is an innovation to the traditional puppet theater.

Nowadays, with the continuous development of the puppet theater, the puppet performers have transformed the original puppets, heightened the body of the puppet, and readjusted the position of the wire lifting, giving the puppet theater new characteristics of the times.

For example, the iron-branch puppet theater widely circulated in Chaozhou area is a form of expression of stick-headed puppet, but this puppet is smaller than the stick-headed puppet, and the performer can manipulate the puppet to perform with only three wires. The main pole is placed in the middle of the puppet's back to support the puppet and avoid the uncontrolled deviation of the puppet from the stage and the displacement of the center of gravity. The side poles are installed on the left and right arms of the puppet, and the puppet can be manipulated from behind to pose various poses. Action, before the official performance, the performance stage should be built in advance, the stage scene layout should be done well, and the performance atmosphere should be created.



Figures 10 Iron Branch Puppet Theater by Researcher

The traditional iron branch puppet theater in Chaozhou is usually composed of 9 people. The members perform their respective duties and undertake the work of drama soundtrack, accompaniment, and puppet manipulation. You must have certain skills of pushing, pulling, lifting, pulling, etc., and control the puppets to perform according to the content of the play, theatering the style of the iron branch puppet theater.

Chaozhou local subway puppets usually use red clay to sculpt the head of the puppet. After drying and finalizing, the puppet can be painted with paint according to the needs of the play and combined with the role positioning, and the puppet can be painted according to the different roles. Draw the corresponding characters' faces, wear clothes and accessories that match the characters, and use exquisite packaging to attract the attention of more audiences and arouse the audience's viewing interest.

Bag puppet theater

The popular "palm puppet" refers to the bag puppet theater, which is popular in Zhangzhou, Quanzhou and other areas in Fujian.



Figures 11 Bag puppet theater by Researcher

Most of the early bag puppets were made small and exquisite, with a height of about 30 cm, for the convenience of carrying. In the 1960s, the puppets were enlarged to 36 cm. During the Cultural Revolution, the main puppets in "model operas" were about 45 cm in size and were controlled with five fingers. In the past, because the audience could not see the lower body of the puppets, the puppets had no feet. The modern improved puppets not only have feet, but also stand, stand, sit, and fight. (Hu Yujia, 2020)

The puppet theater focuses on the characteristics of costumes in the modeling design. The head of the puppet is carved with camphor trees, and the designer has hidden organs in the head so that the performer can control the expression and facial muscles of the puppet. At the same time, the movements of the limbs and arms of the puppets are more diverse. The performers insert bamboo sticks into the puppet sleeves and twist them, and control the puppets to perform relatively difficult movements such as opening fans, changing clothes, dancing swords, fighting, and jumping. Capture the audience's attention. In addition, there are many repertoires of puppet theaters, and the performances cover many fields such as traditional, modern, mythology, fairy tales, etc., which are favored by the audience.

When the researcher interviewed the puppet artist Zhuang Yankun, according to Zhuang Yankun: "The puppet theater in Shaoyang area, among which the classic plays

such as "Fengshen Bang", "Journey to the West" and "Romance of the Three Kingdoms" are more famous. The performers can complete a good theater by using their hands, feet, mouth and tongue together, integrating the puppet theater's performance skills with the dramatic form, theatering the performance highlights of the puppet theater."

Another example is the bag puppet theater in Zhangzhou, which is called "play in the palm". It is a comprehensive art that integrates puppet performance, repertoire, soundtrack, modeling design, costume matching, prop production, and scene layout, and is directly controlled by the performers. The puppet man performs theatrical performance, vividly speaks the lines in the play according to the content of the script, and matches the puppet with corresponding actions, so that the characters in the puppet theater are more prominent.



Figures 12 Bag puppet theater by Researcher

At the same time, Jinjiang puppet theater is also famous for a long time, but different from Zhangzhou puppet theater, Jinjiang puppet theater belongs to the southern style puppet theater, while Zhangzhou puppet theater belongs to the northern style puppet theater, which makes Jinjiang puppet theater and Zhangzhou puppet theater different. There are certain differences in puppet modeling design and theatrical performance form. For example, the famous puppet theaters such as "White Dragon Princess" and "Wanli Changhong" in Jinjiang have a unique local performance style. Both gods and dexterous movements, and the puppet theater is very delicate, with strong artistry and aesthetics.

2.1.2 History of puppet theater (from the origin of the Tang Dynasty to the eve of the founding of the People's Republic of China)

Quanzhou Puppet Theater is so famous, when did it spread to Quanzhou? This is a question of concern to puppet researchers, and it has also been discussed for many years by Quanzhou Puppet Theater, theater troupes, and student classes. According to the author's data collection, the following three aspects are worth noting (Chen Ruitong, 1986:13)

According to the biography of the elders and famous artists of the Manchu and Qing dynasties: in the late Tang Dynasty, when Wang Shenzhi entered Fujian and became king, Zhongzhou hired many celebrities and scholars and brought puppets to the palace for offerings. Entertainment, puppet theater was introduced at this time, so the Daobai of "Jiali Opera" has "Zhongzhou Yin". From the tunes and lyrics, the "Luo Cage" script of ancient sayings, ancient prose and ancient poems (that is, reserved repertoire), lyrics It is rich in content and deep in meaning, and it is difficult for people who are not highly familiar with ancient Chinese literature to understand the theory of opera.

Some manuscripts contain ancient characters and sentences. Daobai pays attention to phonology and flatness, with its unique language family and timbre and intonation of singing. According to historical facts, there were frequent wars in North China at that time, and a large number of people, landlords, and bureaucrats in the Central Plains came to the south to depend on them. "Wangs are all courteous." Under this circumstance, it is possible to bring the seeds of puppet theater into Fujian and flow to Quanzhou.

In addition, according to the puppeteer artist of the Han opera in Western Fujian, as far back as the Southern Song Dynasty, someone went to Quanzhou to study at the "Yuan Miao Guan", and then returned to Western Fujian to establish a puppet theater. (Chen Ruitong, 1986: 14)

From the collateral evidence collected during the Southern Song Dynasty, there is "Chen Chun Shang Fu Si Cheng Shu": "Chen and Zhangzhou's bad customs, every time in the spring and autumn, the villages protect the youth, and then gather the floating waves and dozens of rascals. The total rate, on the day of the "drama head", gathers the line from house to house, sturdy people for lewd play, or puppets, builds sheds in the place where the residents gather, without any scruples, the name of the day is "play and music"... "According to Chen Chun being a native of Zhangzhou in the Song Dynasty, from the suggestion he gave to Chuansi Cheng the ban on opera, Zhangzhou already had "puppets" at that time, and it was popular. At the end of the South, Quanzhou Shouzhen Dexiu (Xishan) also persuaded the people to "not watch Baixi" because of the popularity of Baixi in the countryside.

Also in Song Putian's "Complete Works of Hou Cun", there is a poem "Guan She Xing": "Guo Lao Xian is off when he breaks off, but he is dressed up instead of a monkey; where does the teacher go in the shed, and how many people under the shed are worried? "In the "Fan Sheng Lu" written by the old man from West Lake, it recorded the grand occasion of the Lan'an Lantern Festival in the Southern Song Dynasty, and there was also a record involving the puppets in Fujian: "...the puppets in the audience, the Yinshan Qiqi rides, the children's bamboo horses...Fujian Baolao No.1 Club There are more than three hundred people, and there are more than one hundred old Chuanbao people." (Ye Mingsheng, 2004 : 76)

According to the inspection of Mr. Ye Mingsheng, an expert on puppet research, as early as the Five Dynasties in the late Tang Dynasty, the famous Taoist Tan Qiao in Quanzhou described Quanzhou's string puppet theater as "seeing the falsehood of puppets without knowing it".

Combining the above three historical records and legends, although the origin and development of Quanzhou Tixianmu cannot be fully clarified, it provides us with clues and circumstantial evidence for research. According to my immature superficial view, I am inclined to say that the introduction of Quanzhou puppet theater at the beginning and end of the Tang Dynasty. Until now, traditional operas and historical operas have more completely retained the Tang Dynasty costumes, hair accessories, sculptures and paintings of the characters' meticulous paintings, palace dance steps, and classical drum music in the image of puppets.

Moreover, the puppet images of mythological dramas still retain the characteristics of character carvings, plastic art and exaggerated knife-cutting of the Western Han Dynasty. They not only have the knife-cutting of dragons and snakes, beautiful strokes, eulogizing beautiful songs, and exposing the unrestrained style of the wicked. There are also fine carvings and original creations of "drip water through stone", which have been multiplied for thousands of years. Through the labor creation of artists in various periods, they manipulated human figures, animal figures, insects, snakes, birds and other puppets. (Hou Li, 2005; 49)

By the time of the Song Dynasty, Quanzhou's puppet theater had reached its peak. This was mainly because the Song Dynasty's political and economic center moved to the south. In addition to Quanzhou, a large number of puppet performances began to appear in neighboring places such as Zhangzhou and Putian. It is said that not only Quanzhou, but the puppet theater in the entire southern region was extremely prosperous at that time. The development of Quanzhou puppet theater to a superb level dates back to the Ming Dynasty. At this time, Quanzhou puppet theater performers have begun to gradually break away from fragments and acrobatic performances in the form of puppet manipulation. Not only can they perform folklore through puppets, they can also perform. Some famous historical dramas.

The Ming and Qing Dynasties were a period of prosperous development of folk local puppet theaters. During this period, the popular puppet theaters in the folk mainly included stick head puppet theater, string puppet theater, hand puppet theater and iron stick puppet theater. While spreading among the people, the puppet theater also absorbed the local dialect, folk tunes, popular rhyme and other folk art styles, as well as the popular opera tunes, forming a variety of beautiful and beautiful puppet theater music, giving birth to many unique characteristics Genre of puppet theater. The prevalence of folk local puppet theaters has expanded the space for the development of puppet theaters, which is conducive to the survival and development of puppet theaters. During the Wanli period of the Ming Dynasty, the prime minister of the Ming Dynasty once watched the puppet theater in Quanzhou and sent out a feeling of "driving thousands of miles away in an instant, the career of ancient and modern in one night", which theaters that Quanzhou's puppet theater art was so high at that time. After the development of the Qing Dynasty, Quanzhou puppet theater has developed to an unprecedented level or even dominates one side. Quanzhou even literati directly praised it as the most skilled Quanzhou people. This theaters that Quanzhou puppet theater has a high status throughout the country at that time.

In the early period of liberation, due to the continuous civil wars, all operas were hit hard, and artists left their homes one after another. That is to say, the Quanzhou puppet theater was unprecedentedly devastated during the whole period and headed for decline.

2.1.3 Puppet play

The "birth, day, north, and miscellaneous" of the puppet opera is actually similar to the character classification of the Yuan Dynasty's "mo, dan, jing, and ugliness" in the Yuan Dynasty. The "end" in Yuan Dynasty Zaju refers to "the man on the spot: Zheng Mo is the "life" in the Southern Opera; "North" refers to the role of Jingxing. Only the role of drama has never been called "ugly", but a uniform The name is "Miscellaneous." The so-called "Miscellaneous", commonly known as "Miscellaneous", has a variety of names and colors, and actually includes many names and colors called "Fu Fenmozhe" in the ancient Nanxi opera, which is now called "Fu Jing", such as Red monkeys, wide birds, slanting eyes, etc.

These puppets are the most humorous in their names and colors, and their language should be humorous, and they are actually " for laughter and flatterers" ("Taihe Zheng Yinpu"). Investigate its origin, They are all belong to the "Jing Chou" in Nanxi Wen and Yuan Zaju. Therefore, the " miscellaneous" of the puppet theater actually includes the "clean ugliness" that specializes in knowledge. (Huang Shaolong and Wang Jingxian, 2012:104)

The "Simei Class" is the oldest form of performance in Quanzhou's puppet theater. The "Simei Class" is not only the organizational form of the puppet theater club, but also an artistic rule full of ancient traditional consciousness.

In his book "An Introduction to Quanzhou Puppet Art", Huang Shaolong pointed out that "Quanzhou Thread Puppet Theater "Simei Class" and its artistic regulations came into being at the latest in the Ming Dynasty. The musical "puppet tune" used in the drama is austere, simple, rugged and high-pitched, which is unique to Quanzhou puppet theater. The puppet theater of this period has a total of 42 fixed scripts, and the performance must be strictly in accordance with the requirements of the script and cannot be added or removed at will. At this time, four major roles appeared in the puppet theater, namely Sheng, Dan, Beijing, and Za. The old rules of the "Simei Class" also require that the puppet theater in Quanzhou is performed on a stage in a gossipshaped theater built with bamboo poles. In the Qing Dynasty, Quanzhou Puppet Theater also compiled a large-scale religious drama "Mulian Save His Mother", which can be performed for seven days and seven nights. Due to the appearance of the play, the art development of Quanzhou puppet theater has reached a new height, changing from four major roles to " five masters", and adding a "deputy man". In the same period, the musical instruments and puppet images of Quanzhou puppet theater increased, and a large number of props dedicated to the puppet theater appeared.

2.1.4 Puppet head

Puppet head production, focusing on the puppet head. The puppet head is generally carved from camphor wood. The shape of the puppet head is a concentrated expression of the age and personality characteristics of the characters in the puppet theater, and it is also the main focus of the audience's aesthetics.

The vividness and accuracy of puppet head modeling is directly related to the pros and cons of the artistic and aesthetic value of theatrical performance. Therefore, insiders regard the "head" as fate and believe that "the head of the puppet is the most important thing in the head." Quanzhou puppet head and puppet modeling Both puppet performances are highly operational. What kind of shame is matched with what kind of clothing, helmets, and furnishings, and what kind of role it is suitable to play, there are rules to follow and should not be confused. "Playing with one's head" is a must-learned skill for actors, and "playing with one's head" has always been emphasized by actors. (Huang Shaolong and Wang Jingxian, 2007, p. 107)

The focus of the puppet theater is also mainly on the "puppets". The artistic level and aesthetic value of a puppet theater are often determined by the exquisiteness and clumsiness of its Puppet head modeling and production. No matter how high the level of skill is, if the puppets they perform are unsatisfactory or stiff, it will be difficult for their performances to be "handy and vivid". The reason why Quanzhou puppet theater can stand alone in the puppet world is largely due to the vividness and exquisiteness of its Puppet head modeling and production technology.

Quanzhou puppet head "is not a flat, static photo, but a three-dimensional, active play. The muscles of each face are flexible, as if blood is flowing under the skin, and it can touch the body temperature."

Quanzhou puppet carvers are also good at using various movable devices to give puppets various expressions. Many puppet heads are carved into a "three-piece" structure. One whole head, one chin, and one cheekbones are included in the nose. Get active at the same time. Generally, the movable device of the puppet head is concentrated in the mouth and the eyes. The mouth can be opened and closed, and the eyes can be stretched. However, the Quanzhou puppet carving artist has exerted extraordinary imagination, making the shape change of the puppet more complicated and more dramatic. Activities, depending on the role, have changes such as blinking, stretching, and turning. (Shen Jisheng, 1998 : 22)

2.1.5 Inheritance and Innovation of Quanzhou Puppet Theater

The thread puppet theater was called the hanging silk puppet in ancient times. It originated in the Qin and Han dynasties and flourished in the Tang and Song dynasties. In June 2006, the Quanzhou Thread Puppet Theater was announced by the State Council as the "First Batch of National Intangible Cultural Heritage".

At present, Quanzhou Puppet Theater is the only collective inheritance unit of this ancient drama with a history of thousands of years. Based on the conscious awareness of protecting, rescuing, and inheriting the artistic heritage of this play, Quanzhou Puppet Theater began its own efforts in the following aspects in the late 1970s before the government started the protection of intangible cultural heritage at the government level: 1. Cultivate talents for inheritance; 2. Rescue traditional heritage; 3. Carry out academic research. Carefully grasping the work of the above three links is the key to the implementation of the state's emphasis on the protection of intangible heritage. (Wang Jingxian, 2011:60)

The repertoire is always the foundation of the troupe's business and the most essential thing that attracts the audience. A classic repertoire must be able to withstand the consideration of time and practice. Therefore, for the troupe to protect the repertoire is to protect the heritage of art. Quanzhou Puppet Theater also knows this. In order to ensure that the new repertoire can retain the artistic style of Quanzhou Puppet Theater while pursuing new repertoires that are in line with the development of the times, Quanzhou Puppet Theater Group actively participates in the selection of the Repertoire Retention Award organized by the Ministry of Culture. Event, and with the classic work "Flaming Mountain" won the country's first batch of intangible cultural heritage outstanding repertoire award.

The play "Flame Mountain" was first created in 1979 and was arranged to perform in Beijing for the 30th anniversary of the National Day. It won the first prize in the 1979 performance. The success of "Flame Mountain" has also inspired the follow-up development and innovation of Quanzhou Puppet Theater. Since then, Quanzhou Puppet Theater has adapted and innovated stories from a large number of classics in my country, and used classic stories familiar to the audience through puppet theaters. Re-presenting, not only the content of the rich story but also innovated the performance form of these classic stories, but also made the audience have a strong interest in the performance skills of the puppet theater.

The Quanzhou Puppet Theater Company did not restrict the adaptation and creation of the repertoire in China. In 2003, the troupe launched the classic play "The Imperial Envoy", which has been passed down to this day. The troupe has adopted a high platform over the sky bridge, and the line for operating the puppets is as long as 3 meters. "The Imperial Envoy" also gave Quanzhou Puppet Theater a world-wide honor. At that time, it won the Golden Lion Award, Performer Award, and Screenwriter Award. Quanzhou Puppet Theater Troupe has also been invited to perform in all parts of the country with this play. Won the nomination of the Fine Arts Project of the Ministry of Culture of China. After experiencing the success of the two

innovations, the head of Quanzhou Puppet Theater Company fully realized that in order for the troupe to develop continuously, it is necessary to cultivate and protect the talents of puppet theater production and performance.

As the director of the troupe, he began to focus on cultivating Outstanding talents. As of now, Quanzhou Puppet Theater Troupe has 4 national-level inheritors, 12 upgraded inheritors and 15 municipal-level inheritors. Each inheritor has its own unique artistic performance skills and creative talents. It means that the Quanzhou Puppet Theater Company is better able to maintain, inherit and cultivate the art and culture of puppet theater than other theater troupes.

2.2 Cultural area of study

2.2.1. The Marionette of Quanzhou

The Marionette of Quanzhou belongs to the Minnan language group and can be regarded as the best puppet theater troupe in the country. They retain a relatively rich and complete heritage, but in the bitter days of the old society, artists will also suffer the destruction and persecution of the reactionaries, and there is no development. In addition to performing in their own province, most of them wandered in Taiwan, Guangdong, and Guangxi provinces. Sometimes they also went to the Philippines, Malaysia and other places to perform for overseas Chinese.

In the winter of 1952, at the invitation of the East China "Sino-Soviet Friendship Month" conference, he came to Shanghai for the first time with Zhangzhou puppet theater. Their performance of "Mulan Joins the Army" won the appreciation of Soviet puppet expert Comrade Obrazzhov. They believed that the hand of the puppet can draw a sword, insert a sword, hold a pen, and hand a cup is a miracle. I admire it very much. In the October issue of "Spark", an opinion was published, praising this kind of technological creation which is not available in puppet theaters in any European country.

In the autumn of 1960, he went abroad to Romania, participated in the performance of the International Puppet Theater, won the collective award, and was well-known abroad.

Since its establishment in 1952, The Marionette of Quanzhou has created and arranged a large number of repertoires. Performed in more than 50 countries and regions in the world, and won many awards on the international stage. Especially at the opening ceremony of the 2008 Beijing Olympic Games, the performance of "Four Generals" attracted the attention of 4 billion TV viewers around the world, and its artistic charm has been widely spread with the help of modern media. Nowadays, Quanzhou marionettes have enjoyed a high reputation and influence at home and abroad, and have also formed a good reputation in the industry. The world's marionette is in China, the Chinese marionette is in Fujian, and the Fujian marionette is in Quanzhou. It has become the consensus of the world. In October 2012, the troupe

was selected into the "List of Good Practices of the UNESCO Convention for the Protection of Intangible Cultural Heritage", breaking through China's zero breakthrough in this project. (Yu Zheguang, 1961:21)

2.2.2. Quanzhou City

Quanzhou is located in the eastern coastal area of Fujian Province. It is one of the three central cities in Fujian Province. It has distinctive local characteristics of Southern Fujian culture and sea silk culture.

The Quanzhou Ancient City Cultural and Ecological Tourism Zone is located in Licheng District. It is one of the first batch of 24 famous historical and cultural cities announced by the State Council. It has a strong religious and cultural atmosphere in the 6.41 square kilometers of the ancient city and a total area of 8.37 square kilometers. , Taoism, Islam, Catholicism, Christianity, Hinduism, etc., known as the "World Religious Museum", there are more than 70 cultural relics protection units at all levels, and a variety of intangible cultural properties such as Nanyin and Gaojia Opera.

With the reputation of "Cultural Ecological Museum", Quanzhou Licheng District has become a model area for protection of ancient cities in Fujian Province. In July 2020, the ancient city of Quanzhou was successfully established as a Fujian provincial-level tourist resort. Among the tourist resorts in the country based on natural resources, the ancient city of Quanzhou was created as a resort with the theme of ecological culture, which has a demonstrative effect in the province and even the whole country. In July 2021, it was successfully applied for as the 56th World Heritage Site in China under the project of "Quanzhou: Song Yuan China's World Ocean Trade Center". (Tu Duoyang, 2021:95)

Quanzhou is a famous national historical and cultural city with a long history and economic development started as early as the Zhou and Qin periods. During the Song and Yuan Dynasties, Quanzhou became the world's largest port. Quanzhou is the only starting point of the Maritime Silk Road recognized by the United Nations, and Quanzhou is the hometown of overseas Chinese.

There are more than 7.5 million overseas Chinese and Chinese from Quanzhou, who are distributed in 129 countries and regions around the world. In Taiwan, 44.8% of the Han people (about 9 million) are from Quanzhou. The traditional opera cultural heritage preserved in Quanzhou includes Liyuan Opera, Gaojia Opera, Dacheng Opera, and "Jia Li" Opera. The more famous ones are: Nanyin, Beiguan, Liyuan Opera and "Thread Puppet".

The common language is Mandarin, Minnan dialect is the main local dialect, and many local dialects such as Puxian dialect and Hakka dialect coexist. Quanzhou dialect is the main carrier of Quanzhou culture and an important part of Quanzhou's historical and cultural heritage. Quanzhou dialect in history was once the representative of southern Fujian dialect. The local language in Quanzhou is Hokkien.

2.3 Research related

2.3.1 Quanzhou Puppet Theater

After experiencing the corruption of the Republic of China and the lack of livelihood of the people, the three major troupes that survived only by their strength gathered in 1952 and established the Quanzhou Puppet Theater. At the beginning of its establishment, the social background was changing. The form of their performance had to be changed from the previous performance in the troupe, and a series of adjustments had to be made to the performance styling to the stage setting. The troupe needs to eliminate the original traditional puppet shapes and recreate the image of puppets in line with the social status quo at the time. The stage also starts from the original virtual one-meter stage with additional scenery.

The performance must be combined with revolution and the combination of reality and reality must be emphasized; and the content must also be combined. Abandon the old for the new, change from a traditional drama about emperors and generals to a modern political drama, including the rap style and content expression in the performance must be re-examined. The total changes make Quanzhou Puppet Theater Company totally unable to adapt, but they always believe that after every major blow, it is a completely reborn progress. The variety of puppet theater has experienced the greatest change in the millennium at this time. This change has continued until the "Cultural Revolution".

The Quanzhou Puppet Troupe keeps innovating following the changes in social forms, constantly changing the content and performance of the puppet theater. Performance background. At the beginning of its establishment, it was the most difficult period for the troupe, and it was also the most thorough change in the puppet theater. At this stage, the puppet theater was recognized by the government and the public, and the Quanzhou Puppet Troupe gradually gained a foothold in Quanzhou. It is precisely because the first generation of artists of Quanzhou Puppet Theater Company worked hard for it and dared to face the difficulties, that made the puppet theater more prominent achievements in the later development. (Zou Lijiao, 2014 : 19 - 20)

Quanzhou puppet theater is an important part of my country's puppet theater. The performers mainly complete the performance of each puppet through the proficiency of the line art. Quanzhou puppets are extremely particular about the line art. Each puppet has more than 16 hanging threads on its body. , Individual puppets even need to operate through 30 suspension wires. The lines and operations of these suspended silks are more complicated, so Quanzhou Thread Puppet Theater is also called Thread Play. Quanzhou Puppet Theater Company was founded in 1952 and has a history of nearly a hundred years. Up to now, Quanzhou Puppet Theater Company has probably retained more than 700 traditional scripts, and these plays are mainly divided into two types: "Long-in" and "Out-of-the-box". Bo has the longest retention time. It refers to the

traditional repertoire of the puppet theater during the Simeiban period, while the outside of the cage refers to the traditional repertoire that was formed during the period of Simeiban and was formed during the period of the five masters.

The most representative repertoires of the cage are "Li Shimin Has a Local Mansion" and "The Tripitaka". Whether it's a thin or out-of-the-cage thinness, it is passed down in the form of manuscripts, so thin actually refers to manuscripts. After several historical changes, the Quanzhou Puppet Theater also began to realize that in order for the theater to operate for a long time, it must make a series of adjustments to the puppet theater based on the current social situation, and create a puppet image that conforms to the current social characteristics. Replace the traditional puppet Style. The content of the repertoire also needs to be updated, so Quanzhou Puppet Theater began to devote itself to changing the traditional repertoire of emperors to modern political dramas in line with the social background.

This change continued until the Cultural Revolution, when the social situation was constantly changing. Quanzhou Puppet Theater Company still firmly established its foothold in Fujian Province by virtue of innovation and reform. It is this spirit of courage to seek change that has provided favorable conditions for the subsequent breakthrough development of Quanzhou Puppet Theater Troupe.

2.3.2 The decline and modernization of Quanzhou puppet theater (1978-

2021)

After the reform and opening up in 1978, the government began to rerecognize the legitimacy of folk theater troupes and allowed individual groups to organize. The enthusiasm of the majority of theater workers was re-mobilized, and the puppet theater industry in Fujian Province was quickly restored and developed. Some old artists who were scattered among the people began to return to their old professions, performing traditional puppet theaters on the grass terraces of various folk temple fairs.

In the middle and late 1980s, with the rapid popularization of movies, television and other new media and the strong introduction of Western culture, The socio-economic culture has undergone tremendous changes. The newly reborn Quanzhou Thread Puppet Theater has encountered difficulties again, and the performance market outside the province has shrunk severely, and the troupe has to withdraw it.

In 1993, facing the crisis of the troupe, the newly appointed director Wang Jingxian decided to "strive for survival and development", and the Quanzhou Puppet Troupe turned to the development route of focusing on foreign cultural exchanges. On the one hand, it adjusted its development thinking. Focusing on the international market, gradually opening the international cultural market. So far, it has visited nearly 170 times and reached more than 50 countries and regions on five continents, ushering in the second peak of foreign exchanges.

Quanzhou Puppet Theater and Quanzhou Puppet Theater Frequent Foreign exchanges have satisfied Western audiences, imagination of the "other" of Eastern

culture, and have become a cultural mirror image of the mysterious China, and have gradually developed into a well-known cultural brand in Quanzhou and even China. (Zhuang Youhong, 2015:14-16)

After the reform and opening up, with the revival of the domestic economy, the government began to pay more attention to the protection of folk art. It not only realized the legitimacy of folk theater troupes, but also increased the openness of the group. Puppet theater troupes have developed rapidly, and even some old artists who have already left the industry have returned to the puppet theater industry.

Since then, the puppet theater in Fujian Province has been divided into two development routes, one is the development route of pure drama art, and the other is the development route that retains the religious function and is mainly for entertainment. By the mid-to-late 1980s, new media and new technology were rapidly popularized in various parts of our country. This made the newly developed Quanzhou puppet theater once again encountered difficulties. For a time, not only did the opportunity to perform outside the province become less and less, but also lost in Quanzhou. In the market, the Quanzhou Puppet Theater Company was completely in crisis in 1992, its economic resources were exhausted during the day, and the artistic talents in the theater troupe also ran away to make a living.

After the Second World War, countries around the world began to vigorously develop science and technology, and societies in various countries have gradually begun to reflect on the issue of modernity. Faced with the sudden crisis in the 1990s, the newly appointed head of the Quanzhou Puppet Theater, in order to save the puppet theater troupe in times of crisis, Proposed the development route of foreign cultural exchanges. Open the international market through continuous adjustment of development strategies.

As of 2018, Quanzhou Puppet Troupe has performed nearly 200 times abroad, and the number of countries where it has performed has exceeded 50. Due to the new development ideas of the head of Quanzhou Puppet Theater, Quanzhou Puppet Theater has also achieved its second heyday. It not only breaks through the traditional business structure, but also establishes a cooperative relationship with universities to promote the inheritance of Quanzhou Puppet Theater. It has also successfully adapted major stage repertoires and historical features into puppet theaters and won many praises.

From 1986 to 2000, the Quanzhou Puppet Theater Troupe held three Quanzhou International Puppet Festivals, which opened up the reputation of Quanzhou Puppet Theater to the world. After 2000, the Quanzhou Puppet Theater Company was invited by France, the United States and other countries to participate in art festival performances, to theater its unique charm to audiences all over the world, and gradually build Quanzhou puppet theater culture into a world-renowned brand.

2.3.3 Analysis of the status quo of foreign research

According to the information obtained by the author, there are only a handful of foreign studies on the subject of Quanzhou string puppet theater. At present, most of the only information that can be found is the survey of "Quanzhou "Mu Lian Gu Pian" jointly organized by Quanzhou Puppet Theater and Tokyo National Institute of Cultural Properties, Japan, and Japanese scholars Naoko Hosui and Hiroko Yamamoto, edited and published in 1997. Research Society Proceedings; the book "Marionette Theater in Quanzhou" published by Robin Ruizendaal, the artistic director of Taiwan Taiyuan Puppet Theater in 2006, and some scattered research documents related to chemical works. (Zhuang Youhong, 2015 : 2)

"Relevant Situation Investigation and Research Association Proceedings", there are 7 articles related to Quanzhou puppet theater. Among them, there are four works by Japanese scholars, namely Naoko Hosui's "On the Spirituality of the God-of-Puppet Theater in Quanzhou", Hiroko Yamamoto's "On the Inclusiveness of Quanzhou's Puppet Theater in Fujian Province", and Sato Taozi's "'Mu Lian Save Mother' and Buddhist Etiquette-Merit Set, Hell Set" and Takahashi Meidu's "Quanzhou Puppet Percussion Instrument Compilation and Techniques".

Among them, Naoko Hosui, Hiroko Yamamoto, and Michiko Sato respectively inspected Quanzhou from the perspectives of "Pian Opera and Social and Folk Activities", "God Belief Culture of Pian Opera" and "Pian Opera and Buddhist Ceremony". Puppetry. On the other hand, Takahashi Mito expresses his investigation of the tunes, instruments, performance methods and other techniques of percussion performances through intuitive percussion. (Zhuang Youhong, 2015:2)

In the book "Marionette Theater in Quanzhou", Robin Ruizendaal studied the organization, opera scripts, music and puppet performances of Quanzhou marionette theater, and made a more detailed analysis of the social, religious background and ritual aspects of marionette theater. Zhe, and focused on the position of Marshal Tian Gong in the puppet theater and his role in the ceremony.

Foreign scholars have done very little research on puppet theaters. The authors of puppet animation have provided greater contributions to the development of puppet theaters, but these works are mainly based on Western culture, and most of them convey romanticism and realism. , Which is far from the culture expressed in my country's puppet theater. And only a few countries such as Japan, Austria, Spain, the United States, Australia and so on have studied it.

In Japan, puppet theater is also called humanoid play. Like puppet theater in our country, it is also divided into the form of stick head, cloth bag, and string. It is Japanese bunraku.

In 1984, Mr. Yoshida Fumigo pointed out that the weight of Japanese Bunraku puppets is generally three kilograms, and the heaviest puppet can reach 20 kilograms. It takes at least ten years for actors who have asked puppets to master hand and foot skills, and at least three people are required to operate puppets in Japan.

In Theatera 28, Kawamoto Kihachiro of Japan also used his dolls in his puppet theater "Three Kingdoms" to record the various aspects of the characters of the Three Kingdoms. Austria's puppet theaters mainly use miniature puppets. All puppets are only 10 to 12 centimeters tall.

The famous Austrian puppeteer Dobrowski controls more than 30 puppets in the country at the same time. What's more surprising is that all puppets are He completed the dubbing alone. His most famous puppet theater is "Faust", who went to Quanzhou, my country, to participate in the Puppet Festival in 1986. Spanish puppet theaters are mainly pantomimes, taking the form of shady dramas, mainly telling children's stories, and most of the expressions are biased towards the beauty of absurdity and humor. There are many varieties of puppets in the United States, and they are basically hybrids. They are combined with today's high-tech.

In 1996, American artists installed motors in the puppets and used computerbased controls to control their movements, pushing the art of puppetry to a higher level. The most different form of puppet theater performance in other countries is Australia's human-backed puppets. In 1991, Australia hosted the Melbourne National Artists. Among them was the puppet theater. In the performance, actors dressed in costumes and painted white oil on their faces. Then the actor held the puppets with both hands to perform the performance. The puppets will emit accompaniment music. Compared with the puppet theaters in other countries, the puppets in Australia act as a kind of musical instrument, and the main role of the performance is still people. An artistic symbol.

2.3.4 Status of domestic research

As far as the author's information is concerned, there are not many domestic literatures on the puppet theater in Quanzhou. But it can be roughly seen that the research on this topic is a gradual process of development and evolution. For more than a thousand years, the research has gone from fragmentation to system, from individual to overall, and the research field has gradually changed from the historical origin of puppet theater, plastic art performance, stage structure changes, development of shame music, carving craftsmanship and ritual beliefs, etc. This aspect has slowly and skillfully expanded to the current level of disciplines such as folklore, sociology and communication. (Zhuang Youhong, 2015, p.)

The domestic research on puppet theaters first began in 1996, and the "Summary of Quanzhou Puppet Art" written by Huang Shaolong described in detail the local characteristics of Quanzhou puppet theaters and high folk art achievements. In 2000, the China Drama Publishing House published 6 books on Quanzhou's traditional operas, which attracted widespread attention in both the academic circles and the opera industry at that time. So far, people from all walks of life have gradually paid attention to the development of traditional folk culture and art industry, and the cultural awareness of many people in China has also begun to awaken.

Through these six monographs, many people in China have begun to understand the history of Quanzhou marionettes and the thread skills and structure of marionettes. Later, China Drama Publishing House published several volumes of images of the basic wire gauges of puppet theater. In these images, the structure and operation rules of puppets with hundreds of years of history were described in detail, and they also provided a lot of valuable reference opinions for later research experts in my country.

. In 2008, many researchers such as Xi Yubo conducted a deeper exploration of the history of Quanzhou puppet theater, and summarized Quanzhou puppets from three levels—the source of style, the formation of style, and the art of carving.

In 2014, Zou Lijiao discussed the current situation of Quanzhou Puppet Troupe from the perspective of cultural brand in her research, mainly analyzed the future development of Quanzhou Puppet Troupe from the perspective of cultural brand management, and proposed that Quanzhou Puppet Troupe should take roots. From the view of my country's abundant traditional resources, he believes that Quanzhou Puppet Troupe's sustainable development is inseparable from national policy support, a mature market environment, and public recognition. It needs to integrate brand awareness, cultural personality, and brand maintenance into Quanzhou Puppet Troupe's In operation.

In 2015, Zhuang Youhong integrated the development history of Quanzhou Puppet Theater from the Han Dynasty to the modern period of thousands of years, and analyzed the changes in the function of the puppets, the status quo of spreading and the dilemma. The inheritance of "things" based on "things" must also focus on the cultivation of "things" and "people", and integrate "people and things" and "media". In 2016, Chen Sizhou used a detailed analysis of the characteristics and types of Quanzhou puppets in his work, and put forward a development point of view on the redesign of Quanzhou puppets, which provided a favorable reference for domestic innovation puppet theaters.

He believes that Quanzhou puppet theaters are still facing various levels. In view of this difficult situation, it has made a detailed design in terms of character subject matter selection, functional category conversion, functional module configuration, and puppet structure, which expands the market development ideas for Quanzhou puppet products.

In 2019, the "Study on the Visual Communication of Quanzhou Thread Puppets from the Perspective of Dramatic Semiotics" by Ye Huiling of Shenzhen University explained the visual presentation of Quanzhou Thread Puppets teachers, which explained the static vision of Quanzhou Thread Puppets Presenting the first priority, the momentary expression is to highlight the character characteristics of the characters, and the clothing accessories mainly theater the social status of the puppet task. Ye Huiling provided various opinions on the development of Quanzhou Thread Puppet Theater by sorting out the stage structure and the relationship between the performance of Quanzhou Thread Puppet Theater.

2.3.5 Management of Quanzhou Puppet Theater

Quanzhou Puppet Theater, as a state-owned professional art performance group directly under Quanzhou City, did not clarify the branding concept of the theater at the beginning of its establishment. Until the end of the decade, in the face of the continuous downturn in the domestic performing arts market, Quanzhou Puppet Theater also continued to "fewer performances and no wages". On the day of the month, Wang Jingxian officially took office. In the face of difficulties, he put forward the slogan of "striving for survival and seeking development" and took a series of practical measures. Quanzhou Puppet Troupe abandoned the practice of many troupes flooding the rural market, and determined to open up a new performance market, namely campus and overseas. (Zou Lijiao, 2014: 22-23)

As the saying goes, "the fragrance blooms inside the wall", but the Quanzhou Puppet Troupe went the other way, taking the route of "flowering fragrance outside the wall, inside and outside the wall". Since the troupe's success in opening up the international performance market, Quanzhou Puppet Theater has determined to regain the domestic puppet performance market.

Running a theater company requires not only continuous performances, but also reasonable management methods. Although many troupes in my country have been able to continuously obtain performance opportunities, they cannot successfully establish their own cultural brand. The root cause is still the messy management of the troupe on weekdays. The local government of our country will set up a special fund to encourage local troupes to perform, and these troupes will hire some extras locally in order to obtain this funding.

This decision is very unfavorable for the troupe. The subsequent management cannot bring more talents to the troupe. In order to ensure the quality of each performance, the Quanzhou Puppet Theater Company invested most of the troupe's operating funds in the construction of the talent infrastructure.

The Quanzhou Puppet Theater Company has very high requirements for the stage construction standards for each performance. All the staff in the troupe must participate in the stage construction work. Everyone is required from the arrangement of a play to the dismantling work from the performance to the end. The staff joined with a dedicated attitude. Therefore, the Quanzhou puppet theater is different from other troupes. Its performance stage specifications are very large. The actors need to stand on an operating platform over three meters to control the puppet theater.

The degree of coordination among all the actors during the entire performance is extremely high, even at such a high level. The console still won't be chaotic. In the face of complicated wire-controlled puppets, all actors can maintain a high concentration of energy. After each performance, Quanzhou Puppet Theater Troupe will also popularize cultural knowledge about puppet theaters for the audience through speeches. On the premise of spending a lot of energy to build a talent team and continue to export the culture of the repertoire, the Quanzhou Puppet Theater can develop to the point where it can have 500 people today. For the Quanzhou Puppet Theater, its work responsibility is not just performing. The puppet theater also bears the important task of continuously instilling the art and culture of puppet theater into the audience. Continuously cultivate talents who have a strong interest in nurturing Quanzhou puppet theater owners, and give full play to the talent advantages of the troupe to ensure that the troupe can survive in the opera performance industry for a long time.

2.3.6 Research related to puppets in other countries

Shadow puppets are flat and transparent leather or paper cut - outs , fastened to one supporting stick and manipulated by at least two other thin sticks or rods . Shadow puppets are popular in South India , Indonesia , Thailand , Malaysia and China . Imported from China , they are also known in Korea and Japan . Shadow puppets existed in India from about the time of Christ , but in China reportedly only from the eleventh century A . D . While the South Indian and Indonesian shadow puppets are usually large sized silhouettes , those of China and Thailand and also Turkey are small and full faced . (Inge C Orr, 1974: 69)

Shadow puppet theater is a dramatic form that allows audiences to watch the lanterns performed by flat puppets through a white curtain to achieve artistic effects; while the flat puppets and scene props in shadow puppets are usually handcrafted by folk artists, carved and painted with knives. Leather products, so it is called shadow puppets. Shadow puppetry is one of the earliest Chinese operas. Chinese shadow puppetry is a unique art variety formed by the skillful combination of Chinese folk arts and crafts and opera.

Shadow theatre in southern Thailand is commonly called nung daloong (nang talung) stemming from two words , nung meaning "leather "(in reference to the material of the puppets) and daloong , a shortened form for the southern Thai city and province of Put - taloong (Pattalung). In the south , however , the genre is properly called nung kuan after Ban Kuan - prao in Put - taloong province where shadow puppet theatre is said to have originated . In the northeast region puppet theatre is called nung

bramo - tai after the name of an early troupe . (Terry E Miller and Jarernchai Chonpairot, 1979:294)

In Thailand, shadow puppetry is called "the art of cowhide". Most of the characters and patterns in the play are hollowed out from the whole cowhide, and the content is mostly related to religious stories. It is said that for some important characters, craftsmen will use leopard skin or tiger skin. skin to make.

There are two main types of shadow play in Thailand. One is called Nang Yai. The size of the shadow puppet is larger and it is a large-scale shadow play. The content of the performance is mostly the Thai version of "Ramayana", which mainly tells the story of Rama, the prince of Ayodhya, and his wife, Sita. The other is called Nang Talung, which uses puppets with movable joints to perform. The repertoire includes traditional plays and modern plays.

Because Nang Yai uses a large shadow puppet, in front of a white curtain that is 12 meters long and 8 meters wide, the actors often need to rock their arms, twist their waists, and use their whole body strength to move the shadow puppet and show the story. Different from Chinese shadow puppets, the actors of Nang Yai play are not limited to the backstage, but can go to the front of the screen. Because of the uniform dress and movement of the actors, it has also become a unique art form.

It is understood that the origin of Nang Yai opera in Thailand can be traced back to the Sukhothai Dynasty in the middle of the 13th century. At that time, it was regarded as an entertainment performance of the upper class, integrating various art forms such as artistic pattern design, shadow puppet craftsmanship, drama art, and speech art. When King Chulalongkorn of Rama V of Thailand was in power, Kannon Temple began to perform Nang Yai opera, which has been performed for more than 700 years.

The traditional art of shadow puppet performance is also valued by the Thai royal family, who has specially set up a royal project for protection.

Chapter 3

Research 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

1. Scope of research

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. Indepth 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.

1.2 Research period:

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

1.3 Research methods:

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

1.4 Research area:

The Marionette Of Quanzhou, Jiali Hall.

1.5 Population and sample:

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

2. Research Methods

2.1 Research tools:

1) In-depth interview 2) Observation 3) Questionnaire 4) Researcher experience

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.

2.3 Organizing and analyzing data:

1) Analyze the development of Quanzhou puppet theater according to the effective questionnaire. 2) 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) 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.

3. Research report

3.1 Research Results:

The research objectives of this paper are 1) to study the history and development of Quanzhou puppet theater, 2) the social effect of Quanzhou puppet theater on Quanzhou, mainly to study the social effect of Quanzhou puppet theater. The following results are obtained: 1) The social and cultural morality of Quanzhou people. The current social and cultural situation of Quanzhou people and the social and cultural influence brought by Quanzhou puppet drama. 2) Economy. As a local drama, Quanzhou puppet drama brings changes to Quanzhou's economy mainly in tourism. 3) Education. Quanzhou puppet drama has been passed down for thousands of years and has many ancient plays. As a characteristic culture of the city, it is listed as a special course by many schools and has far-reaching educational significance.

- **3.2** Full text display
- **3.3** Publication of research papers

Chapter 4

Research Results

This paper mainly studies the role of Quanzhou puppet theater in China. The research purpose is to analyze the history and development of Quanzhou puppet theater and to analyze the influence of Quanzhou puppet theater on Quanzhou society and culture. The researcher took the Quanzhou Puppet Theater as an case study. The first point corresponds to my research purpose, the history and development of Quanzhou Puppet Theater. Points 2 and 3 correspond to the second research purpose to analyze the impact of Quanzhou Puppet Theater on Quanzhou's society and culture. The results are divided into the following parts:

4.1 History of Quanzhou Puppet Theater

4.1.1 The original form of the puppet - figurines

Since the primitive society, the barbaric practice of burial with living people has been carried out for a long time. In the slave society, it has become a custom for slave owners to sacrifice their slaves for burial. Slave owners often bury some underworld objects while burying their slaves, and figurines are one of them. This is a straw, earthen, pottery, and wooden humanoid object, which is responsible for the responsibilities of the deceased's slaves and guards.

With the improvement of the level of productivity and the degree of social civilization, the role of slaves as producers is more important to slave owners. More and more slave owners realize the great value of slaves in production. alternative. After the Han Dynasty, the ethos of human sacrifice was somewhat restrained. Then there were figurines made of various materials to replace human sacrifice. The figurines are the original form of the puppets.

" Tan Gongxia" says, "Confucius said that those who act as spirits are kind, and those who are figurines are not benevolent, and they are at risk of employing people." Zhu Xi's Annotations to Mencius said: Figures, burial puppets also. In ancient times, the burials of Sokcho were human, they thought they would follow the guard and call it a spirit. In ancient times, figurines were used, but they had facial features, and they were too human-like, so Confucius hated them for being inhumane. (Hou Li, 2005)

It theaters that in ancient times, what was buried was the "guling" in the form of a human being in Sokcho, and later, the "guling" was replaced by a woodcut "doll". And Confucius is exactly that. He was a witness to a change, so he advocated the use of "mind spirits" and opposed the use of figurines for burial. Zheng Xuan of the Eastern Han Dynasty explained " The Book of Rites" as " figurines, puppets, with facial

features, like a stranger." It is not difficult to see from this that the puppets at that time were very similar to real people, so that Confucius thought it was immoral of.



(Online) By: http://www.chnjinju.com/html/tebieguanzhu/2018/0203/7671.html (2018.2.3)



Figures 14 Tang Dynasty Pottery Figures by Researcher

The materials for making figurines are pottery, wood, porcelain, clay, stone, bamboo, metal, etc., and they are made into human shapes. The first figurines were made of wood, and later there were figurines of various materials such as pottery figurines, clay figurines, stone figurines, bronze figurines, porcelain figurines, and

jade figurines. But wooden and pottery figurines are always the most and most common. Generally speaking, there are many pottery figurines in the Yellow River basin and its north, and wooden figurines in the Yangtze River basin and its south. The image of the figurines is an imitation of various figures at that time, such as servants, dancers, soldiers, and honor guards

In the Han Dynasty, the puppets were also called "kui" and "kui",... From this we know that the puppets in the Han Dynasty were called in two ways: one is a puppet, and the other is a Kuizi. In "Old Tang Book \cdot Musical Records", it is called Kuizi and Kuizi, but in "Han Shu-Gongsun He Zhuan", it is called a puppet. It theaters that these two terms should coexist at that time, referring to one type of puppet respectively, but there is a difference between them, that is to say, there are two different puppets existing at the same time. (Hou Li, 2005)

The puppets in "Han Shu: Gongsun He Zhuan" are actually figurines. The wooden figurines are made to imitate the shape of real people, and they are relatively primitive puppets and puppets that have not changed. This kind of puppet cannot be manipulated, let alone perform. Later, the caves in "Old Tang Book: Musical Records" are puppets that have changed, can be manipulated and teased by people, and are good at singing and dancing. The biggest difference between the two is that the former can perform, while the latter does not.



Figures 15 Han Dynasty rap pottery figurines by Researcher

In addition, there should be some specific changes in the puppet, which are unknown to future generations. However, considering the original meaning of "puppet", "grand and terrifying appearance", we speculate that the Han Dynasty puppet changed into "puppet" with the following changes. The shape of the puppet is different from that of the previous puppet. Unlike before, it has changed, and it has a strange, disturbing, and terrifying appearance. This reflects from the side that the puppets used for performance are more refined than those used for funerals.

"Kuilei" was later written as "puppet". We don't know when it started. Mr. Zhou Yibai thought that it came from the meaning of "making a puppet and making a theater", so they all follow people, and puppets are It comes from figurines and should be changed from the production of "figurines". Mr. Zhou Yibai meant that from "kui" to "puppet", it should be the puppet itself or some changes in the puppet that led to the change in its writing, which should be very correct. (Hou Li, 2005)

However, the author does not agree with the fact that the wording of "kui golem" becomes "puppet" after people manipulate puppets. Because the "figurines" that are also next to people are not manipulated, this is because the most primitive figurines are living people, that is, living human figurines. Later, figurines of different materials such as wooden and pottery appeared. The definition of figurines came from then. Therefore, we cannot say that "figurines" are manipulated by people just because they are human. In the same way, the puppet is also the same, we can't think that its appearance is due to someone's manipulation because it is next to people. The author believes that the writing of "Puppet" by "Kuilei" should be related to the social environment and people's life at that time, and the appearance of writing is an extremely complicated process.

4.1.2 The formation of puppet theater

Puppet opera, "Ci Hai" is interpreted as: opera category. There are three kinds: (1) that is "puppet theater". In ancient times, the name of puppet play was often used. (2) Song Dynasty dance team. (3) Meat puppets of the Song Dynasty. (Lu Feikui, 1980)

When the researcher interviewed puppet artist Wu Lei, according to Wu Lei: "Some people think that the children are lifted up by adults to imitate the movements of puppets." This article refers to the first meaning.

In the Han Dynasty, puppets were always closely related to funerals and rituals. The singing and dancing figurines in the Mawangdui Han Tomb in Changsha are sculptural figures and cannot move. In some figurines, although the arms, wrists, and bodies are separately attached with bamboo nails, this seems to be mainly for the convenience of production rather than to allow them to move. This Han tomb belongs to the early Western Han Dynasty. The figurines of singing and dancing are still not movable, but there are already nails and bamboo nails at the joints.

In the spring of 1979, the Daiye Brigade of the Yuanli Commune in Laixi County, Shandong Province unearthed two Han tombs. The more than ten wooden figurines inside are similar to ordinary wooden figurines, but there is also a very strange puppet figure (as theatern below), which is similar to the real one. It is of equal height, and the joints are carved out of more than ten pieces of wood. It is flexible and can sit, stand, and kneel. What is especially interesting is that there are many small holes drilled in the abdomen and legs of this puppet. There is also a silver bar that may

be used to schedule the puppet's hands and feet. Therefore, it belongs to the marionette, and it can perform actions under the operation of people, and initially has the conditions for puppet performances. At this time, the puppets (strings) had movable joints and "strips (boards)" that were used by people to control, and had the most important structural components of later performance puppets. At this point, puppets that can perform simple movements under the control of humans have finally emerged. It is conceivable that if this kind of puppet is further developed and perfected, it will become a puppet used for performance in puppet theaters. After going through this stage, the precondition for puppetry production - manipulable puppets is already available.



Figures 16 Large puppet unearthed from the Han Tomb in Laixi, Shandong by Researcher

Mr. Zhou Yibai pointed out in his book "Chinese Drama and Puppet Opera" that the word "le" in "Kui puppet, the joy of bereavement" mentioned in "Customs" has the meaning of "ceremony" or "ceremony", and when the puppet is killed. When it is used in Jiahui, its image, voice, and words and phrases have all changed, which is very true. (Hou Li, 2005)

From the above article, it can be seen that the puppets and elegy at that time were different from those originally used for funerals and sacrifices. They should be still in the transitional stage of puppet theaters for entertainment, and still exist in their performances. The shadow of the original funeral ceremony did not completely break away from the performance method of the funeral ceremony and became a puppet theater mainly for entertainment.

In the process of the change of puppets from simple funerals to weddings and celebrations, the functions of puppets have also changed. They were initially used for burials, and then gradually used for enjoyment and entertainment. Therefore, it can be said that the puppets used for weddings and celebrations have initially assumed the nature of entertainment. However, Kui Puppet, which exists in people's daily entertainment life as mourning family music, still retains the traces and legacy of mourning family mourning for a long time when it was used for weddings and celebrations. Therefore, the performance of Kui Golem at the end of the Han Dynasty was still regarded as an ominous omen by the orthodox people and was not accepted.

"Elegy, the one who complies with each other" means that the performer holds the whisk and the puppet agrees with each other. Since it is called "elegy", the answer may be a form of singing. Since it says "the one who reconciles", it should mean other meanings and also refers to the performance of singing and puppets, but no puppets and elegy. If it can be explained in this way, then this kind of performance is very close to the performance of Gaoqiang that we see now. When a certain line is sung, other actors help behind the scenes. So far, the ancient Quanzhou marionette theater still sings the traditional puppet tune.

"Help tune" is another characteristic of Jiali tune, in addition to 'lao lijian', other tunes are also helpful for singing. When an actor sings to the end of a sentence, or to a specific sentence or a word in the middle, other actors help behind the scenes, which is called 'harmony'. For example, in the traditional play "Lu Junyi", Lu Junyi was assigned to Shaman Island, and he sang 'The autumn wind was miserable' on the road. "It can be said that the puppet theater at this time already had the prototype of the puppet theater of later generations.



Figures 17 Stills of the puppet theater "Lu Junyi" by Researcher

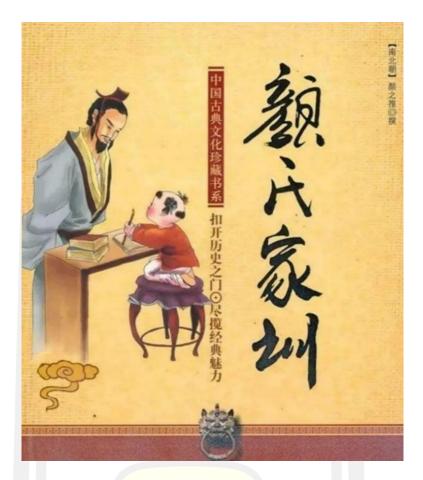
At the end of the Han Dynasty, the "Kuyuzi", which was used in folk entertainment, was music used in funeral ceremonies and was used for weddings and celebrations, so it was initially rejected by feudal scholars and officials. However, this happened in the Northern Qi Dynasty. The change, in the post-lord high latitude period, has won the favor of the rulers. Obviously, the "Kuyuzi" at this time is no longer the "Kui Puppet" at that time.

The main character in the performance of "Kuiyu" in the Northern Qi Dynasty was a man named "Guo Gong". skills will also improve. People at that time dubbed it "Guo Gongge", indicating that the performance of "kui puppet" was more common in the Northern Qi Dynasty than in the previous generation.

Yan Zhitui of the Northern Qi Dynasty wrote in "Yan's Family Instructions":Or ask the common name of the puppet as "Guo bald", there is a reason why it is true that the Japanese "customs pass" said "all Guo are taboo to be bald." Elephant, called "Guo Tu", as well as Wenkang Xianggeng's ears. (Hou Li, 2005)

Yan Zhitui of the Northern Qi Dynasty quoted the text of "Fufutong" when explaining "Guo Tu", and said that there was a person surnamed Guo in the previous dynasties of the Northern Qi Dynasty. His hair was bald because of illness, and his appearance was very ridiculous, so the descendants of the later generations put it on him. His image is called "Guo Tu", and an example is also given to illustrate that "Wenkang" means "Wenkangle" and "Gray Bright" means the Eastern Jin Taiwei Jinshu" has the overflowing name Wenkang.

According to "Sui Shu-Music Zhi", "Liang died, and his tricks were in memory of Si Liang. Because of his fake face, he held a man to dance, like his face, and it was overflowed and named it, and it was called "Wenkang Le". Here "Guo bald" refers to the use of puppets to imitate the appearance of a person with the surname of Guo who was bald due to illness to perform funny stories, and this kind of performance is called "Guo bald".



Figures 18 Book "Yan's Family Instructions" by Researcher

In this kind of performance, there is the protagonist of the story - Guo Tu, the time - the previous generation, and the plot - funny molesting.

When the researcher interviewed puppet theater artist Li Ting, according to Li Ting: "According to historical data, it can be inferred that China's puppet theater roughly originated in the Han Dynasty and was formed at the latest in the Northern and Southern Dynasties and Northern Qi Dynasties."

4.1.3 Preliminary development of puppet theater

The Tang Dynasty was a very important dynasty in Chinese history. It opens a window for economic and cultural exchanges between China and foreign countries. In the Tang Dynasty, cities were prosperous, commerce was prosperous, and economy was developed, which provided conditions for the development of culture and art. Therefore, the Tang Dynasty was also an era of rapid development of music, poetry, dance, speaking and singing literature, architecture, sculpture, and painting. As an indispensable form of popular literature and art in culture and art, puppet theater has

also achieved great development, and together with other arts, it has built a brilliant Tang culture!

The puppet theater of the Tang Dynasty is recorded in Du You's "Tong Dian":Song and dance operas include Damian, Diantou, Tiaoyao Niang, and Kuhuzi. ...Kuyuzi, also known as "Kuileizi", made puppets to play, and was good at singing and dancing. This funeral is also a family entertainment, and it was used as a celebration at the end of the Han Dynasty. The late master of the Northern Qi Dynasty was especially fond of Gao Wei! The kingdom of Korea also has it. This city is prevalent. (Hou Li, 2005)

The above content means that the Tang Dynasty puppet theater was side by side with "Da Mian", "Pulling Head", "Treading the Rock", etc., and they were all divided into song and dance dramas, so they should be roughly similar in performance. And the Tang Dynasty's "Tao Shao Niang", "Pull the Head" and other dramas are all song and dance dramas with stories... Integrating singing and dancing, angle and other skills, and running through a story, then, the same cave should also be There is a storyline, and it is in the same line with the performance of "Kuyuzi" in the Han Dynasty, which is mainly based on singing and dancing. Not only that, but "holes" are also very popular among the people.

Also, the eighth section of the Tang Dynasty Duan Program "Youyang Zazu" says: "Gaoling County captured Song Yuanyuan, the person with a hollow body. ... A gourd is placed on the right arm, and a human head is placed on it, like a puppet playing Guo Gong. The county officials are puzzled, and when they ask, they say that the gourd is fine." (Hou Li, 2005)

In the above content, "Guo Gongxi" refers to a person surnamed Guo in the Sui Dynasty who became bald after falling ill. His appearance and tone were very funny, so later generations dubbed this type of actor image "Guo bald".

Duan Anjie's "Yuefu Miscellaneous Lu" in the Tang Dynasty also said:Later, Le's family was translated into a play, and there was Guo Lang in his singing and dancing. He was bald and good at laughing. Wherever the theater is, it must be at the head of the wandering children (Chinese Academy of Opera, 1959)

The meaning of the above content theaters that the puppet theater at that time has become a drama with songs, dances and expressions. Its image is that it has no hair, and it is good at imitating and laughing; its function is to lead to song and dance performances; its status is also ranked first in song and dance performances; "Guo Gong" is also known as "Guo Lang".

It is not difficult to see that Guogong opera has long been spread among the people, and the performance rules of Guogong opera have been produced - the theater must be in front of people acting. This rule has been with the development of Chinese puppet theaters since the beginning of the Tang Dynasty, and has not changed in the history of nearly a thousand years.

Sun Guangxian's "Beijing Dream Suoyan" of the Song Dynasty records that when Tang Cui Shizhong Anqian and guarded Xichuan,

"Frequently make puppets in front of the residence hall. Soldiers and civilians, there is no prohibition on viewing through the residence." (Sun Guangxian, 2002)

From this, we learned that the puppet theater of the Tang Dynasty had been brought to Xichuan by the army, and it was not only deeply loved by officers, soldiers and generals, but also welcomed by ordinary people in Xichuan. In Tang Dynasty Wei Xuan's "Liu Guest Jia Hua Lu" says:

Grand Situ Du Gong was in Weiyang, and when he summoned the guests to gossip: "After I come to power, I will buy a small scorpion, eight or nine thousand, and I will cross it with a full meal. Wearing a rough cloth and a ragged shirt, I enter the market to see the bell puppet. Enough:" (Hou Li, 2005)

The "Weiyang" where Duke Du is located is located in today's Yangzhou City, which theaters that as early as the Tang Dynasty, a puppet theater had appeared in Yangzhou, Jiangsu. Pan bell, according to the textual research of Mr. Sun Kaidi in his book "The Examination of Puppet Opera", is interpreted as a copper cymbal. It is believed that this puppet theater was probably the main instrument at that time, and it became a feature. It can be seen that the puppet theater must have been very prosperous at that time, and there should be other kinds of puppet theater besides this kind of puppet theater, so the "pan bell" is used to distinguish it from others.

Judging from the word "entering the market" in the text, it theaters that this kind of bell puppet was only performed in the market, reflecting that the puppet theater performance location was restricted at that time. And "wearing a ragged shirt" indicates that the audience of the Pan Bell puppet is mainly middle- and lower-class citizens. From this, it is reflected that in the Tang Dynasty, Yangzhou, Jiangsu, had developed market trade, rich entertainment and cultural life of citizens, and a variety of puppet plays, including bells and puppets, had appeared.

"Old Tang Book · Musical Records" states:

"Song and dance dramas include "Da Mian", "Pull the Head", "Treading the Shaking Mother", and "The Cave Son". The performance of puppet theaters has not been banned since. (Liu Yun, 1975)

It can be seen from the above article that the rulers at that time both loved and "hated" puppet theaters. They liked puppet theaters, but they were worried that puppet theaters would impact the orthodox voice of feudalism, so they restricted puppet theaters. within the classroom. From his later "Puppet Song", it can also reflect the Tang Dynasty ruler Tang Xuanzong's love for puppet theaters. According to the "Ming Huang Miscellaneous", when Tang Xuanzong was forced to move to the west by Li Fuguo, he once made a The first seven poems in praise of puppets:

"Carved wood is an old man, and the goose-skin crane is the same as the real thing; after a while, there is nothing to do, it is like a dream in life." (Hou Li, 2005)

Although this poem expresses the author's negative thoughts that life is like a dream, it still gives us a lot of information about puppets objectively: the method of making puppets: carved from wood; the form of puppetry performance: using strings form to control the puppet; effect: the wrinkles and white hair of the old man are made

as real; nature: the essence of the puppet theater is the manipulation of people, that is to say, the performance of this puppet is "fake", no one manipulation, it cannot perform alone. This Qijue poem vividly depicts the puppet theater at that time, and there is no lack of praise for the puppet theater. In fact, puppet opera not only won the favor of the emperor in the Tang Dynasty, but also was deeply loved by scholars and writers.

At that time, Jinshi Linzi once composed a piece of "Wooden Man Fu" to praise the puppet theater. From this poem, you can learn about the types of puppets and how to make them. (Hou Li, 2005)

This passage allows us to learn a lot of information about puppet theaters in the Tang Dynasty: at that time, the puppet theater was performed by people using ropes to manipulate the puppets to perform. From this, it can be judged that marionettes appeared in the Tang Dynasty. The method of making puppets in the Tang Dynasty is as follows: puppets made of wood are first cut into the original shape with an axe, then carefully carved, and then painted with glue paint, so that the treated puppets can prevent insects. moth; finally, dress the puppets in brightly colored clothes.

In the Tang Dynasty, China's puppet theater had a preliminary development: the types of puppet theaters have increased compared with the previous generation, and there are two types of puppet theaters and puppets with bells. The marionette theater has been handed down since the Tang Dynasty and has a long history in China. The Panbell puppet already has its original accompaniment instrument, the Panbell. The puppets of the Tang Dynasty were exquisitely crafted, beautifully dressed, and treated to prevent insects. In the Tang Dynasty, the performances of puppet theaters were very extensive, covering almost all aspects of society and life. Not only that, the puppet theater in the Tang Dynasty also won the favor of the emperor and ministers to the common people.

4.1.4 The development of Quanzhou puppet theater

1.) From the end of the Tang Dynasty to before the founding of the People's Republic of China (907–1948)

The hanging silk puppet theater is commonly known as "Jia Li" or "Puppet" by Quanzhou people. In other words, whatever is called "Jia Li" or "Puppet" by Quanzhou people refers specifically to the hanging silk puppet theater, and does not include the puppet in the palm (Bag puppet theater).

Due to the lack of documentary evidence, it is still impossible to pinpoint the specific time when the Suspended Silk Puppet Opera was introduced into the Quanzhou area. However, there are several documents that seem to be the evidence that the hanging silk puppet theater was popular in Quanzhou and surrounding areas in the late Tang and Five Dynasties.

肩肉其混桉行荷闘	左芳氣伐非心同發雕何木
何期ミムシカちち	按据岩林+推脱资乃伊A
例自己包之吧月的	旋旗岸於土遊辟資乃伊人
	而朽方當偶刃地假斲人賦
腹雖無依則百乎騙	右質肅時之分舉手及分數
[]] 莠然樹戲之	抽莫伫莫資在趾雖抱異聊
	藏侵立不曲茲而克材常識
	機指而脫直鼻根已而爰駐
於於木旣難節當	關蒲衣枯不運概於至委調
眞斤訥無若以君	以柳裾槁差斤則小孰質有
宰斧其喪使瞪所	中而屢以既兮無巧知以
甯揭行無赴目何	動詎振前無罔動之其來
取若也得湯疑恋	假驚禮來臺遺必下為王
笑守有亦火聳柴	丹衰華投於兀從乃棟想
於株枝不之幹也	粉實不膠今若繩成為具
周於可識前於之	而既政漆日得結人樂體
穆林謂不則奮傷主	外手對而短木舌於原之
撤暗知茨臂是	周舞桃是長君而大夫初林
宜合跡軀如則	生而李進合之語模始既
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削成草易居彼	林蹈自回甯塊何後攻於
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Figures 19 Book "Quanzhou Puppet Art" Of "Wooden Man Fu" by Researcher

Although "Wooden Man Fu" is a text in which Lin Zi used the allusions of Master Yan's puppets to theater his art to King Mu of Zhou, it can also be regarded as a summary of Lin Zi's rich experience in watching silk puppet operas, as well as a summary of the production of hanging silk puppet operas at that time.

A vivid description of the meticulous observation of craftsmanship and performance skills: In other words, if he hadn't "full-fledged" the popular hanging silk puppet opera in southern Fujian, Lin Zi would definitely not be able to write such an article.

According to researcher Ye Mingsheng of the Fujian Provincial Academy of Arts, Tan Qiao, a Taoist priest from Quanzhou in the late Tang and Five Dynasties, also recorded in his book "Hua Shu", Volume 2 "Sea Fish", "to see the fakeness of puppets without self-doubt." Text. It theaters that in the late Tang and Five Dynasties in Quanzhou, there were puppet operas for viewing.

In addition, Ke Ji (1423-1473), the champion of Putian nationality in the Ming Dynasty, also described in the "Chen Lu Yuan Ji" that he was the Jiedushi of the Qingyuan Army in Quanzhou in the early Northern Song Dynasty. The situation of Chen Hongjin from the region) returning to his hometown to repair the sacrifice: Xiandezhong, Jichuan Guili repairing the sacrifice, using the puppet Guo Lang to perform, the audience is like a block. (Huang Shaolong and Wang Jingxian, 2012)

The above three documents tell us that at the end of the Tang Dynasty and the Five Dynasties at the latest, puppet opera had become popular in southern Fujian. Quanzhou is the most prosperous and developed area in southern Fujian and the main birthplace of southern Fujian culture. Since ancient times, Quanzhou is also the most prosperous area for puppet opera performances.

Since the establishment of Quanzhou in the second year of Tang Jingyun (711), it has rarely suffered from military disasters and wars in the past 1,300 years. Most of the time, people in Quanzhou live and work in peace and contentment, and their lives are very comfortable. Quanzhou was originally a barren land of ancient Yue, where the ancient Yue people lived and thrived more than 2,000 years ago. In the last years of the Western Jin Dynasty, "the Yongjia Rebellion, the Ban Dang in the Central Plains, there were eight clans who entered Fujian, and five clans later." The southward migration of the Central Plains officials lasted for nearly a century. A large number of Jin people from the Central Plains entered the spring and lived along the river, and named the river "Jinjiang", which is still in use today. Since then, the "An Shi Rebellion" in the middle of the Tang Dynasty contributed to another large-scale military and civilian entry into Fujian from the Central Plains.

According to legend, Wang Shenzhi (862-925) entered Fujian as the queen, and his nephew Wang Yanbin (886-930) served as the prefect of Quanzhou. Under the careful management of Wang's Group, Quanzhou opened free schools, cultivated scholars, encouraged farming, developed production, expanded the city and opened up ports, and attracted businessmen. Quanzhou Port, together with Guangzhou, Hangzhou and Mingzhou, was known as the "four major commercial ports" in China at that time.

In the "Jingkang Rebellion" at the end of the Northern Song Dynasty, the Song Dynasty moved to the south, and the Southern Song Dynasty set up the "Nanwai Zongzheng Division" in Quanzhou, and then a large number of Zhao Song Zongzi moved their families to Quanzhou, which made Quanzhou actually become the "accompanying capital" of the Southern Song Dynasty court.

These three large-scale migration waves from the Central Plains have made Quanzhou "blessed in misfortune with advanced agricultural technology and many civilization achievements in the Central Plains. With the large number of Central Plains migrants who speak the "Yayan of the Six Dynasties" and the "Heluo Mandarin", they are mainly anti-customers and have mastered the The "right to speak" has quickly become the mainstream of politics, economy and culture. Quanzhou has become a veritable "seaside Zou Lu" and "a country where people gather together", and it has also laid the cultural foundation for its enduring and sustainable development for thousands of years.

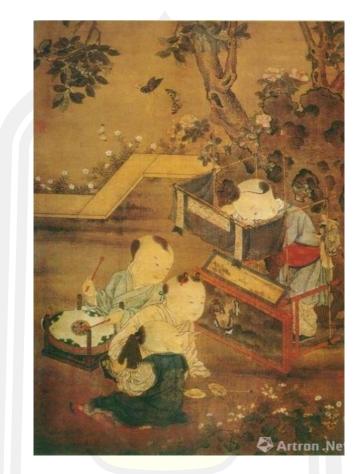


Figures 20 Li Song's fan painting in Song Dynasty "Skull and Skeleton Fantasy" by Researcher

From the Tang Dynasty to the Song Dynasty, Quanzhou not only built water conservancy on a large scale several times, but also greatly developed the agricultural and mulberry economy. In addition, "expanding sea routes and ships to foreign countries" made "Fan merchants and merchants come in droves", and overseas traffic and trade became increasingly prosperous.

During the Song and Yuan Dynasties, Quanzhou became an international trade port metropolis with "people from ten continents in the market", "businessmen from all countries in the sound of rising seas", and "as famous as Alexandria in Egypt". It has also become the eastern starting port of the "Maritime Silk Road" that people today remember. The economic development, the prosperity of the people's livelihood, and the long-term stability of the society have provided unique conditions for the prosperity of civilization and literature and art in Quanzhou.

Compared with the Central Plains area where wars and turmoil have been frequent for thousands of years, the competition for the deer is endless, and the "change of the city's king's flag", Quanzhou is like a paradise where the culture of the Central Plains was reborn before the Tang Dynasty. This is why the ancient Heluo language and other cultural heritages before the Middle Tang Dynasty, which have disappeared in the Central Plains, are still vivid and visible in Quanzhou and surrounding areas. It originated from the Qin and Han Dynasties, formed in the Northern Qi Dynasty, and flourished in the Tang and Song Dynasties. It was a matter of course that it was accompanied by immigrants from the Central Plains who moved south to Quan during the Jin and Tang Dynasties.



Figures 21 Liu Songnian in Song Dynasty, "Puppet Playing Babies" by Researcher

During the Song and Yuan Dynasties, the Quanzhou culture with the Central Plains culture as the main body was already strong and strong, and it had the ability to absorb and accommodate various foreign cultures, thus forming the personality characteristics of "monarchy-based, multi-integration". At that time in Quanzhou, "within ten rooms, there must be a bookstore to protect the sons of merchants and soldiers, and also learn chapters and sentences." Do not reduce Shu Wu Chun". Reading is popular, culture is developed, and music, singing and dancing are prevalent in the city. In addition, Taoism, Buddhism, Brahmanism, Islam, Hinduism, Manichaeism and other temples and temples are scattered all over the city and countryside, and religious culture is also very prosperous. The inscription of the great Confucian Zhu Xi "This place was called a Buddhist country in ancient times, and the streets are full of saints" (the inscription in the Kaiyuan Temple in Quanzhou today, written by Master Hongyi), is a true portrayal of this scene.



Figures 22 Sheng Mao of Yuan Dynasty, Illustration of Six Fantasy West Chamber by Researcher



Figures 23 Dai Jin in Ming Dynasty,

"Peaceful Delights" by Researcher The Ming Dynasty was an important period in which Fujian Southern Opera such as "Quanqiang Opera" and "Xinghua Opera" and the Southern Opera System's Haiyan Opera, Kunshan Opera, Yiyang Opera, Yuyao Opera and Beiza Opera, etc., entered into maturity and prosperity together. Long-term exchanges with "Qizi Ban", "Xianan Old Opera", "Shanglu Old Opera" (the above three types of opera, collectively known as "Liyuan Opera" in modern times) and ancient music strings (now called Nanyin), which are popular in Quanzhou. The integration has become mature and complete in terms of performance repertoire, music singing, performance skills, modeling technology, etc.

It has become an important part of "Quanqiang Opera", which is an important branch of Southern Opera in the Song and Yuan Dynasties, and is also an important part of "Quanqiang Opera" have an important impact. For example, the "Meat Puppet" performance - "Tisu" in which the adult artist stands on the stage table and manipulates the child's horn to imitate the marionette to perform the "Yan'er Dance" of the grandfather - "Tisu", which is reserved by the "Seven Sons Class" Transplantation of the ritual of the puppet theater "The Great Out of the Soviet Union".



Figures 24 Stills of "The Great Out of the Soviet Union" OF "Quanzhou Marionette Theater" By Huang Shaolong and Wang Jingxian, (2012)

"The Great Out of the Su" is a set of ritual performances inherited from the ancient times of Quanzhou puppet opera, not a performance. This set of rituals has many "bright spells", "dark spells" and mysterious rules. Historically, the class leader or the performer with "high-gong" skills has brought the "Master Xiang" puppet statue to

perform the ritual performance of "stepping the tent" before the performance of the play on important occasions. The intention is to ask "Master Xiang" to communicate with the heaven, earth, human beings and gods, pray for blessings and disasters for the master's family, and prolong his birthday. This set of rituals has been handed down orally from generation to generation, which is not only evidence of the close connection between Quanzhou puppet opera and witch culture, but also an important reason why the puppet opera troupe must be invited in various local folk events and religious and folk activities. In 2004, the "Wenchang Temple" antique stage of the "Traditional Art Center" in Yilan, Taiwan was "opened", and The Marionette of Quanzhou specially invited The Marionette Of Quanzhou to cooperate with Taoist rituals in "The Great Out of the Soviet Union".

There are phrases such as "My husband's original surname is Su, and he lives at the head of Tiebanqiao, Hangzhou, on Sanli Road from the city." In Quanzhou and the Hokkien language area, it is commonly known as "Puppet" or "Jia Li". "Puppet" and "Jiali" have almost the same ancient pronunciation, but the glyphs are far from each other. (Huang Shaolong and Wang Jingxian, 2012)

The art of Quanzhou puppet opera in the Ming Dynasty has developed to a very high level, and has entered the mainstream society's field of vision. In the third year of Wanli (1575), the Spanish de Rada's book "The Great Chinese Empire", and in the 30th year of Wanli (1602) the book "China's Trade with Batavia" by Leonard Paul of the Netherlands. There are records. This is also the earliest record of the history of foreign cultural exchanges in Quanzhou puppet opera so far.

In the area of Quanzhou and southern Fujian, there is still the ancient custom of "front shed Jiali (puppet) and back shed opera". There is often a situation where one village and one household invite several groups of local operas and puppet operas at the same time to "jointly participate in the grand event".

In this case, the local opera must respect the puppet opera first and then start the performance. The host did not dare to call the puppet performers "playboys", but respectfully called them "Master Jiali" or "Mr. Jiali". If you encounter a newlywed home, please ask "Mr. Jia Li" to stay in the newlywed's room, and do not dare to neglect. "Mr. Jia Li" went out, learned to wear a long gown, and even took the imperial examinations. When the government invites a play, it is necessary to use invitations instead of "calling". These customs not only theater the respect of other local operas for the "older" or "brother" of puppet opera, but also demonstrate the historical fact that puppet opera has always been in a respected position in the coexistence of other local operas.



Figures 25 Puppet heads in Ming and Qing Dynasties OF "Quanzhou Puppet Art" By Chen Ruitong ,(1986.8, p.5)

By the Ming and Qing dynasties, Quanzhou puppet opera had become a splendid group, and had formed a system of teaching and learning. There were even professional workshops such as "Xilaiyi" and "Zhou Mianhao" specializing in the production of puppet heads, costumes, helmets, and end-pieces.

Even in the period of the Republic of China, the Anti-Japanese War and the War of Liberation, the society in southern Fujian was in turmoil, and all industries were withered. Local opera troupes and societies such as "Seven Ziban", "Shanglu Old Opera", and "Xianan Old Opera" disintegrated one after another, and artists were reduced to beggars. In the dark days, in Quanzhou, there are still famous puppet opera troupes such as "Shixin", "Decheng", "Peace" and so on. The incense continues for thousands of years. It was not until 1949, when "the earth was turned upside down and generous", that Quanzhou puppet opera opened a new page in its inheritance history.

2.) Quanzhou Marionette Theater from the founding of the People's Republic of China (1949–Today)

In the early days of the founding of New China, the entire country was in the midst of earth-shaking social changes. The eradication of the old and ushering in the new became the basic revolutionary tone. The new Chinese government attempted to remove the phantom of "feudal superstition" and keep up with the pace of "Western modernity." At that time, the government paid unprecedented attention to opera, and believed that "people's opera is an important tool for educating the masses with the spirit of democracy and patriotism". Due to ideological reasons, various Chinese operas, including Quanzhou puppet theater, have been classified as " feudal superstition" and have undergone a rapid transformation in this political culture.

In 1949, China's social, political and economic systems underwent vicissitudes of life. Urban and rural temple fairs, birthday celebrations of gods and Buddhas, as

well as various folk religious activities such as praying for heaven, disasters, paying gods, making vows, and offering sacrifices, almost disappeared under the impact of the overwhelming revolutionary wave. The traditional puppet theater that coexists and prospers with religious and folk activities has basically lost its living space. As a result, the folk puppet performers who survived the long-term war and struggled have changed their careers to make a living. (Huang Shaolong and Wang Jingxian, 2012)

On the one hand, the agrarian revolutionary movement that was going on in the vast countryside at that time completely destroyed traditional social organizations such as clans and cultural symbol systems such as folk religions. Under the fierce impact of the revolutionary wave, the folk religious rituals of the villages in the past have almost disappeared. The Quanzhou puppet theater, which coexists and prospers with religious activities, basically lost the performance space on which to survive, and most of the performers had to change careers and make a living.

On the other hand, at that time, the feudal and backward universal value system expressed by traditional opera was no longer in line with the ideology of the new Chinese government, and it was necessary to get rid of its heterogeneous expressions that were contrary to the mainstream discourse system. On November 3, 1949, the Ministry of Culture established the Opera Improvement Bureau, and the "Opera Reform Movement" was launched on a large scale, commonly known as the "Three Reforms", that is, "modifying the opera, reforming the people, and reforming the system".

The traditional nature of Quanzhou puppet theater was completely deconstructed under this revolutionary discourse, and gradually reached a modern reconstruction: first, the traditional puppet theater was named "puppet theater", and the Quanzhou hanging silk puppet was also called "Quanzhou marionette puppet". play". It symbolizes the difference between "new civilized opera" and traditional puppet opera, and has distinct "modernity" characteristics.

Secondly, Quanzhou puppet artists have participated in the drama reform, began to organize and adapt traditional plays, and started to make preliminary reform and innovation attempts on the traditional puppet's modeling structure, music singing, and performance form. He has not only adapted plays such as "Mulan Joins the Army" and "Jinxiawan", but also created a number of mythological plays and fairy tales such as "Growing Radish", "Greedy Monkey", "Friends in the Forest", "Black Cat and White Rabbit", etc. drama. In addition, by learning from the international puppet performance methods, a new stage structure and a corresponding set of performance methods have been created.



Figures 26 The oldest form of puppet theater Of "Quanzhou Marionette Theater" By Huang Shaolong, Wang Jingxian, (2012,p.24)

In 1954, Quanzhou Xinxing Puppet Troupe created and performed the modern live-report drama " The Doomsday of Jiang Thief". The comprehensive artistic innovation was very popular, realizing the transition from "grass stage" to "theater", from "god" to "human" shift of center of gravity. Furthermore, government departments rectified and established professional theater troupes. In early 1952, Quanzhou established the "Quanzhou Puppet Experimental Theater" and "Quanzhou Puppet Experimental Theater" and "Peace" three folk puppet theater troupes. In 1956, it was officially merged into the "Quanzhou Puppet Experimental Troupe".(Zhuang Youhong, 2015)

Of course, behind the rapid development and prosperity of Quanzhou puppet art, there should also be some negative effects. Since it is officially recognized that "many parts of the traditional repertoire have been used by feudal rulers as tools to paralyze and poison the people", a series of folk ritual dramas such as "Mulian Puppet", which has a long history and is popular among the people, have been deeply religious and superstitious.

However, they are classified as harmful repertoires, and they are suppressed and excluded. In addition, in the face of new systems, concepts and values, the set of industry norms that have been formed by the ancient puppet industry for thousands of years and are familiar to artists has lost all support. In the face of the dispatched

"drama reform" leaders, the troupe artists have no theoretical resources to use except for the traditional and customary systems of "backward ideas" that are about to be eliminated in the new era, and their right to speak is gradually lost.

The decade from 1957 to 1966 was an advanced period for the modernization of Chinese puppet theaters. The historical roots and national values embodied in Chinese puppet theaters just fit the needs of China to build a nation-state at that time. At this stage, under the guidance of policies, Quanzhou puppet theater went to the whole country and the world, and vigorously became the cultural representative of a country. (Zhuang Youhong, 2015)

Generally speaking, the Chinese puppet theater reform in the 1950s was carried out in the context of the international puppet theater movement, especially the puppet theater movement in Eastern Europe and the Soviet Union and other socialist countries. After the Renaissance and the Enlightenment at that time, the development of puppet theaters in European countries has basically achieved modernization, completing the evolution from witchcraft puppets to art puppets.

At that time, the modern " puppet theater", as the representative of the international popular culture at that time, symbolized the modern civilization of the "advanced" Western society, and became a model of the modernity pursued by the "backward" eastern emerging nation-states like China. At the same time, in the historical and political context of the Western blockade of New China, the puppet theater has just become a symbol that can display the image of the Chinese nation-state. In a sense, the foreign exchange represented by the puppet theater became a source of legitimacy for China to construct a nation-state at that time. Therefore, the Quanzhou Puppet Theater, which quickly kept up with the international trend, has fully launched its foreign exchange activities after completing the initial modernization reform.



Figures 27 Stills of "Water Man Jinshan" by Researcher

In the ten years since 1957, Quanzhou Marionette Art, led by the Quanzhou Puppet Experimental Theater Troupe, actively participated in the grand tour performances of national art performance groups and expanded overseas markets to perform overseas visits and performances, winning friends at home and abroad and the vast number of overseas Chinese. , The general appreciation of the Chinese, the strength is unprecedented.

Especially in 1960, the troupe traveled to Garest, Romania to participate in the 2nd International Wood Couples Festival with plays such as "Water Over Gold Mountain" and "Celebrating Harvest", and won the only collective award for its wonderful performance and superb skills - The event of the collective silver award shocked the international puppet world and opened the first instance of Quanzhou puppet theater entering the international stage. From its own perspective, these foreign activities have promoted the reputation of Quanzhou puppet art; on the political level, it has played a positive role in strengthening and promoting Sino-foreign friendly relations and artistic exchanges.

However, when the overseas market of Chinese puppet theaters was booming, the domestic domestic market gradually shrunk due to the relationship between politics and the natural environment, theatering the false appearance of "beautiful on the surface, decay on the inside".

In 1958, the "Great Leap Forward" movement spread across the country. People's communes were established in rural areas, all land was nationalized, the rural theater culture market was shrinking, and most folk puppet opera performances stopped. State-run and private puppet troupes performed in towns and cities were either theatrical, or they were assigned to cooperate with political and production center movements to create and perform some propaganda plays. Quanzhou Puppet Troupe also rehearsed modern plays such as "Fight for Steel" and "Little Iron Heroes" in order to cooperate with the Great Leap Forward Movement and the Great Steelmaking.

It is said that in the early 1960s, a relative of overseas Chinese paid 3,000 yuan to the Quanzhou Puppet Troupe to perform "Pudu" (a folk cultural festival in southern Fujian, which is formed by combining the Taoist Zhongyuan Festival and the Buddhist Yulan Bon Festival) As a result, it was reported that "feudal superstition" was "engaged in feudal superstition" after only one day of performance, and was severely criticized by the Fujian Provincial Bureau of Culture. After that, the troupe dared not participate in folk performances. (Wei Aitang, 2012)

Later, from 1960 to 1963, due to the influence of man-made and natural disasters, the national economy declined day by day, many puppet theater troupes were devolved or disbanded, and only a few theater troupes identified as key trainings were able to participate in provincial and national shadow puppet and puppet theaters of viewing performances.

Objectively speaking, although the forced intervention of the state administrative power during this period inhibited the development of Quanzhou puppet theater, it also helped it to open up a new market, making it no longer confined to the local ritual transmission.

During the Cultural Revolution, the Quanzhou puppet theater was highly politicized. The Cultural Revolution that broke out in 1966 was turbulent. Traditional culture was completely unrecognizable under the Red Guards' comprehensive reform of "destroying the four olds and establishing the four new". Sealed, the props and equipment were destroyed, and the traditional opera and entertainment performances for thousands of years were almost completely disappeared. Even because of the purpose of "destroying all bulls, ghosts, snakes and gods", temple sacrifices and ancestor worship were temporarily suspended. The spiritual life space and basic cultural value system of the rural people formed by various rituals and belief activities around village temples were severely destroyed.

In this "cultural cleansing", the Quanzhou marionette theater was doomed and devastated. A large number of ancient puppets collected and treasured by the Quanzhou Puppet Theater over the years, ancient manuscripts from the Qianlong and Jiaqing years of the Qing Dynasty, and other precious theatrical cultural relics were all swept away and burned to the ground. (Huang Shaolong and Wang Jingxian, 2012)

In the early 1970s, the Quanzhou Puppet Theater was evacuated, and a large number of skilled artists were sent down and scattered all over the place. Some of the troupe's retained personnel were incorporated into the "Quanzhou Mao Zedong Thought Literature and Art Propaganda Team", and the so-called "puppet platoon" was established, and the entire puppet art business was in decline and stagnation. It was not until the "Gang of Four" was smashed in 1976 that the Quanzhou marionette theater was reborn.

In the 1980s, with the start of the modern social movement and the advancement of the globalization process, "modernity" once again became the discourse center of China's social, political, economic and cultural ideology. Under the influence of the market and politics, Quanzhou puppet theater continues its modernization pace.

After the reform and opening up in 1978, the government began to re-recognize the legitimacy of folk theater troupes and allowed the enthusiasm of the theater workers to be re-mobilized. The puppet theater industry in Fujian Province has recovered and developed rapidly. Some old artists scattered in the folk began to resume their careers and performed traditional puppet theaters on the grass stage of various folk temple fairs. Since then, the puppet theater in Fujian has gradually developed into two lines: one line develops in the direction of pure theatrical art, while the other line still retains the line of religious function as the main, supplemented by entertaining people. The state-run Quanzhou puppet opera and the Shanghang and Liancheng Han opera puppet operas all moved towards the development of pure drama art. On the other hand, the puppet operas in the rural and backward areas of western, eastern, northern and central Fujian still retain the line of "ceremony in drama, drama in ceremonies", and the line of paying equal attention to both religion and drama.

The Quanzhou marionette theater has basically departed from the ritual drama and moved towards the direction of pure drama development, except for the traditional drama "Da Chu Su" before the performance. After being renamed in 1972, the "Quanzhou Puppet Troupe" has also become the only inheritance unit of Quanzhou Marionette Theater, and began to experiment and innovate: from the creation of plays, plastic arts, body structure to lighting sets, costumes and headwear, line position lines Regulations, stage art, music singing, etc. are constantly innovating, taking into account the traditional and modern innovation. (Zhuang Youhong, 2015)

In the mid-to-late 1980s, with the rapid popularization of new media such as film and television and the strong introduction of Western culture, great changes have taken place in social economy and culture. The newly reborn Quanzhou puppet theater has encountered difficulties again, the performance market outside the province has shrunk seriously, and the troupe has to withdraw to the mainland. However, due to the baptism of the Cultural Revolution, the modernization of the puppet theater, and the strategy of "going out" for many years, the troupe tours all over the country most of the time (up to 11 months a year out of the local area), The local market has almost abandoned the Quanzhou marionette theater that has become modern art.

Quanzhou puppet theater immediately fell into an embarrassing situation: the performance market for ceremonial activities was lost (at that time, professional theater troupes were not allowed to participate in folk sacrificial activities for a long time, and the traditional performance position, which was a small market, had already been used by the folks. "Tuban" has full power) and cannot meet the modern entertainment needs of the people. By the end of 1992, the troupe's financial resources were gradually depleted, the people's hearts were scattered, and they fell into a full-scale crisis. (Zhuang Youhong, 2015)

In 1993, in the face of the troupe's crisis, the newly appointed head of the troupe, Wang Jingxian, was determined to "struggle for survival and development". On the one hand, adjust the development thinking, look at the international market, and gradually open up the international cultural market. So far, it has visited nearly 170 times, reaching more than 50 countries and regions on five continents, ushering in the second peak of foreign exchanges; on the one hand, it has embarked on structural reforms, cooperated with universities to cultivate modern young talents, and carried out repertoire inheritance and innovation, and successfully adapted and created. The large-scale stage comedy "The Imperial Commissioner" and the large-scale historical puppet drama "The Orphan of Zhao" have won praises from all parties.

In addition, the troupe has begun to focus on the building of popularity and cultural brands:

In 1986, 1990 and 2000, the troupe successfully held three "China Quanzhou International Puppet Festivals";

In 2007, the troupe went to the UNESCO headquarters in Paris to participate in the "United Nations China Intangible Cultural Heritage Art Festival" performance activities, which were well received. Welcome;

At the opening ceremony of the Beijing Olympic Games in 2008, the troupe brought the core part of the new play "Ancient Art, New Puppets" - "Four Generals Opening Stage" in the previous drama "Brilliant Civilization". More than one billion spectators theatered the unique charm of Quanzhou puppet theater;

In 2009, the troupe was invited to perform the opening ceremony of the "Ancient and Modern Echoes - Chinese Culture Festival" at the "World's No. 1 Art Hall" -Carnegie Hall in the United States.

In 2010, the troupe was selected as the Chinese representative of the "Shanghai World Expo. International Exhibition Bureau Day"



Figures 28 Stills of the opening ceremony of the 2008 Beijing Olympic Games by Researcher

Quanzhou Marionette Theater and the Quanzhou Puppet Troupe have frequent foreign exchanges, which satisfy audiences in Western countries for the "other" imagination of oriental culture, become a cultural mirror of mysterious China, and gradually develop into a well-known cultural brand in Quanzhou and even China.

In fact, the Quanzhou marionette theater, which has been internationally renowned in recent years, is still very fragile in the domestic market. Most of the local performances are administrative conference reception performances. Visitors to Quanzhou also complain that it is difficult to see the localized Quanzhou puppet theater. Master Lin Wenrong, an old artist who has been engaged in puppet performances for most of his life, once sighed: "The main job of actors now is to conduct overseas visits and reception performances, and there are basically no performances in the countryside. It is not like the performances of our older generation. They are all based on the rural stage. For a long time, we have said that we want to let the marionette go to the world, but if a drama does not have a firm foothold in the local market, how can we go out? Only by cultivating audiences with more performances can we make Quanzhou marionette theater has been better developed. Although most of the customs in the countryside have changed, I think the tradition of going to the countryside to perform is still necessary." (Myers-Moro Pamcla, 1998)

Faced with such embarrassment, the Quanzhou Puppet Troupe is determined to regain the local puppet performance market. Chairman Wang Jingxian said:

"Actually, the troupe's previous focus on developing the overseas market was just a delay. Our goal is to 'bloom within the walls, and incense together outside the walls'. We hope to use the international prosperity of Quanzhou Marionette Theater to promote the healthy development of the domestic market and arouse everyone's enthusiasm. Pay attention to improve the living environment of puppet theater in China 'from the outside to the inside'." (Wei Ming, 2010)

In July 2012, Quanzhou New Puppet Theater started construction and was officially completed in July 2014, with a total land area of 11,210 square meters and a total construction area of 5,452 square meters, including a theater building with 500 seats and a small theater with a capacity of 120 people. Now, the theater regularly hosts free and ticket-free performances every weekend, and special performances are added on holidays to serve citizens and tourists.



Figures 29 Quanzhou Puppet Troupe at night, by cultural tourism in Quanzhou. (online) from http://www.chinanews.com/cul/2014/05-11/6156399.shtml, 2014.5.11/2014

Wang Jingxian looks forward to, "The newly built theater will serve as a center for the protection and inheritance of intangible cultural heritage, providing platform support for future youth art education and conducting exchanges with Taiwan and foreign countries. It will also promote the improvement of the artistic level and industrialization of Quanzhou marionette puppets. It plays an active role in the development, inheritance and dissemination and the development of

Looking at the marionette theaters that can still be seen in all parts of our country, the inheritance process is intermittent, and it is born and destroyed. Only the Quanzhou puppet theater, at least since the end of the Tang Dynasty, has been passed down for thousands of years without interruption. In other words, although the birthplace and first place of Chinese hanging silk puppet opera are not in Quanzhou, the vast China has only Quanzhou and southern Fujian, which can provide such favorable conditions for the survival and development of Chinese hanging silk puppet opera for thousands of years. The reason why Quanzhou puppet theater can grow into a contemporary representative of Chinese silk puppet theater is not only due to its continuous inheritance and accumulation for thousands of years, but also to the good cultural and ecological environment of ancient Quanzhou.

4.1.5 The History and Development of The Marionette of Quanzhou

After a long and long tradition of thousands of years, in the early 1950s, Quanzhou puppet opera entered a completely different inheritance stage, that is, from the inheritance of the troupe to the inheritance of the troupe.

In 1949, China's social, political and economic systems underwent vicissitudes of life. Urban and rural temple fairs, birthday celebrations of gods and Buddhas, as well as various folk religious activities such as praying for heaven, disasters, paying gods, making vows, and offering sacrifices, almost disappeared under the impact of the overwhelming revolutionary wave. The traditional puppet theater that coexists and prospers with religious and folk activities has basically lost its living space. As a result, the folk puppet performers who survived the long-term war and struggled have changed their careers to make a living. There are very few folk puppet troupes that Gou can maintain, and they are crumbling.

At the beginning of 1952, the competent local government department, based on the three folk puppet troupes of "Decheng", "Shixin" and "Peace", invited performers and musicians from the market area and living in the countryside of Jinjiang and Nan'an, and successively established the troupe.

The two establishments are completely different from the traditional puppet theater troupes. When it was named, it was similar to puppet operas all over the country, erasing the individual characteristics of the opera, and it was collectively called one of the "puppet theater troupes". It was named "Quanzhou Puppet Experimental Theater". Chen Qingbo, Xu Yuanheng, Lv Yingying, Lian Huancai, Wang Jinpo, Guo Yushou, Guo Guilin, Cai Jinmin, Huang Jingchun, Zhang Xiuyin, Yang Du, Wu Sungun, Zhang Qiming and other eighteen artists. The "Quanzhou Puppet Art Troupe" was established in December 1952. It was composed of artists

such as Chen Tianen, Guo Jialin, Wang Jinpo, Chen Qingbo, Chen Qingcai, Huang Yique, Yu Binghuang, Cai Rongzhi, Wei Qirui, etc. Chen Qingbo was the head of the group.



Figures 30 Former site of Quanzhou Puppet Theater by researcher

The artists at that time came out of the war and hardships, and jumped from all corners of the world to become "people's artists". They were full of gratitude to the Communist Party of China and the people's government, and a beautiful vision and yearning for a new society and a new life. great creative enthusiasm. At the beginning of its establishment, it began to explore the expression of modern life in traditional puppet opera. Therefore, an innovative attempt to the traditional puppet shape, structure and performance method has also begun. The two events that happened during this period are of great significance to the artistic innovation of Quanzhou puppet theater for more than half a century. First, in early November 1952, the Quanzhou Puppet Experimental Theater Troupe and Zhangzhou Nanjiang Puppet Troupe jointly formed the Fujian Provincial Puppet Representative Team, which went to Shanghai to participate in the "Sino-Soviet Friendship Month" event in Shanghai, where they joined the prestigious Soviet puppet artist at that time. Obrazdrov for an exchange performance.

The wonderful performance of Quanzhou puppet theater was warmly praised by Ao Shi. Ao's unique "dolls on the same stage" style lyrical performance also opened the eyes and inspired the performers of Quanzhou puppet theater. Second, in early December 1952, the Fujian Provincial Puppet Team was assigned to perform in Jinjing, and participated in the production of the first stage art documentary "Southern Fujian Puppet Opera" with the traditional puppet drama "Lu'anzhou".

For Quanzhou marionette performers who are accustomed to performing on the stage of the traditional "Bagua shed", many new requirements and expressive techniques in film shooting inspired them to try to use comprehensive artistic means such as lighting, scenery, and still life activities to perform comprehensive performances. The idea of the theater.

In April 1954, the "Experiment" and "Art" troupes took the opportunity of creating and performing the modern live newspaper drama "The Doomsday of Jiang Thief" and carried out a comprehensive artistic innovation. The performance was warmly welcomed by teenagers and children, and initially realized the transition from "grass stage" to theater. From a historical point of view, this has undoubtedly opened a historic page in the artistic innovation and creation of Quanzhou puppet theater for more than half a century since then, which is of milestone significance.

In March 1956, the two troupes were officially merged into the state-owned Quanzhou Puppet Experimental Troupe. The first and deputy directors were Zhang Xiuyin and Lv Ying Ying. He has successively adapted, created and performed the mythical dramas "Zhang Yu Cooking the Sea", "Three Sisters Going Down to Earth", "The Cowherd and Weaver Girl", "The Lotus Lantern", "Filling the Big Vat", "Water Over the Golden Mountain", "Fire Cloud Cave", "Dragon Palace", modern drama "Jiang Thief's Doomsday", "Liberation of a Jiangshan Island", "Eight Girls Crossing the Sea", "Night Voyage", "Zhang Gaoqian", "East Sea Sentinel", children's drama "Pulling the Carrot", "Lazy Cat" "Lessons", "Smart Monkey", "Celebrating the Harvest", "Thousand Peach Rocks", historical drama "Zheng Chenggong", etc. At the same time, a new stage structure called "stepped plane stage" and a corresponding set of performance methods were created, which led to a large-scale and multi-directional performances. Reform and Innovation.

In 1960, he went to Bucharest, Romania to participate in the 2nd International Wood Puppet Festival with his plays "Water Over Gold Mountain". He shocked the international puppet world with his wonderful performances and superb skills, and won the only collective award at the festival. Silver Award. It also opened a precedent for Quanzhou puppet theater to enter the international stage.

After the establishment of Quanzhou Puppet Experimental Troupe, it has participated in the grand tour of national art performance groups organized by the Ministry of Culture for ten consecutive years. The touring performances for ten consecutive years have made Quanzhou puppet theater famous, and the artists of the troupe have gained a lot of artistic nutrition from the exchanges and observations with various opera genres and troupes. There are surplus funds to assist several local troupes with financial constraints, so they are dubbed "the rich man troupe".



Figures 31 Quanzhou Jiali Museum, by Researcher

In 1960, the troupe merged with the Quanzhou Budai Drama Troupe and established the Quanzhou Puppet Theater.

In May 1977, The Marionette Of Quanzhou created and performed the largescale mythical drama "Three Beats of the White Bone Spirit", which was a popular scene in the urban and rural areas of Quanzhou, which announced the re-emergence of Quanzhou's puppet theater. Three kinds of puppet performances, such as line, stick head and cloth bag, and a comprehensive large-scale flyover and high-level stage with multiple depths of field, the innovative practice has been restarted after a 20-year hiatus.

Through the concerted efforts of the whole regiment, the large-scale mythical drama "Flaming Mountain" created on this stage on New Year's Day in 1979 was an instant hit. In April of the same year, "Flaming Mountain" was transferred to Jinjing to perform as a tribute to the 30th anniversary of the National Day, which shocked the Chinese art world in one fell swoop, won the "First Prize of Performance" crown, and performed more than 3,800 times at home and abroad. It has become a role model for Chinese puppet altars to follow in succession (the play won the Ministry of Culture's first Outstanding Repertory Repertory Award in 2009). Since then, he has created and performed the large-scale fairy tale drama "Greedy Cat", the mythical drama "Tai Chi

Tu", "Splitting the Mountain to Save the Mother", etc. on this "overpass high-level stage", and has won many awards in national performances.

After the reform and opening up, new media such as film and television became popular rapidly, the social, economic and cultural background changed dramatically, and the troupe performance market experienced a serious shrinkage. Like other art performance groups across the country, The Marionette Of Quanzhou has once again fallen into a trough and is facing a severe test. In 1984, the troupe was forced to give up the market outside the province and "return to the homeland". By the end of 1992, the troupe had been unable to pay wages for several months, and the members of the troupe were depressed and anxious.

What is valuable is that The Marionette Of Quanzhou has never given up the pace of artistic innovation. In December 1992, the competent government department adjusted the leadership of the troupe, and Wang Jingxian was transferred as the head and secretary of the troupe. In March 1993, the troupe set up a youth performance team and the first performance team, mobilized the enthusiasm of young and middle-aged actors, and took a series of measures to gradually open up international commercial performance channels.

From 1993 to 2011, the troupe has organized and implemented nearly 150 international commercial performances and exchange visits (including Hong Kong, Macao and Taiwan, including 21 visits to Taiwan), covering five continents. , more than 40 countries and regions. While striving to develop domestic and foreign performance markets, the troupe strives to "strive for survival and development", adhere to the policy of "walking on two legs" to inherit tradition and innovate and develop, and quickly reverse the decline and regain its vitality.

In 1999, the troupe won the special collective award of the 32nd Croatian International Puppet Competition. In 2000, the third China Quanzhou International Puppet Festival was successfully held. In 2002, recommended by the China Academy of Arts, ten projects including Quanzhou puppet opera, Kunqu Opera, Guqin and Tibetan opera were included in the "Traditional Folk Performing Arts Database" by the United Nations Asia-Pacific Cultural Center.

In 2002, the troupe created and performed the puppet drama "Ancient Art, New Puppets" and won the 10th Wenhua New Play Award, Wenhua Art Award and Wenhua Performance Award of the Ministry of Culture; In one fell swoop, he won the "Golden Lion Award for National Puppet Shadow Play Competition Repertoire Gold Award" and the screenwriter award, director award, modeling design award and three performance awards, which once again shocked the Chinese puppet world. In 2004, "The Imperial Commissioner" won the 11th Wenhua New Play Award, Wenhua Group Performance Award, Wenhua Playwriting Award, and Wenhua Director Award by the Ministry of Culture. In 2005, "The Imperial Commissioner" was selected as the only representative of the Chinese puppet shadow puppet industry in the "2004-2005 National Excellent Stage Art Project - Excellent Nominated Play".

The jury gave the following comments: "This play uses the ancient Chinese line play art to creatively change and interpret Gogol's play of the same name, and it is a relatively successful attempt to shape characters and express profound ideological content in traditional puppet plays. It is extremely difficult for the actors to manipulate the puppets on the stage through silk threads that are more than three meters long." (" 2004-2005 National Stage Art Quality Project Primary Selection Repertoire Comments", 2005).

In 2005, the troupe won the gold medal at the 25th Spanish Tolosa International Puppet Festival. In the same year, the troupe was awarded the title of "Puppet Art Demonstration Base" by the United Nations South-South Cooperation Network. It was also in this year that the troupe was awarded the honorary title of "National Cultural Work Advanced Group" by the Ministry of Culture and the Ministry of Personnel.

In 2006, "The Imperial Commissioner" was once again selected as an excellent nomination play for the "2005-2006 National Excellent Stage Art Project". In 2006, the troupe cooperated with the Quanzhou Municipal Party Committee Propaganda Department and Quanzhou Radio and Television Group to film thirteen episodes of the marionette TV series "Golden Monkey in the Snow", which was broadcast on CCTV and Fujian and Quanzhou TV stations, and was well received.

In 2006, Quanzhou puppet theater was included in the "First Batch of National Intangible Cultural Heritage List", and was continuously transferred to Jinjing to participate in the exhibition of China's intangible cultural heritage protection achievements and the first special evening party for China's intangible cultural heritage day.

In April 2007, the troupe was transferred to Tokyo, Japan to perform at the opening ceremony of the China-Japan Cultural and Sports Exchange Year, and was received by Premier Wen Jiabao. In the same month, the troupe went to the UNESCO headquarters in Paris, France to participate in the United Nations China Intangible Cultural Heritage Art Festival, and won wide international acclaim again.

In 2007, the troupe and Tianjin film production venues produced 52 episodes of the cartoon "Little Wugong Team", broadcast by CCTV. On August 8, 2008, "Four Generals Open Stage" created by the troupe was selected to participate in the theatrical performance of the opening ceremony of the 29th Olympic Games, theatering the style of Quanzhou puppet theater to more than 4 billion TV audiences around the world.

In October 2009, the troupe was invited to Carnegie Hall in the United States to give a special opening performance for the "Resonance of Ancient and Modern - Chinese Culture Festival". The American "Wall Street Journal", "New York Times" and other media published authoritative critic articles to praise it. In July 2010, the troupe was selected to represent China in the opening ceremony of the "International Exhibition Bureau Day" of the Shanghai World Expo. On July 12, 2011, the troupe participated in the cross-strait 10,000-year-old youth exchange theme party at the

Great Hall of the People, and was cordially received and commended by Hu Jintao, General Secretary of the Central Committee of the Communist Party of China.



Figures 32 New site of Quanzhou Puppet Theater by researcher

The ancient Quanzhou marionette theater, with old trees and new flowers, is fragrant for thousands of miles, and has gradually become an excellent Chinese cultural brand with extensive international influence, theatering a good development prospect.

4.2 Role of puppet theater in Quanzhou

Quanzhou Marionette Theater, as the first project in China to be included in UNESCO's "List of Excellent Practices of the Convention for the Protection of Intangible Cultural Heritage", Marionette Theater has experienced thousands of years of inheritance, and it can be said that it has the most rich cultural and artistic accumulation. puppet theater. Quanzhou Marionette Theater has played a positive role in Quanzhou society and people in four aspects: meeting the spiritual needs of the people, promoting the building of urban brands, improving the social role of education and promoting the return of cultural identity.

4.2.1 The influence and role of puppet theater on the people of Quanzhou

The traditional sacrificial culture of the past was dismissed as cultural dregs, and the folk belief system collapsed. The inner spiritual needs of the people's piety, awe and self-discipline were gradually lost. There is a general spiritual crisis in

contemporary society, which also theaters the value and popularity of traditional culture. need. Therefore, the return of Quanzhou puppet theater is not at the practical level, but at the spiritual level.

In other words, it can no longer meet the needs of modern life in terms of institutions and materials, but it can meet the needs of current human beings in terms of aesthetics and rationality.

First of all, as an appreciable living art, it can allow outsiders to appreciate the cultural scenery of Quanzhou that is different from other regions. As Wang Xiaobo, the host of Quanzhou's "Post-80s", said: "Why does Quanzhou puppet have the word 'Quanzhou' in front of it? It is not only a regional feature, but also unique among the puppet varieties in the country.



Figures 33 Quanzhou East-West Pagoda (Tang Dynasty), by Researcher

Strong regional color, it has a lot of things both from the perspective of craftsmanship and from the perspective of performance, so why do we keep making more people, not even Hokkien people, but more Many people from other places come to know about Quanzhou puppets, because it is an important carrier, especially if you have just arrived in the city, in fact, you can learn more about the city through the variety of puppets. It carries dialects, crafts, music, opera, and folk oral literature, so it is a very strong energy body."



Figures 34 The Puppet Troupe performs on the Old Street during the Spring Festival by Researcher

Secondly, it is a local spiritual home that comforts people's feelings. The Quanzhou marionette theater carries the deep memory of Quanzhou culture, which is integrated with the childhood memories of many people.

Today, with the development of science and technology, the life of urban youth is full of various popular entertainment, but the spiritual world is increasingly pale and empty. The distinctive traditional culture full of childhood memories may make their spiritual world a little more vivid. In this regard, Wang Jingxian, head of the Quanzhou Puppet Troupe, is convinced



Figures 35 Quanzhou night view by Researcher

"It can be said that puppet theater is an art that has no cultural boundaries and no age boundaries. In comparison, it is easier to break through the barriers of culture, age and class. When a person gets old, his attitude will naturally be rejuvenated. '. The art of puppet theater can help everyone recall their childhood and maintain their childlike innocence. However, the lives of middle-aged and young people today are relatively tense, and can even be said to be tiring and uninteresting. If they enter the puppet theater and watch a A performance may evoke a long-lost sense of happiness and imagination." (Online) Available from: Wang Jingxian "The "Going Out" of Quanzhou Puppet Theater Reflects Chinese Cultural Confidence" from http: //fj.people.com.cn/n/2014/0818/c181466-22025759.html. 2015

Thirdly, the puppet theater has influenced the people of Quanzhou from generation to generation. It has become a part of the people's life in Quanzhou. Children's entertainment, various party performances, you can see the active figure of the puppet theater.

Fourth, the scripts of puppet theaters are mostly adapted from the deeds of real people in modern society, which is a microcosm of the life of the masses.

For example, "Eight Women Crossing the Sea", created in 1960, tells the story of eight young women in a small coastal village in Hui'an County, Quanzhou City during the Cultural Revolution. It is a moving story of reclaiming wasteland on the island and turning the deserted island into an oasis. It reflects the hard-working spirit of the people of Quanzhou who dare to think and work hard.

Another example is that in 1963, Lv Wenjun, the deputy head of The Marionette Of Quanzhou, adapted it into a modern puppet theater "Zhang Gaoqian" based on the deeds of a young man in Shouning County who fought and sacrificed heroically to defend collective property and bad guys. The real deeds of the frontier guards created "Sentry in the East China Sea", the content is to theater the defense of coastal defense by the navy and the people, and to eliminate the Taiwanese Kuomintang spy who came to commit the crime. It theaters the courage and integrity of the people of Quanzhou who are not afraid of sacrifice.

In 2006, the Quanzhou Marionette Theater was selected into the "China Intangible Cultural Heritage Protection List", and in 2012, the Quanzhou Marionette Theater was selected into the United Nations Human Intangible Cultural Heritage List of Excellent Practices. The cultural identity of puppet theater "intangible cultural heritage" makes Quanzhou people realize the cultural value and artistic wealth of puppet theater once again, and once again strengthens the urban culture that puppet theater has become "the cultural capital of East Asia - Quanzhou" business card.



Figures 36 Puppet performers perform for charity in the park by Researcher

4.2.2 Role of puppet theater on the development of Quanzhou

Since the 1990s, with the acceleration of the global economic integration process and the rapid development of China's urbanization process, China's urban construction has become increasingly assimilated, the city's individuality and characteristics have been increasingly lost, and its image has become increasingly blurred.

American urban sociologist Robert Parker believes: "The city is not just a collection of many individual people, nor is it a simple gathering of various social facilities, various service departments, and various civil administration personnel. The city is a kind of It is also a state of mind, which is a whole composed of various traditions and customs." (Zhang Zhongmou, 2010)



Figures 37 Quanzhou East Asian Cultural Capital Stamp, (Online) Available from : http://blog.sina.com.cn/s/blog_696905330102vbkq.html (2014.11.25)

From this point of view, the city is the unity of the mind and the material. To shape a vivid city image, we must work on the essential level of psychology, and the traditional culture that continues the national blood and urban culture is undoubtedly the essence of the city. Under such circumstances, traditional regional culture has naturally become an important resource for reshaping the image of contemporary cities.

Quanzhou puppet theater is a traditional culture with a long history, which is famous at home and abroad and has become a city card of Quanzhou. It has reproduced the soul charm of Quanzhou city in years of foreign exchanges, and shaped Quanzhou into a city full of imagination "giving puppets to life". In the future, Quanzhou, as the "cultural capital of East Asia", must fully excavate and highlight Quanzhou's unique southern Fujian culture when building its city brand, and reflect its city image with its characteristic culture. As one of the main local traditional cultures, Quanzhou as a famous historical and cultural city and creating a city image full of oriental charm. As the head of Wang Jingxian said:

"It (Quanzhou puppet theater) is important to a city, it is something that people of all ages, backgrounds and nationalities can like, so building the brand of Quanzhou puppets will nourish the spiritual life of the people in a place. , to improve their cultural quality and aesthetic quality, which itself is (have) a very important role. Second, as a special business card, a special window and bridge, it is used to spread Quanzhou's culture and enhance the influence of Quanzhou city. The cultural capital

of East Asia needs tangible cultural heritage and intangible cultural heritage, and those who have to die have to live, and these constitute a living Quanzhou culture." (Zhuang Youhong, 2015)

4.2.3 The educational role of puppet theater

The classic works carried, passed down, preserved and presented to the world in the form of literature, opera, calligraphy, music, painting and other art forms are the essence and focus of my country's excellent traditional culture, and contain the long and splendid Chinese civilization. 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. Therefore, let traditional culture enter the campus, and integrate them into school art education in a way that young people like to see and accept, so as to promote the protection and inheritance of Chinese excellent traditional culture, which will have a positive impact on my country's future cultural security., is significant and far-reaching.

Quanzhou Puppet Troupe should devote itself to the theoretical construction of marionette theater, combine theory with practice on campus, and deepen students' understanding of marionette theater. After students improve their cognition of puppet theater through book theory in the classroom, and then test the cultural connotation of marionette theater through practice, it can be regarded as one of the effective ways to develop campus education.



Figures 38 Quanzhou Puppet Theater performs in rural school by Researcher

The puppet culture is campus-based, directly reaching the target audience. A considerable part of the population affected by education is in the student period. When puppet culture enters the campus, while improving the cultural connotation

value of the school, it can greatly stimulate the enthusiasm of the new generation of students to protect traditional culture and regain cultural confidence.

This plays an important role in the modernization and rejuvenation of the puppet theater, as well as the inheritance and development in the future. The specific way is to cooperate with the school, regularly carry out elective courses outside the school or incorporate it into the existing courses of the school, and use the classroom as an effective teaching form to systematically spread and teach puppet theater-related knowledge, and use various forms of interaction to gain access to the new generation of people feedback information.

In the past, the inheritance education of puppet theater was mainly recruited jointly with Fujian Art School Quanzhou Branch, and a marionette class was established to cultivate inheritance talents. After 2011, due to the staffing problem of the Quanzhou Puppet Troupe, the marionette class of the art school was cancelled, and then the puppet class was cultivated within the troupe. There is also a VR experience area in the troupe to provide hobbyists with the experience of operating puppets, allowing the public to experience the charm of traditional culture while operating the puppets, and play an educational role in cultural heritage.

4.2.4 Culture shock

Promotion of modernization and urbanization

Since the Industrial Revolution in the 18th century, the West has started the process of modernization, and politics, economy and culture have undergone all-round changes. In the context of Western modernization, China also began the pace of exploration, and after the founding of the People's Republic of China in 1949, the prelude to modernization was fully launched. Based on the needs of building a modern nation-state, New China carried out a major cultural transformation, and the opera reform movement was vigorously launched.

Quanzhou puppet theater was also forced to get rid of "feudal superstition" and other phantoms and quickly transformed on the basis of learning from Western modern puppet theater, from "grass stage" to "stage", and developed into a modern performing art. In addition, the urbanization that accompanies Western modernization is developing rapidly.

After the reform and opening up, China has gradually loosened the control of population movement, and a large number of migrant workers have migrated to cities. Many cultural forms and methods under the framework of agricultural civilization have therefore rapidly disintegrated and disappeared. As far as Quanzhou is concerned, many traditional old streets and alleys and temple buildings have been razed to the ground during urbanization, and the densely-packed western-style buildings have covered the traditional Southern Fujian Daying, resulting in a sharp reduction in the public space for various ceremonies.



Figures 39 Centennial Street in Quanzhou Old Town (Online) Available from : https://www.51wendang.com/doc/c905f5378d4f6164b67777ae (2014.2.19)

The rituals and customs of young people declined, and local opera lost its original performance field. Therefore, the Quanzhou marionette theater, which was mainly based on traditional ritual performances, gradually evolved into a local "unfamiliar" opera in Quanzhou.

Impact of Globalization and Westernization Process

Marx once explained the phenomenon of globalization and pointed out: "Wherever the capitalist mode of production goes, national identity is eliminated and traditional way of life is destroyed." (Han Zhen, 2005)

Indeed, the free exchange of information brought about by economic globalization has gradually squeezed and marginalized the original space for cultural inheritance in the traditional sense under the globalized language environment, and traditional culture has gradually declined. The dissolution of cultural boundaries will inevitably bring cultural and national crises to the nation and the country, thus prompting the country to consolidate its status by reviving traditional culture.



(Online) Available from : <u>https://www.sohu.com/a/165307882_368203</u> (2017.8.17)

On the other hand, under the wanton infiltration and control of the powerful Western culture headed by the United States, the living tastes and lifestyles of people in other countries, especially developing countries, are gradually disintegrating and reconstructing. Entertainment and leisure methods such as European and American blockbusters, Disney animation, KTV dance halls, Internet cafes and fast food have begun to replace traditional customs and activities. People are more keen to pursue a convenient and fast modern way of life, so that they have lost their interest in traditional non-traditional activities such as Quanzhou puppet theaters. interest in material cultural heritage.



Figures 41 Night view of Quanzhou Donghai Taihe Square (Online) Available from : https://page.om.qq.com/page/OXMTU15NwkM8jdV7FXzLBPzw0

(2022.1.21)

4.3 Analyze the role of puppet theater

With the development of history and the progress of the times, intangible cultural heritage, as a living and flowing culture, will appear faster or slower under the influence of political economy, science and technology, culture and art in various periods and many other conditions. change and variation. After thousands of years of baptism and inheritance, Quanzhou puppet theater was first recognized as a ritual, then a drama, and finally an intangible cultural heritage. Different roles represent different symbolic meanings, and the social function of Quanzhou puppet theater has also evolved with the political, economic and cultural changes in different stages.



Figures 42 Stills of the performance at the Confucian Temple in Quanzhou by Researcher

4.3.1 Disappearance of Tradition: The Break and Bridging of the Signifier and the Signified

The Swiss linguist Saussure proposed two concepts of "signifier" and "signified". He used "signifier" and "signified" to refer to the sound image of language and the concept of things reflected by language respectively, and believed that any language symbol is a combination of concept and sound image. From the author's point of view, Quanzhou puppet theater, as a cultural symbol, also contains the signifier and the signified.



Figures 43 Puppet head created by puppet sculptor Jiang Jiazao Of "Quanzhou Puppet Art"

by Chen Ruitong, (1986., p.6)

The "signifier" of the traditional Quanzhou marionette theater is a puppet art form composed of elements such as "beautifully carved puppets", "unique puppet singing" and "exquisite performance skills". The "referred to" is the ritual will it expresses and the ideas, values and beliefs of a group contained in it.

Throughout the history, the signifier and the signified of Quanzhou puppet theater have experienced rupture and bridging. On the one hand, Quanzhou puppet theater inherited the original puppet art form, but gradually disappeared the traditional religious function, resulting in the break between the signifier and the signified (although there are still some "palace and temple classes" that perform ritual performances in Quanzhou City, However, the original social practice function of Quanzhou puppet theater is extremely weak in the real context); It represents the cultural image of a group and a nation, and tries to return to the secular soil of Quanzhou cultural circle that gave birth to it with a new role.



Figures 44 Jiang Chaoxuan, the son of the puppet sculptor Jiang Jiazao, is studying the carving process with the carver of "Quanzhou Puppet Art" by Chen Ruitong, (1986., p.4)

4.3.2 Transformation of the field: the fusion of the real field, the mimetic field and the virtual field

"Field" theory by Pierre. Bourdieu proposes that it is a spatial concept that refers to the network of interrelationships of various actors in a specific social space. As the material and spiritual communication activities of human beings, the inheritance and dissemination of intangible cultural heritage is a process of the production and dissemination of cultural symbols, and the field is the medium space that carries the dissemination of intangible cultural heritage.

In the article "Dissemination of Intangible Cultural Heritage", Chen Mowei proposed that according to the changes in the media era, the field of intangible cultural heritage has experienced a change from "real field" to "mimic field" to "virtual field" changes. Based on this, the author believes that Quanzhou puppet theater has also undergone field transformation in more than a thousand years of communication, and finally formed a fusion of "real field", "mimic field" and "virtual field" current situation.

In the pre-modern society, the folk ritual soil in southern Fujian was the real field of Quanzhou puppet theater spread. In modern society, due to political and survival needs, the Quanzhou Marionette Theater is forced to leave the ceremony venue, and most local people can only see it in the mimetic field constructed by newspapers and television media. In the post-modern society, the Internet presents a virtual field. No matter where the audience is, they can enjoy the superb performance of Quanzhou marionette theater through electronic media. Even in this era of media convergence, the "real field", "imitation field" and "virtual field" of Quanzhou puppet theater are gradually blending and coexisting. and access to Internet platforms.

4.3.3 The Convergence of Communication: The Interaction of Globalization and Localization

Precisely speaking, China's heritage practice has been carried out in the context of the international heritage movement since the 20th century. It can be said that the process of combining the global and the local constitutes the main background of the communication function of Quanzhou puppet theater. Therefore, the modernization process of Quanzhou puppet theater is also a process of globalization, and its foreign exchange activities in the early decades have become a fragment of globalization. In particular, Quanzhou Puppet Troupe's adaptation of international classic works and the reference of performance forms are precisely in the sense of mutual support between globalization and localization, erasing and stitching the gap between the traditional local and the modern world, as well as the existence of the subject self and the other. opposition. The later decades of heritage practice, if viewed in the context of a horizontal globalized power field, actually contain a reflexive aspect, that is, the process of localization.

In the face of the identity crisis caused by globalization, in order to gain the recognition of "others" and highlight their own characteristics, local subjects will return to their homeland and construct historical memories belonging to "me" by

excavating traditional culture to distinguish the "me group". " and "other groups". Therefore, the dissemination history of Quanzhou puppet theater is also a process of interaction between its globalization and localization.

Cultural development must keep pace with the times and adapt to social development. Today, Quanzhou puppet theater, which has become an "intangible cultural heritage", has lost its functions of feudal belief and political propaganda, and has evolved into a cultural representation of the city and the country. The development and dissemination of Quanzhou puppet theater in the future is bound to meet the requirements of the construction of spiritual civilization and cultural system in contemporary society, as well as the standards of people's appreciation and value demands. Therefore, its role orientation must also theater a diversified tendency.

4.4 Summary

Quanzhou puppet theater has been going on for thousands of years without being adorned, but it has become bright and splendid in the influence of history, and it has become the representative of the essence of my country's national art. From ancient times to modern times, marionette theaters have made the audience feel stunned with their profound cultural heritage, superb performance skills, and high-pitched puppet accents. The evolution of history has made Quanzhou puppet theater gradually evolve into a "memory community" depending on the local folk customs. Continue to cohere to form a community of cultural memory.



Summary of the Survey on Quanzhou Puppet Drama Questionnaire The findings were:

Male: 45↩

Women: 80↩

Age group: under 18 (7 people), 19-35 (83 people), 36-55 (34 people), ↔ over 56 (1 person)↔

Occupation: 69 students, 1 worker, 1 businessman, 3 officials, 25 teachers, 6 artists, 20 others

Specific questionnaire content:↩

1. The cognition of Quanzhou Marionette Theater of Quanzhou people in Quanzhou : the average score is 3.00 points²

2. Read the Quanzhou Marionette Theater information : the average score is 3.01 points^{L4}

3. The love of the Quanzhou Marionette Theater : the average score is 3.22 points

4. You think the Quanzhou Marionette Theater in Quanzhou is important to the Quanzhou people : the average score is 4.18 points²

5. Quanzhou marionette theater is worthy of promotion and inheritance : the average score is 4.51 pointse

6. I would like to learn Quanzhou marionette theater : the average score is 3.36 points↔

7. All national art is worth being inherited and promoted : the average score is 4.46 points

8. You can easily create a new Quanzhou marionette play script : average score of 2.12 points[∠]

9. Set up Quanzhou marionette theater major in colleges and universities : the average score is 3.58 points

10. The necessity of holding Quanzhou marionette puppet making competition by governments at all levels : the average score is 3.98 points↔ 11. Quanzhou marionette theater should keep pace with The Times and adapt to the development of The Times : the average score is 4.28 points↔ 12. Quanzhou marionette theater should conform to the trend of the times and innovate the repertoire : the average score is 4.33 points↔

13. The inheritance of Quanzhou marionette theater is in <u>crisis</u>: the average score is 3.58 points⁽²⁾

14. Chinese puppet theaters is many, Quanzhou marionette theater is not important, don't care : the average score is 1.86 points

15. The government's policy support for Quanzhou marionette theater : the average score is 3.63 points[∠]

Figures 45 Questionnaire collection results by Researcher

With the in-depth development of economic globalization and cultural diversification, mass media has permeated into people's daily life, and the original cultural boundaries of traditional national society are gradually dissolving. The puppet theater, which has long been attached to the customs and rituals in Quanzhou, has gradually lost its original cultural soil, and its survival, inheritance and development status is worrying, thus highlighting the era of "Quanzhou puppet theater revitalized and continued" doubt.

The national policy of comprehensively revitalizing traditional culture in the new era has provided new opportunities for the development of puppet theaters; from "intangible cultural heritage" cultural resources to cultural industries, it is the internal

driving force for the continuous inheritance of this ancient opera. However, in the process of industrialization, we must clarify the relationship between "inheritance" and "innovation", properly handle the relationship between "tradition" and "modernity", and pay attention to the continuous enrichment of the cultural connotation of opera based on the cultural matrix. Only by adhering to the conscious awareness of local culture can we not be afraid of the impact of modern "fast food culture".

In the process of industrialization of puppet theater, it is also necessary to strengthen the sense of responsibility of the inheritance group, keep pace with the times and seek innovation, build a three-dimensional communication channel, integrate with the cultural and tourism industry, and extend the puppet theater industry chain. Dimensionally expand, gradually realize the restoration of " hematopoietic" function through industrialization, and then achieve a win-win between "activation" inheritance and economic value.

Chapter 5

Conclusion Discussion and Suggestions

The research goal of this thesis "The Role of Quanzhou Puppet Theater in China" is the development of Quanzhou puppet theater and the role of Quanzhou puppet theater on society and culture. Research methods: Research is carried out through survey method, observation method, literature research method and case analysis method. Research tools: 1) In-depth interview 2) Observation 3) Questionnaire 4) Researcher experience.

On the one hand, this paper reviews the history of Quanzhou puppet theater from the introduction of Quanzhou in the late Tang and Five Dynasties, to the development of Song, Yuan, Ming and Qing Dynasties, and the process of dissemination and innovation after the founding of the People's Republic of China, and summarizes the social function evolution of Quanzhou puppet theater in the process of dissemination and development. and its internal logic, and examines and analyzes the current difficulties of inheritance and dissemination of Quanzhou puppet theater; on the other hand, it studies the role of puppet theater troupe on Quanzhou society and people through the investigation method. After summarizing, the following results are obtained.

Two thousand years of long history has created exquisite art, and more than 30 hanging wires interpret the all-encompassing life story. The Quanzhou marionette theater, commonly known by the local people as "Jiali Opera" or "Jiali Opera", is not only a traditional opera and folk skills, but also a cultural representation of Quanzhou and even the entire southern Fujian region. When Quanzhou Marionette Theater has become one of the cultural brand cards of Quanzhou city, how to further bring a positive role to Quanzhou, and how to maintain it, to continue the cultural influence of Quanzhou Marionette Theater as a guarantee in the management of cultural brands

In conclusion, the researchers divide the topic of Chapter 5 into three parts: 1) Conclusion 2) Discussion 3) Suggestions, details as follows:

5.1 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:

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.

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.

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.

5.2. 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.

5.3 Suggestions

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.

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.

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.

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.

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Appendix

Appendix 1 interview



Interview

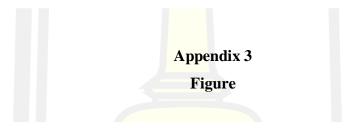
Cao Yuan, The Marionette of Quanzhou, 28.1.2021 Chen Jianzhon, The Marionette of Quanzhou, 28.1.2021 Guo Xiaohu, Quanzhou Riverside Park, 10.11.2021 Wang Xiaobo, Jiali Hall, 16.10.2021 Zeng Xiaohong, Jiali Hall, 16.10.2021 Zhuang Yankun, Jinjiang Art Museum, 5.3.2021 Appendix 2 research tools

Quanzhou Puppet Theater Questionnaire

- 1. Gender
 - ____male
 - woman
- 2. age
- 3. occupation
 - ____student__worker__peasant__businessman__other
- 4. Your choice

order	Questionnaire topic content		Comment level				
num ber		5	4	3	2		
1.	Quanzhou marionette theater is worthy of promotion and inheritance						
2.	I would like to learn Quanzhou marionette theater						
3.	Read the Quanzhou Marionette Theater information						
4.	The love of the Quanzhou Marionette Theater						
5.	You think the Quanzhou Marionette Theater in Quanzhou is important to the Quanzhou people						
6.	The cognition of Quanzhou Marionette Theater of Quanzhou people in Quanzhou						
7.	All national art is worth being inherited and promoted						
8.	You can easily create a new Quanzhou marionette play script						
9.	Set up Quanzhou marionette theater major in colleges and universities						
10.	The necessity of holding Quanzhou marionette puppet making competition by governments at all levels						
11.	Quanzhou marionette theater should keep pace with The Times and adapt to the development of The Times						
12.	Quanzhou marionette theater should conform to the trend of the times and innovate the repertoire						
13.	Quanzhou marionette theater should conform to the trend of the times and innovate the repertoire						
14.	The inheritance of Quanzhou marionette theater is in crisis						
15.	Chinese puppet theaters is many, Quanzhou marionette theater is not important, don't care						

Other suggestions





Figures 46 live performance by researcher



Figures 47 live performance by researcher



Figures 48 live performance by researcher



Figures 49 live performance by researcher



Figures 50 live performance by researcher



Figures 51 live performance by researcher



Figure 52 : live performance by researcher



Figures 52 live performance by researcher



Figures 53 live performance by researcher



Figures 54 live performance by researcher



Figures 55 live performance by researcher



Figures 56 live performance by researcher



Figures 57 live performance by researcher



Figures 58 taken at home by researcher



Figures 59 taken at home by researcher



Figures 60 taken at home by researcher



Figures 61 Puppet Theater Teaching by Researcher



Figures 62 Park Road theater by Researcher



Figures 63Puppet Head Making by Researcher

BIOGRAPHY

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