



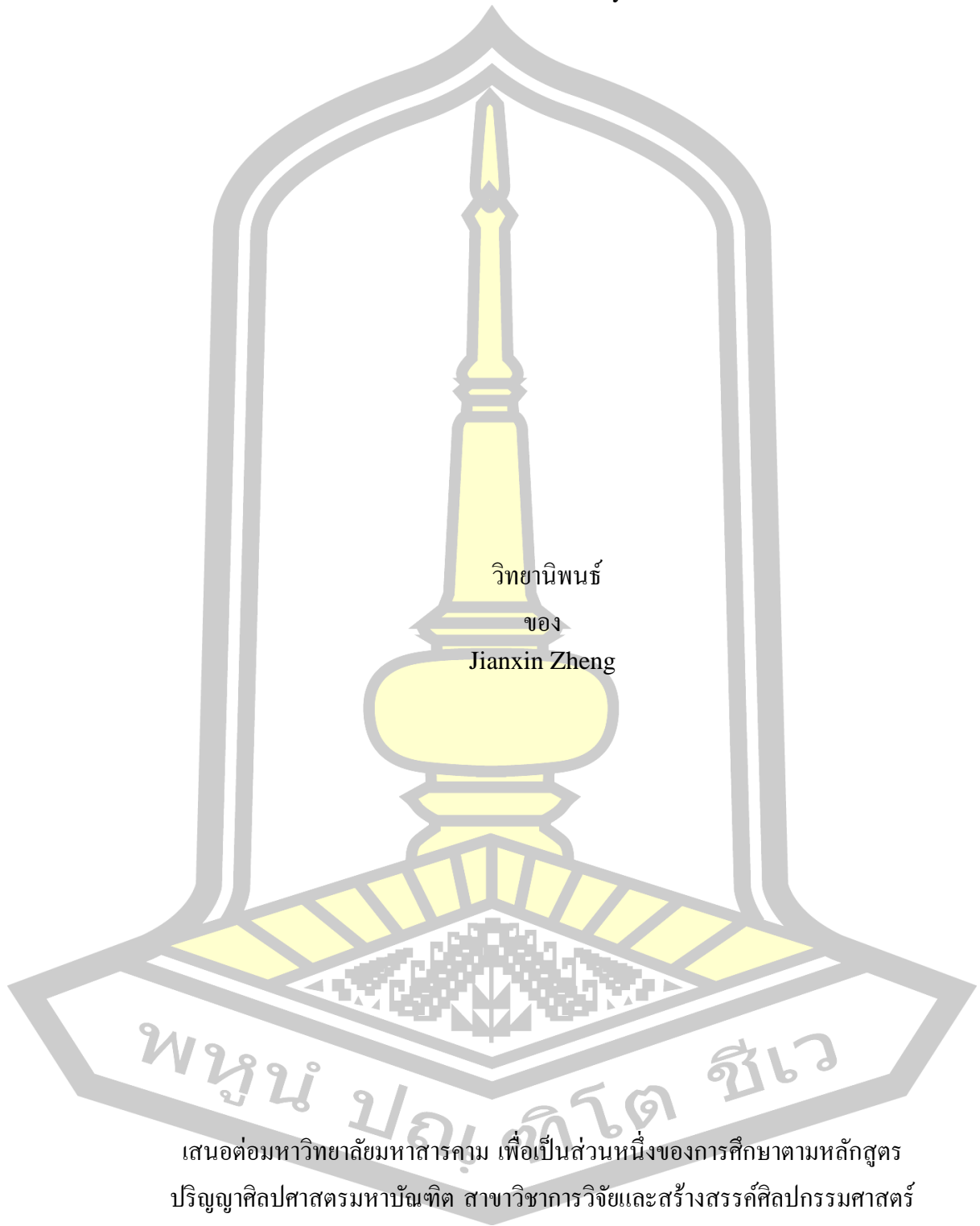
Puxian Opera, China: The Construction of Social Network of Puxian People in
Modern Society

Jianxin Zheng

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
May 2023

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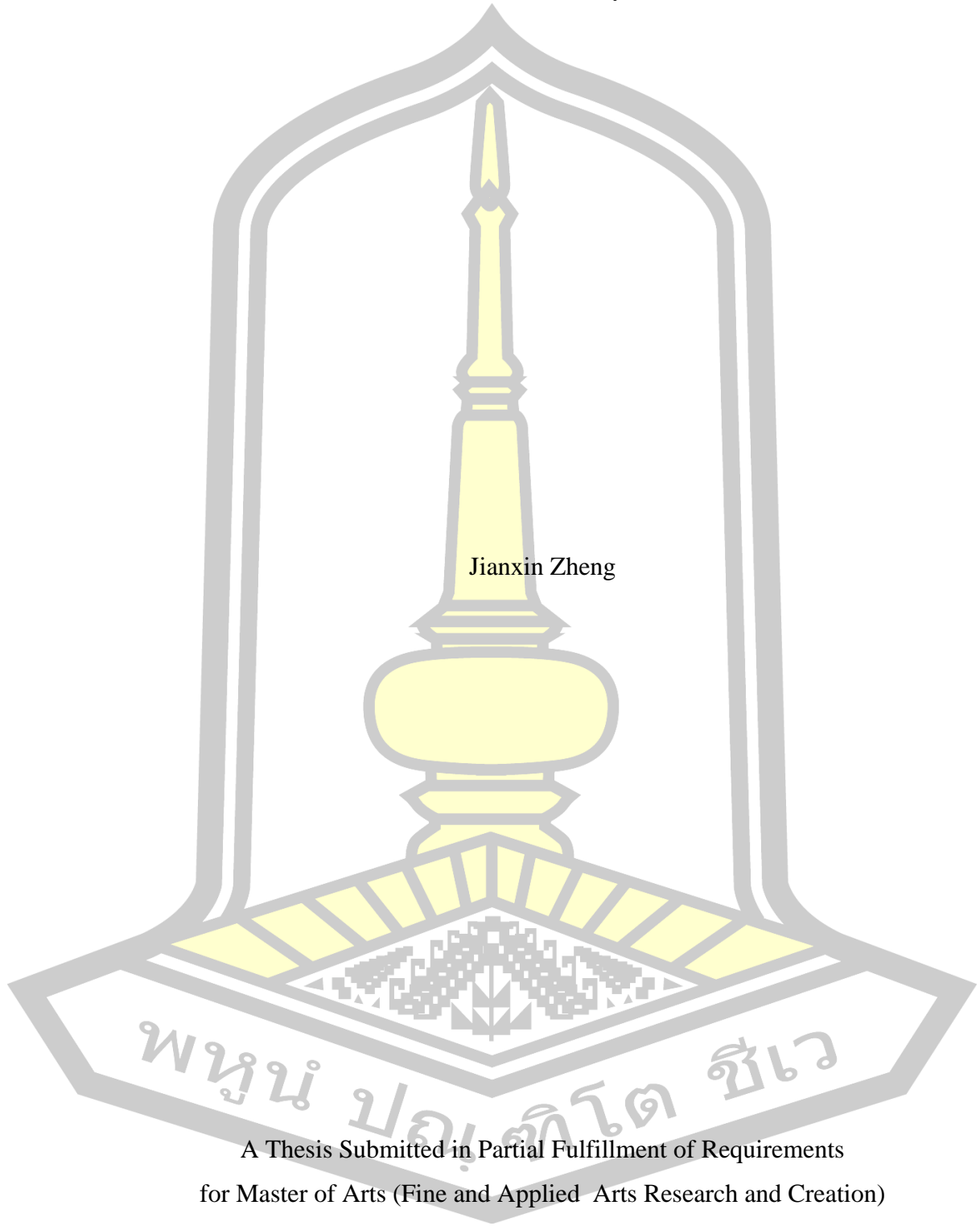
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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Puxian Opera, China: The Construction of Social Network of Puxian People in
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A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

May 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Jianxin Zheng , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Maharakham University

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ABSTRACT

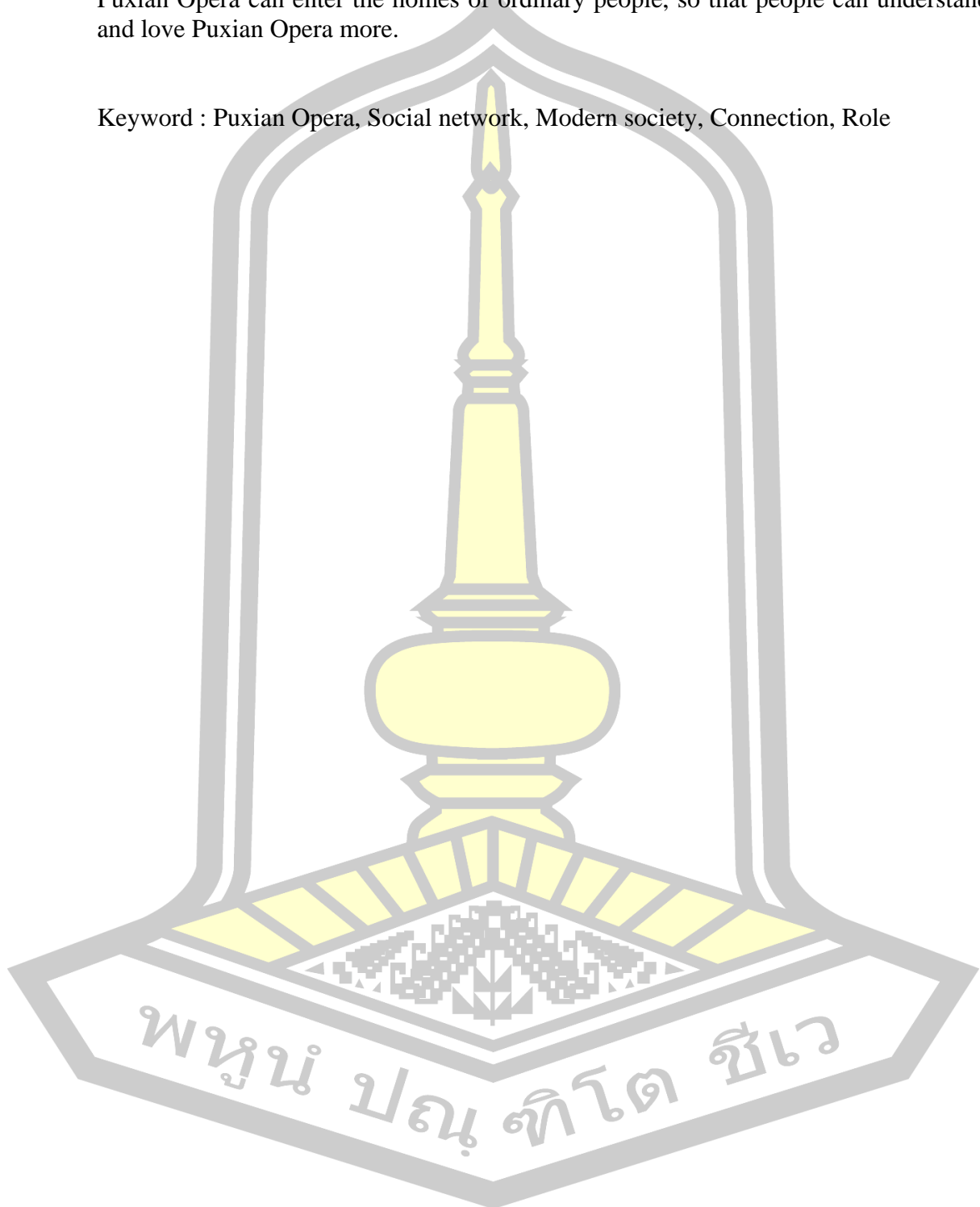
Chinese opera art is an important part of the excellent traditional culture of the Chinese nation and has a very long history. Puxian Opera originated from "Baixi" in the Tang Dynasty. After long-term development, Puxian Opera is closely related to people's social life, forming a unique performance style and characteristics. The formation of its artistic characteristics is inseparable from history, society, culture, economy, etc. At the same time, because the Puxian area is located on the coast of Fujian Province, the unique geographical location also provides a rich soil for the formation of Puxian Opera. Through the research on the historical structure of Puxian Opera and the social environment of Puxian, it is beneficial to discover the cultural value, historical value and social value of Puxian Opera, so as to attract the attention of all sectors of society, actively participate, and promote the inheritance and development of Puxian Opera.

In modern society, Puxian Opera is still closely related to society. The Puxian area has relatively completely preserved various customs of traditional society, such as weddings and festivals, birthday celebrations, housewarming, weddings and other festive customs, as well as religious customs such as paying gods and worshipping gods. These folk customs are inseparable from Puxian Opera. Puxian Opera's own operation mechanism, management model, important components, etc., have formed a complete set of social network system, and promote its continuous development under the norms of a series of rules and systems.

In 2005, Puxian Opera was listed as the first batch of national intangible cultural heritage in Fujian Province. In 2006, Puxian Opera was listed as the first batch of national intangible cultural heritage list. Now, Puxian Opera is actively preparing to declare the world intangible cultural heritage. Puxian Opera has developed into modern times and has formed a set of complex and complete operating system. Opera troupes, theater halls, employers, temples, social organizations, and opera fans play their respective roles in this network. In order to adapt to the development of modern society and to develop and protect Puxian Opera, the government has issued a series of new policies, including the "Putian City Puxian Opera Inheritance and Protection Regulations" that are soliciting opinions, and actively carry out related work. At the

same time, through the construction of museums, The cultural center uses modern media technology and other means to carry out various publicity activities, so that Puxian Opera can enter the homes of ordinary people, so that people can understand and love Puxian Opera more.

Keyword : Puxian Opera, Social network, Modern society, Connection, Role



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Jianxin Zheng

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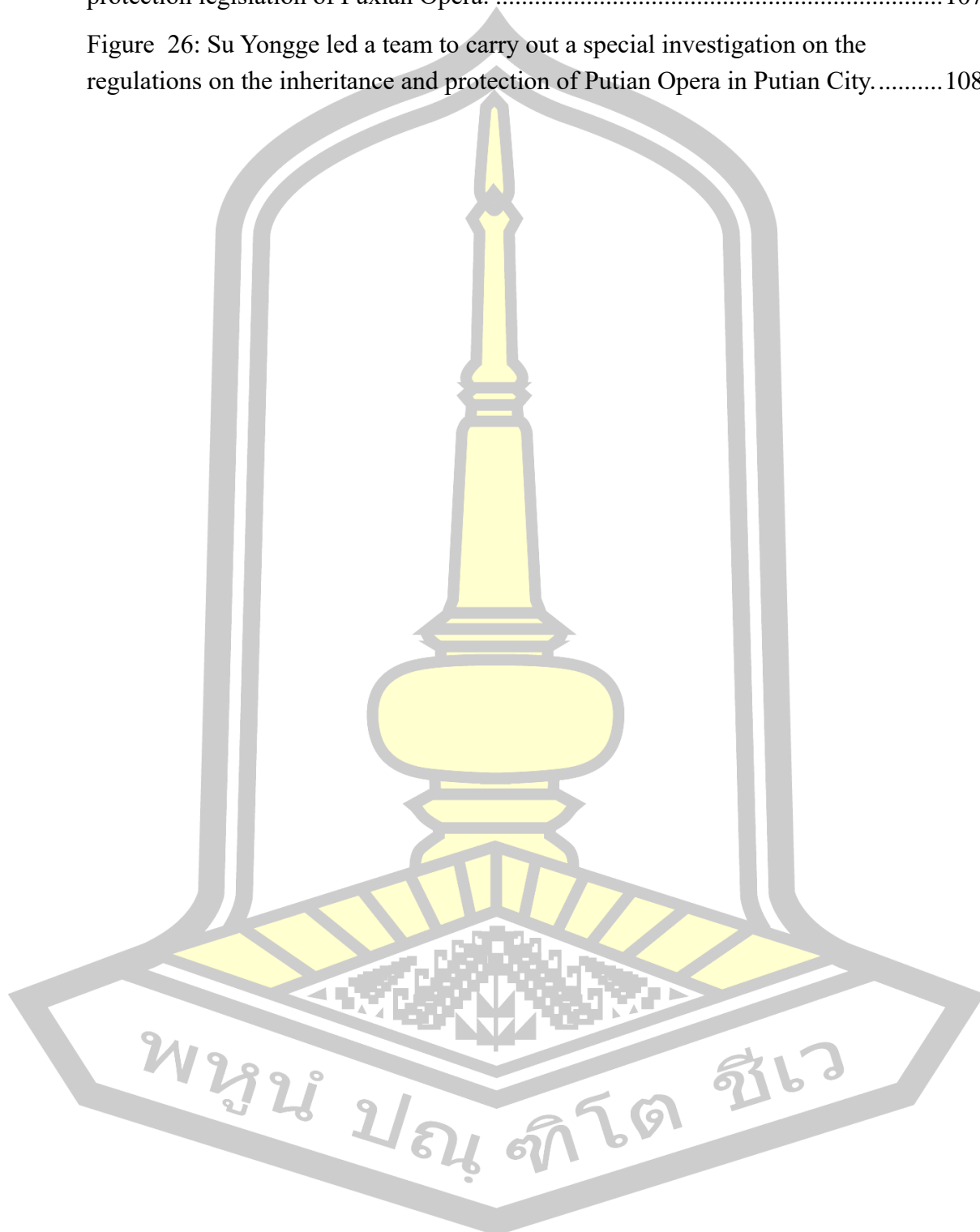
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Chapter I The Research Proposal

1. Background of Research (with Reference)

Dramatic art is a comprehensive art. It integrates literature, art, performance, music, dance and other arts in one furnace, and combines language, action, scene, props, etc. into a means of expression. It is very sharp, intense and concentrated on the stage, so that the audience can get a specific and vivid artistic feeling as if they had witnessed or experienced the events in the drama with their own eyes.

"Chinese opera originated from primitive singing and dancing, and is a comprehensive stage art style with a long history. It is characterized by aggregating many art forms together with a standard, and reflecting their respective individuality in the common nature. Chinese opera Together with Greek tragedy and comedy¹, and Indian Sanskrit opera, they are known as the three ancient drama cultures in the world. After a long period of development and evolution, Chinese opera has gradually formed a opera collection with the core of five opera types, Peking Opera², Yue Opera³, Huangmei Opera⁴, Ping Opera⁵, and Henan Opera⁶."

There are many kinds of Chinese operas, about 360 kinds. There are tens of thousands of traditional plays. The concept of "drama genre" was established after the founding of the People's Republic of China, and is a specific title used to distinguish different types of traditional Chinese opera art. China has a vast territory and regional differences make traditional opera art form its own unique characteristics.

The Puxian Opera to be studied in this paper is a traditional local opera in Fujian Province. "Puxian Opera, formerly known as Xinghua Opera⁷, is a local drama popular in Putian, Xianyou and the adjacent Xinghua dialect areas."(Z Jianfei. 2013) Puxian was originally the collective name of the two counties of Puxian and Xianyou in Fujian Province. The two counties were called Xinghua House in the Ming and Qing Dynasties, and now it is Putian City. Putian County has now been revoked, but because of the continuation of the habit, people still call the current Putian City area Puxian or Xinghua, and call the dialects spoken by the people here as Putian, Xinghua or Puxian dialect, call here The local traditional drama is Puxian Opera or Xinghua Opera. Puxian Opera has been a local opera sung in Puxian dialect since ancient times. During the Song and Yuan Dynasties, a large number of northern immigrants migrated to settle

¹ Greek tragedies and comedies originated from the celebrations of sacrificial activities to the god of wine, most themes of the dramas are based on mythology, heroic legends and epics.

² Peking opera is the most influential genre of Chinese opera, centered in Beijing, and spread all over the country.

³ Yue Opera is China's second largest opera. It is known as the local opera which spreads the most widely. It is called Chinese Opera abroad. Yue Opera originated in Shengzhou, Zhejiang Province, developed in Shanghai, prospered throughout the country, and spread throughout the world.

⁴ Huangmei Opera is the main local opera in Anhui Province. It originated in Huangmei, Hubei Province, developed and prospered in Anqing, Anhui Province.

⁵ Ping Opera spreads in northern China, is one of the traditional opera types of the Han nationality.

⁶ Henan Opera originated from Kaifeng, Henan Province, it is one of the five major opera types in China.

⁷ Xinghua is an ancient administrative district name, which is Putian City now.

here, and also brought northern culture, including living customs and so on. After the integration of this foreign custom with the local Fujian and Yue aborigines, it has gradually developed into a unique Xinghua folk custom, also called Puxian folk custom. Where there is folklore, there are activities. Folklore activities are a carrier for people in a region to vent their fatigue and troubles in their lives and place their hopes on them. The folk festivals in Puxian area have been rich and unique since ancient times.

"Fujian Province is a major province of drama, with many ancient operas. Puxian Opera has become a 'living fossil of Southern Opera in Song and Yuan Dynasties' and 'Remnants of Southern Opera'⁸ due to its ancient performance form, rich repertoire and delicate performance art, and it is still preserved to this day. There are more than 5,000 Southern Opera repertoires and their performances in the Song, Yuan and Ming dynasties, and it is one of the oldest existing opera genres in China. In 2006, Puxian Opera was listed as the first batch of national intangible cultural heritage." (C Lili, X Wei. 2011)

Puxian Opera was developed on the basis of the 'Bai Xi'⁹ in ancient period. Puxian Opera originated in Tang Dynasty, developed in Song Dynasty, flourished in Ming and Qing Dynasties, and shining in modern times. It has a long development history and is rooted in the folk society. The performance characteristics of Puxian Opera are simple and elegant, many movements in Puxian Opera are deeply influenced by Chinese Puppet Show. It is rich in unique artistic style. Its singing tones are rich, it integrates the artistic characteristics of Puxian's folk songs, slang songs, 'Shi Yin Ba Yue'¹⁰, Buddhist music and 'Song Yuan Ci Qu'¹¹. Puxian Opera sings in dialect and have a strong local flavor.

As one of the precious ancient operas in Fujian Province, the professional troupe and folk troupe of Puxian Opera have created a glorious history and evolved with the development of contemporary society and the market. According to statistics, Putian City currently has three professional theater groups and more than 120 folk theater groups, with more than 4,000 performers and more than 300 intermediaries. "At present, Puxian Opera is still loved by the general public. The city has a population of more than 3 million, and there are more than 120 Puxian Opera Troupes. They tour the countryside for more than 60,000 performances every year, attracting more than 30 million audiences."

"The annual turnover can reach about 90 million yuan, and more than 80% of the

⁸ Southern Opera is the first opera style of Han nationality that emerged in southern China from the end of Northern Song Dynasty to the end of Yuan Dynasty and the beginning of Ming Dynasty. It is one of the earliest mature forms of Chinese opera.

⁹ Baixi is a general term for the folk performing arts of the Han nationality in ancient China. The term "baixi" originated from the Han Dynasty, it mainly referred to acrobatics.

¹⁰ It is a kind of traditional folk art rap music in Putian area, and it is also a kind of music played by instrumental music. Shi Yin is a comprehensive art of instrumental music, vocal music and performance, which is named after the ensemble of ten instruments. Ba Yue is an orchestral accompaniment team composed of eight people.

¹¹ It is Song Ci and Yuan Qu. Song Ci is a Chinese literary genre that prevailed in Song Dynasty. Song Ci is one of the new styles of poetry relative to the archaic poetry, marking the highest achievement of Song Dynasty literature. Yuan Qu is a form of literature and art that prevailed in Yuan Dynasty.

folk troupes perform more than 450 performances (day and night) per year, especially the most prosperous month around the Spring Festival and Lantern Festival. They have been rooted in the countryside for a long time and have formed a relatively large and relatively stable cultural industry."

Puxian Opera was developed on the basis of the ancient "Baixi". Puxian Opera originated in the Tang Dynasty, formed in the Song Dynasty, flourished in the Ming and Qing Dynasties, and shined in modern times. It has a long history of development and is rooted in the folk. The performances of Puxian Opera are simple and elegant. Many movements are deeply influenced by puppet shows and have a unique artistic style. The artistic characteristics of French music, Song and Yuan lyrics and songs and Daqu songs and dances are sung in dialects and have a strong local color. "Puxian Opera has extremely distinctive local characteristics, and is quite different from other operas in terms of creative concept, expression and audience appreciation habits. Puxian Opera benefits from ancient and profound traditional heritage, and the historically closed regional environment makes Puxian Opera Having escaped the wars and catastrophe of the past dynasties, the antique performance style, profound historical and cultural heritage and simple grass-roots artistic spirit have brought people great enjoyment and deep intoxication."

"The relationship between opera art and society is different from other static arts such as fine art and sculpture, and also different from dynamic art forms such as folk art, singing and dancing, acrobatics, etc., which are similar to the industry. Although the occurrence and development of other folk arts are also similar to those of society. However, their integration into the society and relying on the society are far inferior to that of opera. Therefore, the discussion of local opera or folk drama cannot be separated from the important background of human society, because it is a human opera, and it is a specific society. The relationship between Puxian Opera and society can be explored from both broad and narrow senses. Society in a broad sense is a historical society. Historical society includes politics, constitution, regulations, institutions, military, population, transportation, economy, etc. It belongs to the category of 'big society', and the culture produced by this historical society is closely related to the origin and occurrence of Puxian Opera, which we must fully pay attention to. As for the narrower aspect of Puxian society, it refers to the Xinghua Plain in Minzhong on the land, in addition to the social structure of administrative divisions, there is also a 'society' (or sacrificial circle) of the 'lishi'¹² 'society' (or sacrificial circle) that is naturally divided by people's ethnic groups and beliefs. The social activities in the 'small society' that formed the alliance are not only the breeding ground for folk art, but also the carrier of the occurrence and development of opera. Puxian opera hatches, develops and survives in this 'society'". (F Xiao. 2016)

The Puxian area has a long tradition of social sacrifice activities, which were very popular in the Song and Yuan Dynasties, and the content and form of the sacrifices are

¹² The place where worshipped the gods of the earth in ancient society.

quite complex. Since the sacrificial activities are mostly to pray for a good year or to reward a good harvest, there are many festive atmosphere and joy elements in it, so there are many entertainment activities. 'Social Opera' is one of many forms of entertainment. These entertainment activities, which play spiritual comfort and emotional release in the social life of the people, not only satisfy the people's needs for aesthetics, but also provide nutrients for the growth of Puxian Opera, and also provide a hotbed for the survival and development of Puxian Opera.

In Puxian Opera, every activity and performance of each featured play has a strict performance program. The performance program has always been the basic structure of opera, which is a form of performance that has been tempered and matured for hundreds of years. It is often said that the beauty of the program is the beauty of opera. Only after truly integrating the diverse life atmosphere and unique artistic style, and unifying the stage image and the life prototype, can the stage image be created for the ages.

For example, A Mei Pi (Huang Baozhen)'s "Sweeping the Screens" and "Raining in Ruilan", Huang Meiyun's "Qin Xianglian" and "Playing with Golden Branches", Zhu Xiaorong's "Hui Gu's Police Wife" and Xu Xiuying's "Chunting the Hall with Spring Grass", they use wonderful The performance shows us an enduring truth: "Although opera is based on programs and songs and dances, only by giving it rich life connotations can it produce immortal artistic charm." When admiring the classical excerpt of Puxian Opera "Three Beats Wang Ying", I was deeply moved by the aesthetics of Puxian Opera's performance art. , and the rough curve makes us deeply feel the greatness and long history of the traditional art of Puxian Opera for thousands of years.

“The first aesthetic feature of Chinese opera is that it not only absorbs the shape of dance, but also accommodates the spirit of dance and the ‘soul’ of the program. The relationship between Chinese opera and dance is very close, and opera can also be called ‘music and dance with a story’. Not only do you have to dance when you sing, but even when you don't sing, other stage movements are rhythmic, stylized and danced. The combination of ‘human and umbrella’ in Puxian Opera ‘Ruilan Walking in the Rain’, the ‘slender steps’ of the boat girls in ‘River Up’, etc., the elegant and elegant ‘drama dance’, accompanied by the ancient Puxian opera cards and actors The ‘jumping steps’ of the series move forward, which is a vivid portrayal of the style of Puxian Opera.”(H Yanyan. 2021) The second aesthetic feature of Chinese opera is its emphasis on rhythm and rhythm. Rhythm and rhythm are indispensable components in the program of opera. The reason why the program is an aesthetic object that can be viewed independently is because of the rhythm and rhythm in it. In Puxian Opera "Three Whips for Two Maces", the ancient formulas and beautiful traditional skills are properly integrated into the intricate plot and unique characters. It's very strange. After careful consideration, it turns out that their performances are a bit like "puppet show" characters. The seemingly rigid program changes endless charm on the characters in

the play. The physical movements similar to puppet shows in Puxian Opera can be traced back to the "Hundred Operas" in the Tang and Song Dynasties. It makes people feel deeply that the Chinese opera stage is really a huge aesthetic space composed of emotion, rhythm and rhythm.

The development process of Puxian Opera is closely related to the development history of Chinese society. The social environment, economy, culture and living habits of ancient and traditional societies have promoted the formation and development of Puxian Opera. The form of social organization in the early stage of China was the 'Lishe' Society. Its organization method, number of members, sacrificial activities, and corresponding social systems and customs provided a special folk living environment for Puxian Opera. With the changes of social history, the construction of the social network of Puxian Opera is also in the process of a series of dynamic adjustments.

After the founding of the People's Republic of China, people's lives became more stable and various folk activities were revived. Puxian Opera is closely related to people's living customs, such as sacrifice, housewarming, wedding, childbirth and so on. "With its profound cultural heritage and rich creativity, Puxian Opera created brilliant achievements in the 1960s and 1980s, causing a great sensation in the national drama circles. However, with the diversified development of modern social culture, traditional cultural faults It is increasingly evident that Puxian Opera, like other opera genres in the country, is declining day by day, and the speed of decline is extremely rapid."

With the rapid development of modern society, the advancement of science and technology, the increasing popularity of high-tech media, the speed and breadth of the dissemination of foreign cultures have greatly increased, all of which have had many impacts on the development of Puxian Opera. Compared with the past, the Puxian Opera stage now provides better facilities for the audience, such as the extensive use of computer subtitles and sound. Compared with the previous handwritten glass slides, the computer subtitles are more beautiful and eye-catching, and it is more convenient for the audience to understand the plot and characters. In addition, in terms of costumes, sets and props, they all tend to be more novel, delicate and image. Puxian Opera also tried to innovate in performance skills and content, compiling and performing many modern small operas to meet the development of the times. These changes that keep pace with the times are conducive to maintaining a prosperous performance market for Puxian Opera in contemporary times.

However, while Puxian Opera performances are prosperous, there are also many problems and hidden worries. With the industrialization of performances, a large number of folk professional troupes have emerged, and various crises are lurking under the scene of prosperity. Due to the surge in the number of troupes, the supply of entertainers is seriously in short supply. In order to compete for actors, especially outstanding actors, conflicts often occur between troupes, and even become vicious competition. Individual actors did not abide by professional ethics, took the opportunity

to increase their wages, changed jobs at will, and in some cases changed several troupes within a year. The cast and crew are unstable, causing great passive and loss to the troupe. Due to the need to rehearse the play for the troupe of the main actors, and the cost of investment, most troupes had to temporarily rehearse the new actors to replace the performance, and the quality of the performance was greatly reduced. At the same time, due to the oversupply of the performance market and the vicious competition in the industry, the performance fee has dropped, and the intermediary fee has soared. The troupe has been overwhelmed and has been operating bleakly. Most of the troupes are unable to update performance facilities and repertoire. Therefore, some troupes do not invite directors, do not need scripts, and write their own at will, resulting in a lack of repertoires, outdated content, and a decline in performance standards. Many folk troupes have profit as their main purpose, and their crude and vulgar performances are undoubtedly a gross harm to traditional arts. Obviously, under the impact of modern society, the situation of Puxian Opera is also very difficult.

“The survival characteristic of intangible cultural heritage lies in inheritance, which is mostly passed down through oral and heart teaching, and gradually forms a relatively stable cultural tradition or cultural model in the natural elimination. The representative inheritors of the national intangible cultural heritage project are Puxian opera actor Huang Baozhen and director Zhu Shifengnian, as well as the famous Puxian opera musician Xie Baoshen, the famous dramatist Zheng Huaixing, Zhou Changfu, Yao Qingshui, etc. They are all benchmarks of traditional Puxian opera. It is a symbol of pure Puxian opera taste. Therefore, the relevant government departments should take the initiative to communicate with them, select all kinds of young and middle-aged seedlings, break the teaching mode in school, and inherit the essence of Puxian Opera in a flexible way of master and apprentice, so as to achieve successors in various categories of Puxian Opera. Secondly, it is necessary to organize the census of Puxian opera resources and the collection, sorting and research of relevant historical materials, and use the Puxian Grand Theater to set up a Puxian Opera Museum as soon as possible to display the history, artistic characteristics and achievements of Puxian opera. Third, encourage units and individuals to participate in rescue work, and protect their intellectual property rights and other legitimate rights and interests in accordance with the law. Fourth, it is necessary to establish the brand of Puxian Opera Theater, reorganize the classic Puxian Opera repertoires as reserved repertoires, and focus on creating new repertoires. On major festivals or foreign exchange events, they will be performed in the Puxian Grand Theater, so as to drive the Puxian Opera culture and industry with high-quality products. sustainable development.” (H Wenge. 2009)

From the perspective of social network, this paper will clarify the role and significance of Puxian Opera in the current society, and through in-depth field investigation, find out the key nodes and structural holes in the social network of Puxian Opera and other important relationships. By constructing a social network that conforms to the operating rules of modern society, allocating resources such as

individuals, troupes, and governments, and combining with the current good atmosphere of protecting intangible cultural heritage around the world, people's recognition of Puxian Opera culture and values can be improved, and the government's coordination role can be brought into play. Under the action of the market mechanism, the vertical interaction between Puxian Opera and the government and the people will be promoted, and the horizontal interaction between Puxian Opera and other opera genres and industries will be promoted. Build a close social network of Puxian Opera in the whole society, make better use of modern media and technical means, so that people can have more opportunities to contact and understand Puxian Opera, and allow more individuals, enterprises, associations, etc. to consciously participate in the protection and development. The team of Puxian Opera will allow Puxian Opera to shine in the modern society, improve people's spiritual and cultural life, and promote the sound and healthy development of society.

2. Purpose of Research / Objective

2.1 To study the development history of Puxian Opera and the social environment of Puxian.

2.2 To analyze the construction of social network of Puxian people in modern society.

2.3 To analyze the role of social network in developing and protecting Puxian Opera.

3. Research question

1.1 Why has Puxian Opera developed for a long time and has survived to today? What are the characteristics of the social environment in Puxian area?

1.2 In modern society, how is the social network of Puxian people constructed based on Puxian Opera?

3.3 How does social network play a role in promoting the development and protection of Puxian Opera?

4. Definition of Terms

4.1 Social network

Social network is a form of social organization based on "network" (interconnection between nodes) rather than "group" (clear boundaries and order) perspective. With the progress of industrialization, urbanization and the rise of new communication technologies, the society is becoming more and more networked. Social network revolution, mobile revolution and internet revolution are listed as the three major revolutions affecting human society in the new era.

Social network refers to a relatively stable relationship system formed by interaction between individual members of society. Social network focuses on the

interaction and connection between people, and social interaction will affect people's social behavior.

A social network is a social structure composed of many nodes. A node usually refers to an individual or an organization. A social network represents various social relations. Connect people or organizations together. Social relationships include friend relationships, classmate relationships, business partnerships, racial belief relationships, etc.

4.2 Modern society

The concept of China's modern society refers to the rapid development of China's economy after the reform and opening up in 1978. Under the guidance of the direction of China's socialist system, comprehensively deepen reforms and realize economic and social transformation, gradually shifting from an agricultural society to an industrial and technological society, until the establishment of various social systems suitable for the current period.

The modern history of China began in October 1949, and it is also the history from the founding of the People's Republic of China to the present. It is divided into two historical stages: the new democratic society and the socialist society. This period is also a period of development history in which the Chinese people established political power, consolidated political power, explored and developed China, and made China become prosperous, strong, democratic and self-reliant.

The modern history of China is a historical era in which the Chinese people stand on their own among the nations of the world, from a weak country subjected to aggression and enslavement to a powerful country that plays a pivotal role on the world political stage.

4.3 Puxian dialect area

Putian dialect is commonly used in Putian County, Xianyou County, Chengxiang District and Hanjiang District under the jurisdiction of Putian City. The geographical location of these counties and districts is right between Fuzhou and Quanzhou, that is, between the East Fujian dialect area and the South Fujian dialect area. The Putian dialect is represented by the Chengguan dialect of Putian City.

The development of Puxian area is relatively early. According to historical records, as early as the 7th century, these two places have been set up as counties, under the jurisdiction of Quanzhou Prefecture. In the fourth year of Song Taiping and rejuvenation (979), the Xinghua Army (later Xinghua House) was established. In the Song Dynasty, there were more than 30,000 families here. The people living here have not only lived a common economic and political life for a long time, but also created their own local culture. The Puxian Opera, which has a long history, is an ancient local opera popular here. It reflects the people's life, customs and thoughts, and also preserves many dialect vocabulary.

The early Puxian dialect belongs to the southern Fujian dialect system, which can be proved from the phonetic retention of the Wenbai pronunciation system. However,

due to its special geographical location, it has been influenced by the Mindong dialect (Fuzhou dialect) for a long period of time, and absorbed some elements of the Mindong dialect, thus forming a dialect with transitional colors. Whether it is from outsiders or locals in Puxian, the dialect here does not belong to the southern Fujian dialect nor the eastern Fujian dialect, but a sub-dialect of the Min language with its own characteristics and its own line. After the dialect census in the 1950s and 1960s, experts and scholars who studied the Min dialect made a detailed comparison of the phonetics, vocabulary and grammar here with the Mindong dialect and the Minnan dialect, and put forward the idea of separating the Puxian dialect area.

5. Scope of Research

5.1 Research area

The area studied in this paper is the Putian area, that is, the present Putian City, under the jurisdiction of Putian County, Xianyou County, Chengxiang District and Hanjiang District. The Puxian dialect is commonly used in the Puxian area.

Putian, known as "Xinghua" in ancient times, also known as "Puyang" and "Puxian", is a prefecture-level city under the jurisdiction of Fujian Province and is located in the middle of Fujian. The terrain is high in the northwest and low in the southeast, with a saddle-shaped cross-section. It is located on the northern edge of the Tropic of Cancer and borders the ocean in the east. It belongs to a typical subtropical marine monsoon climate, with a land area of 4,200 square kilometers and a sea area of 11,000 square kilometers. According to the seventh census data, as of 00:00 on November 1, 2020, the resident population of Putian City was 3,210,714.

5.2 Time

This article will briefly review the history of Puxian Opera, from the Song Dynasty to modern times. The main research time period is from the reform and opening up to the present, the social network research of Puxian Opera.

5.3 Another

Fieldwork is a general term used to describe the collection of raw materials. Fieldwork is mainly carried out in the field. The nature of field work will vary depending on whether the subject is alive or dead, and where they exist in a residential habitat or buried beneath the soil. Other processes such as interviewing or observing people to learn their language, folklore, and their social structure are also included. In some situations, especially when the subject of the study is human beings, the work must be designed to avoid the risk of observer effects or over-theorization or idealization of the actual cultural activity. Field investigation can be divided into five phases: preparation phase, start phase, investigation phase, investigation report writing phase, and supplementary investigation phase. Only the first three stages are explained here.

6 .Research Methods (Summary)

6.1 Population and Sample

6.1.1 Actor

6.1.2 Putian Municipal Bureau of Culture and Tourism

6.1.3 Folk theater troupe

6.1.4 Audience

6.1.5 Intermediary

6.1.6 Putian Art School

6.1.7 Purchaser

6.2 Instrumentation

6.2.1 Qualitative research

6.2.2 Formal and informal interviews

6.2.3 Fieldwork observation

6.2.4 camera and recording pen

6.3 Data Collection

6.3.1 Documentary Collection

6.3.1.1 Documents and records

6.3.1.2 Research on audio-visual materials

6.3.1.3 Academic journal and research

6.3.2 Fieldwork Data collection

6.3.2.1 Fieldwork studies

6.3.2.2 Formal interview

6.3.2.3 Informal interview

6.4 Data Analysis

Firstly, to tabulate all data collected and group them according to research purposes or objectives, make sure that you bring in all data collected using all research tools or instrument.

Secondly, to analyze the research data. When we analyze research data, we often use some statistics. In qualitative research, we describe the situation which must in line with objectives or purposes. If possible, use number, frequency or percentage or whatever needed pictures, spoken words, diaries, etc.

The basic data recording tools are cameras and recorders. Cameras are used to collect image data, and should be used for image data collection of Chinese traditional painting works themselves and on-site image data of Chinese traditional painting related activities. The recorder is used to record conversations in formal or informal situations to facilitate further data analysis and research. In the scope of a scientific and technological research project or research project that you are engaged in, a series of mental and physical work, such as experimental observations, investigations, and comprehensive analysis, are obtained and reviewed and identified to confirm creative results with academic significance and practical value.

6.5 Research presentation

The research in this paper will be presented as a master's thesis.

At the same time, it will be published in the international journal which is indexed in SCOPUS.

7. Literature Review

“Social network analysis” John Scot. (2007). Chongqing University Press.

The ideas of western social network can be traced back to classical sociologists, the representative people is French sociologist Emile Durkheim. Although he did not explicitly put forward the concept of social network, he paid special attention to the study of social structure and social relations. Emile Durkheim explicitly pointed out in the "Social Division of Labor" that the division of labor and social differentiation has led to a change in the form of social solidarity from "mechanical solidarity" to "organic solidarity", which is actually a change in the form of social relations. He said in the book that with the division of labor, individuals can get rid of isolation and form mutual connections. The division of labor creates a strong relationship, and this function is not temporary, but has far-reaching effects.

The word "network" first appeared in the book "The Network of Group Connections" which is written by German sociologist (G. Simmel). G. Simmel imagined society as an interwoven network of relationships, focusing on the form of social relations. He believes that society is a process. The nature of society is the interaction between people, and the form of communication is the focus of research. He treats interactions of people-to-people as "networks." Different networks also will affect personal development. In his book "The Network of Group Relations", he further analyzes that how changes in social structural networks affect individuals within them.

British anthropologist Radcliffe Brown inherited the view of social structural analysis and functionalist perspective of Emile Durkheim. In his book "Social Anthropological Methods", he states that social structure is a relationship regulated or governed by established codes or patterns of behavior in society, it is a combination of continuous configuration of individuals. He attached great importance to the study of social structural forms, not just the study of social structures, and he proposed three theoretical branches to study this "structural form": "social morphology, social physiology, and social structural change studies". Social morphology focuses on the comparison and classification of various structural relations; social physiology studies how to maintain and survive this structural form of society? What is the underlying mechanism? In addition, we should also pay attention to the changes in the mechanism of various social and social phenomena such as law, morals, etiquette, etc. These changes will lead to changes in social structure. He used the concept of "Network of Social Relations" to explain social structure in the early 20th century. He believed that all networks of relationships between people were part of social structures, and

analyzed the nature of individuals and classes based on differences in social roles. It is worth noting that the social relationship network proposed by Brown is only an ideological concept, which is different from the analysis level concept proposed by social network analysts later.

It can be seen from the origin of the above-mentioned concept of social networks that the early theories of social network analysis are extended from the research in disciplines such as sociology and anthropology. Their structure is relatively loose, with only vague ideas, and it does not have corresponding system architecture and research methods.

“Puxian Opera: Inheriting the cultural blood of thousands of years”

Behind the bustling scene of Puxian Opera, there are actually quite a few problems, especially in the inheritance of high-quality plays, outstanding talents, and audience groups, which have encountered certain setbacks.

"Although the Puxian Opera performance market is currently lively and prosperous, due to the poor stage and art performance of folk troupes performing outside, and the frequent performances of actors and neglect of practice, the performance of the repertoire is relatively rough. Over time, the performance quality of Puxian Opera has been reduced. Especially in the inheritance of fine repertoire is very weak." Lin Jinbiao was quite sad about this."

The cultivation of excellent actors is often not enough. Putian Art School is an art school with the characteristic of cultivating Puxian opera talents, and it can be called "the cradle of Puxian opera talents". However, the school's enrollment has not been optimistic. It recruits students every three years. In 2012, only 35 students were recruited. Although tuition is free, some students still drop out after one or two years of study to make money by performing in a folk troupe. This year is the year of enrollment. Putian Art School plans to recruit 60 students majoring in Puxian opera performance, instrumental music, opera stage art, etc. Since May, it has begun to use WeChat and other new media to promote enrollment.

More importantly, in recent years, the audience and fan groups of Puxian Opera have gradually appeared faults. Nowadays, whenever Puxian Opera is performed, no matter in the city or in the countryside, the audience is often middle-aged and elderly people, and young people are almost invisible in front of the stage.

For these setbacks in the inheritance of Puxian Opera, the competent government departments and people of insight in the society have seen and worried, and have already started a series of rescue operations. The reporter learned from the Putian Municipal Bureau of Culture, Radio and New Technology that in the past three years, dozens of old Puxian opera artists have been organized to perform their best excerpts. In addition, Lin Jinbiao said that for the Mulian Opera, he is preparing to rehearse and record all the first, middle and second books for future generations, "This project is very difficult, the total length of the three plays is about 8 hours, and it takes time to do great effort"!

While rescuing the excellent plays, the burden of resurrecting and rehearsing these plays rests on the actors of the Puxian Opera Theater. This team is composed of outstanding talents selected from various troupes, focusing on the inheritance and performance of Puxian Opera's fine repertoire. In September last year, the classic play "Ye Li Niang", which was rehearsed by the Puxian Opera Theater, was performed in Beijing for the first time at the National Centre for the Performing Arts. "This is our first time in Beijing after a lapse of 16 years. Although the actors have changed a lot, the performance is still very successful, which shows that our concept of quality production is very effective, not only inheriting good plays, but also cultivating excellent actors!" Puxian Opera Wang Shaoyuan, secretary of the party committee of the theater, said.

This year, Putian launched the training mechanism of "famous teachers leading new apprentices" for the first time. 12 famous old Puxian opera artists accepted 18 apprentices in the form of "pairs". The apprentices were actors from the Putian Drama Academy and students from the Putian City Art School. Liu Jingjie, director of the Putian Municipal Bureau of Culture, Radio and New Technology, said that making these veteran artists who have made outstanding contributions and both virtues and skills as masters, taught by word of mouth, words and deeds, will be more helpful for inheriting the essence of Puxian opera and fine repertoire.

In attracting a new generation of Puxian opera fans, Putian City has also taken many measures. The Puxian Grand Theater, which has the best hardware facilities among the districts and cities in the province, holds Puxian Opera performances every Saturday for the benefit of the people, attracting young fans to watch with its high-quality plays and low ticket prices. At the same time, more and more primary schools have launched Puxian Opera into campus activities, allowing children to develop their interest in Puxian Opera and their cultural identity on campus.

8. Concept, Theory and Conceptual framework

8.1 Concept

Social network

In this thesis it means that Social network is a form of social organization based on "networks" (interconnections between nodes) rather than "groups" (clear boundaries and order). It is also an analytical perspective of Western sociology from the 1960s.

8.2 Conceptual framework

The main concept of this research is social network.

When the network concept was first applied, it was just a metaphor used to describe the network structure between social relations or social elements. Social network analysis is a set of norms and methods for analyzing the structure of social relations and their attributes. It mainly analyzes the structure and attributes of the relationships formed by different social units (individual, group and Society).

When confronting concept, we need to consider how social network is constructed.

What is the social network of Puxian Opera? This study will use this concept to analyze Puxian Opera.

8.3 Show components of the framework in a diagram form

With the support of a series of relevant policies and different social environment, Puxian Opera has developed for a long time, the social network of Puxian Opera has continuously changed. The framework of this study is that take Puxian Opera as research text, use social network as research concept, and the research context is modern China.

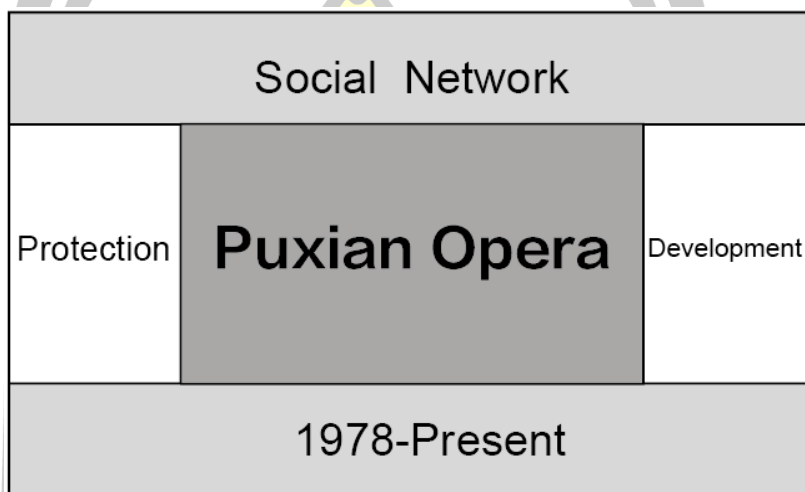


Figure 1: Framework.

Source: Drawn by Jianxin Zheng, 2021.

9. Research plan

The plan is divided into three levels: total goal and plan; phase research plan; time plan. The total goal defines the overall task of study and research each semester, the stage study target time plan defines the target in month and points out specific execution strategies. In addition, develop strategies and methods for control to ensure plans and goals.

พหุบัณฑิต ชีวะ

Plan work content	1	2	3	4	5	6	7	8	9	10	11	12	
Collect literature and thesis	█												
Analyze data		█											
Visiting the countryside and the performance site of the troupe, interviewing key figures			█										
Organize on-site pictures and interview information				█									
Writing thesis						█							
Revise, adjust and perfect the thesis									█				
Thesis defense											█		
Published journals												█	
Graduation													

Figure 2: Research plan.
Source: Drawn by Jianxin Zheng, 2021.

10. Chapter structure

There are 4 chapters in this research as follows.

Chapter I: The research proposal

Chapter II: The development history of Puxian Opera

This chapter introduces the general situation of Puxian Opera, outlines the social and cultural background of Puxian, and analyzes the aesthetic value of Puxian Opera.

Chapter III: The construction of social network of Puxian people in modern society

This chapter examines the social organization and structure formed by Puxian Opera, which is based on Puxian People through Puxian Opera, it explains their origin and characteristics, and analyzes the characteristics of people and group in them, it masters the rules and methods of operation of social network, analyzes how to use the social structure and social relations to develop Puxian Opera, and the impact on economic, political, cultural and other aspects.

Chapter IV: The role of social network in developing and protecting Puxian Opera

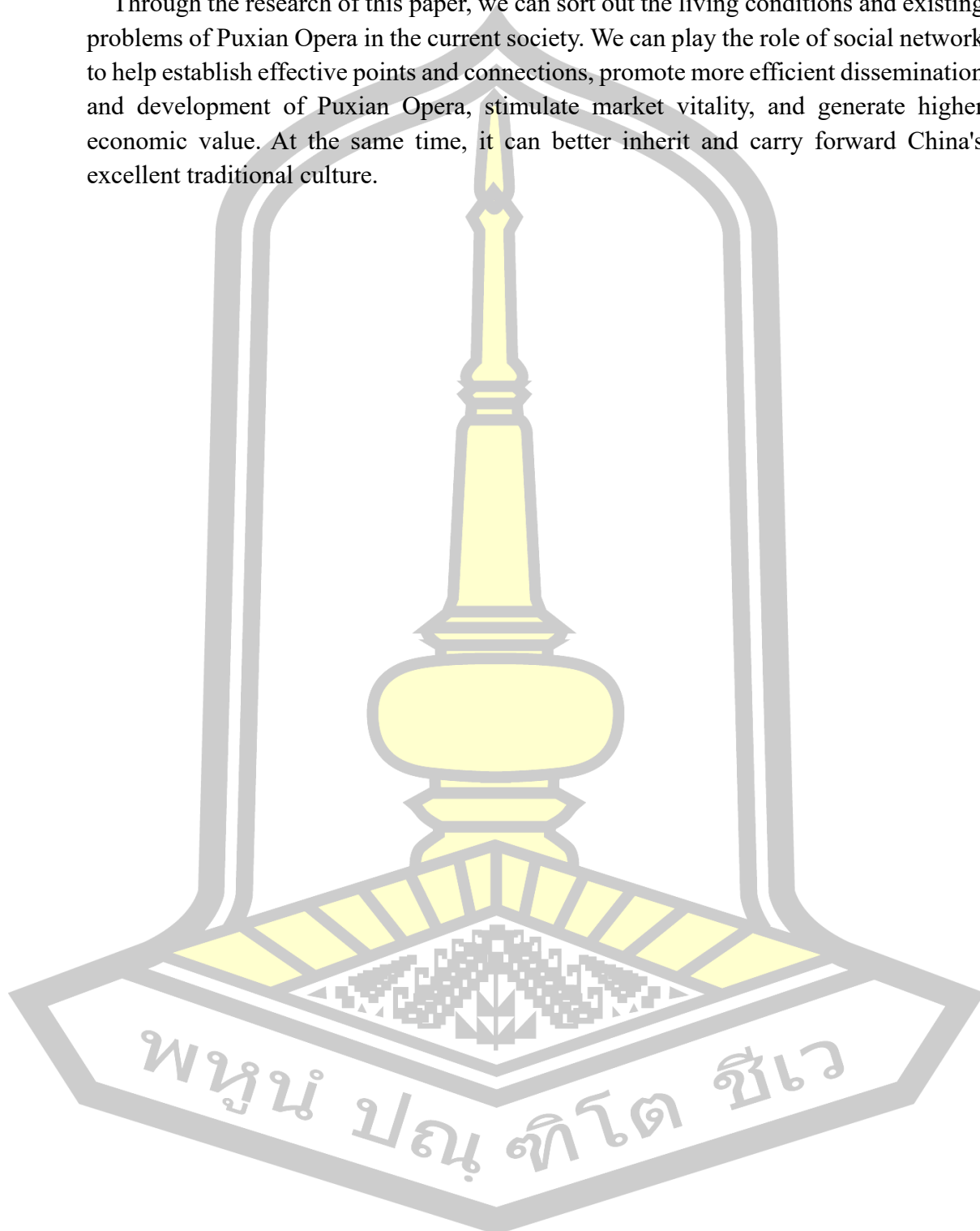
This chapter focuses on analyzing the current society, in the context of the protection of intangible cultural heritage, how to better inherit, develop and protect Puxian Opera, give full play to the role of social networks, and promote the healthy and healthy development of Puxian Opera.

Chapter V: Conclusion, discussion and suggestion

This chapter will present the conclusions of this article, point out the key points of this study, sort out the important findings of this article, and put forward some appropriate and feasible suggestions to better promote the development of Puxian Opera.

11. Benefit of Research

Through the research of this paper, we can sort out the living conditions and existing problems of Puxian Opera in the current society. We can play the role of social network to help establish effective points and connections, promote more efficient dissemination and development of Puxian Opera, stimulate market vitality, and generate higher economic value. At the same time, it can better inherit and carry forward China's excellent traditional culture.



Chapter II The development history of Puxian Opera and the social environment of Puxian

Chinese opera art is an important part of the excellent traditional culture of the Chinese nation and has a very long history. Puxian Opera originated from "Baixi"¹³ in the Tang Dynasty. After long-term development, Puxian Opera is closely related to people's social life, forming a unique performance style and characteristics. The formation of its artistic characteristics is inseparable from history, society, culture, economy, etc. At the same time, because the Puxian area is located on the coast of Fujian Province, the unique geographical location also provides a rich soil for the formation of Puxian Opera. Through the research on the historical structure of Puxian Opera and the social environment of Puxian, it is beneficial to discover the cultural value, historical value and social value of Puxian Opera, so as to attract the attention of all sectors of society, actively participate, and promote the inheritance and development of Puxian Opera.

Part I The developmental history of Puxian Opera

“Chinese opera is a comprehensive art that integrates music, dance, literature, architecture, art and other art categories, and is a concentrated expression of Chinese art aesthetic awareness. The art of opera is an important part of Chinese literature. The spirit, aesthetic taste, personality charm, tragic art, etc. contained in the opera part, as the concept level of culture, constitute the value system of a certain cultural characteristic. Opera has a particularly great significance for Chinese culture: it not only forms the value system of Chinese culture in general, but also finally casts the poetic characteristics and personality charm of Chinese culture.”(L Xueshan. 2008)

China has a large number of local operas, which are constantly adjusted according to the needs of the audience in a large number of performance practices by opera artists of the past dynasties, and they have been explored and created in the continuous collision and running-in. The old opera troupes enjoyed full autonomy, and in order to expand the market, they often needed to perform in other places. In order to maximize the recognition of local audiences, local opera troupes often absorb local singing, dance, folk songs, etc. on the basis of the characteristics of the original operas, and even learn and borrow local dialects, and even form new operas. Peking Opera¹⁴ is a typical example. Sometimes there are scenes of multiple operas singing on the same stage. Artists are also versatile. In order to survive, they can display their specialties as needed. In an era when the media and communications were not well developed, most of the troupe's reform strategies and bold attempts would not attract as much attention today. Except for a few major dramas, there would generally be no official intervention. Whether the reform is successful can generally be tested by the market, and survival is the last word. Various operas learn from each other and influence each other, not only

¹³ A general term for the folk performing arts of the ancient Chinese Han nationality, which originated in the Han Dynasty.

¹⁴ Peking Opera, one of the quintessence of China, is the most influential type of opera in China, with Beijing as the center and all over the country.

the language, content and form can be changed, but even the name of the opera can be changed.



Figure 3: Puxian Opera.

Source: Photographed by Jianxin Zheng, 2021.

Puxian Opera has a long history. "A culture needs to be relatively isolated or closed when it is formed, otherwise it will not be able to form a unique personality that can exist." (Tian Yaonong. 2007) "Puxian Opera, a local folk traditional opera, has survived to this day precisely because of its relative isolation and isolation in the process of its formation and development." (Yu Yashen. 2009)

1 The Puxian opera in the Tang Dynasty

"In the Tang Dynasty, Fujian songs and dances were popular. At that time, Puxian's songs and dances were also very prosperous. The folk drum music of Puxian in the Tang Dynasty was mainly used for welcoming guests, banquets and activities to welcome the gods. In the Tang Dynasty, Taoism and Buddhism were prevalent in Puxian, and Puxian's folk songs and dances drew a lot of elements from religion, with a strong color of entertainment gods and unique characteristics." (Y Meixuan. 2007) In

the Tang Dynasty, Puxian folk music, singing and dancing, acrobatics, "Qu Nuo"¹⁵, puppet opera and other folk opera skills were very rich. Its popularity and development provided a solid artistic accumulation for the breeding of Puxian opera.

2 The Puxian opera in the Song Dynasty

During the Song Dynasty, some active policies were adopted to develop the economy and culture. The society in Puxian area is relatively stable, focusing on the development of agriculture and handicrafts, promoting the development of commerce, transportation and overseas trade, thereby promoting the development of education, technology, culture and art and social civilization in Puxian, and providing conditions for the emergence of Puxian Opera. In the Song Dynasty, Puxian folk songs and dances were popular. At that time, Puxian's folk music mainly included "Shi Yin"¹⁶, "Ba Yue"¹⁷, etc., and the form of exorcism by pretending to be gods and exorcising ghosts was also popular among the folk. Acrobatic performances are also very active, and the puppet show has developed more than in the Tang Dynasty.

In the Southern Song Dynasty, the prosperity of Puxian folk songs and dances laid the foundation for the emergence of Xinghua Zaju¹⁸, the predecessor of Puxian Opera. Xinghua Zaju is a drama based on Baixi, which integrates the performance art characteristics of Zaju from the north. It is sung in Xinghua dialect, and it is a drama that performs characters' stories by singing, dancing, reading words and performing. It has also become a "Youxi"¹⁹.

During the Southern Song Dynasty, Xinghua Zaju was mostly performed in palaces, temples, square theatres or theatres, with a large audience. The Xinghua Zaju in the Southern Song Dynasty not only had a fixed story of characters in the repertoire, but also had the profession of acting as a character. It had integrated the artistic means of singing, dancing, reading words and performing to perform the character story, and had costumes and makeup according to the needs of the performance, a performance venue with a theatre or theatre. At this time, Xinghua Zaju has basically possessed the artistic characteristics of Chinese opera.

"From the Southern Song Dynasty to the turn of the Song and Yuan Dynasties, the prevalent Nanqu²⁰ opera in Lin'an²¹ and Wenzhou²² has been spread to Xinghua, Fujian and other places, and absorbed by local Zaju, Youxi or Baixi, thus promoting the development of opera in Fujian. At that time, Xinghua Zaju was in the stage of development. It absorbed a large number of popular repertoires, singing songs and performing arts of Nanqu opera, and integrated them into Xinghua Zaju, making Xinghua Zaju more mature. The foundation of Xinghua Zaju is folk music. While absorbing the purpose of Southern Opera, it can more easily and smoothly absorb and integrate the musical tone and tune structure of Southern Opera, thus inheriting and retaining many of the musical features and singing tune of Southern Opera."(Y

¹⁵ This is one form of the exorcism event and welcome god activities during Chinese New Year or Spring Festival.

¹⁶ A form of musical instrument playing in China.

¹⁷ Traditional folk music mainly popular in Putian City, Fujian Province and surrounding areas.

¹⁸ One of Chinese traditional art form.

¹⁹ The name of the earliest burlesque

²⁰ It is the earliest Han opera that emerged in southern China during the 200 years from the end of the Northern Song Dynasty to the end of the Yuan Dynasty and the beginning of the Ming Dynasty, that is, from the 12th to the 14th century.

²¹ Place name, located in the west of Hangzhou City, Zhejiang Province

²² A place name, a prefecture-level city under the jurisdiction of Zhejiang Province, an important commercial and trade city and a regional central city in the southeast coastal area approved by the State Council.

Mingsheng. 2007)

After the popularity of Southern Opera in Song and Yuan Dynasties, Xinghua Zaju also absorbed the performance art of Southern Opera in Song and Yuan Dynasties, and merged to form the performance art and performance system of Xinghua Zaju. There is a close communication between the Xinghua zaju of the Southern Song Dynasty and the drama of the Southern Song Dynasty. During the exchange, Xinghua Zaju has absorbed the repertoires, singing songs and performing arts of the Southern Song Dynasty opera during the communication, and thus developed into an increasingly mature Southern Opera genre.

3 The Puxian opera in the Yuan Dynasty

At the end of the Yuan Dynasty, there was political corruption and economic depression. Puxian suffered from wars year after year, and the society and economy were severely damaged. After the establishment of the Ming Dynasty, a series of policies and measures to develop the economy were implemented, and agriculture, handicrafts, commerce and transportation in Xinghua area have developed greatly. The development of social economy has strongly promoted the development of social education and culture in Xinghua area. At the end of the Yuan Dynasty, Southern Opera had spread throughout the country, and it was combined with various songs and dances to form folk operas in various places.

From the early to the middle period of the Ming Dynasty, due to the differences in language, sources of folk art and customs, different opera tunes were formed in various places, such as Quan tune²³, Kunshan tune²⁴, Hangzhou tune²⁵, Huizhou tune, etc., which made the opera stage of the Ming Dynasty appear diverse, competitive and prosperous situation. The vigorous rise of many tunes of Southern Opera has also promoted the development of Xinghua Zaju, which belongs to the Southern Opera system. Xinghua Zaju is popular in Putian, Xianyou and Xinghua counties under Xinghua prefecture and the Xinghua dialect areas of surrounding counties. Its musical tunes mainly come from ancient Xinghua folk music and eunuch family music of Tang and Song dynasties, lyrics and songs of Song and Yuan Southern operas. Because it is sung in Xinghua dialect, it has a unique style of Xinghua, which is different from others. The musical singing of local operas has developed into a unique voice, called Xinghua tune, commonly known as Xinghua Opera, adding a gorgeous and wonderful flower to the diverse voices of Ming Dynasty opera.

In the middle of the Ming Dynasty, Xinghua Opera developed rapidly, not only popular among the people in Putian, Xianyou and Xinghua counties, but also spread to Fuqing, Yongtai in Fuzhou prefecture and Quanzhou, Hui'an, Yongchun, Dehua and other prefectures and counties in southern Fujian. The activity area of the performance has been expanded, the number of repertoires performed has also increased, and the artistic level of the performance has also been improved, forming a prosperous situation. "In the Ming Dynasty, there were many folk customs in Xinghua, and the ethos of acting was very popular. Whether it was festivals, weddings, birthday celebrations, temple celebrations, Buddhist dojos, or even funerals, theater troupes were hired to perform in order to express their love for each other. Respect to the gods, sacrifice to ancestors, or celebrate together. In the Ming Dynasty, Xinghua Opera was

²³ A type of opera tune, named by the place.

²⁴ A type of opera tune, named by the place.

²⁵ A type of opera tune, named by the place.

performed very frequently in the folk. Because the repertoire and musical singing performed by the troupe were popular among the masses, they were very popular among men, women and children in urban and rural areas. With the development of the times, in order to meet the audience's love and needs, the number of troupes in Xinghua Opera is also increasing.”(Y Mingsheng, 2007) In the Ming Dynasty, Xinghua Opera also performed a large number of consecutive operas, commonly known as "Dapeng"²⁶. This is the product of the long-term absorption of history, storytelling, novels and rap and other arts in the development process of folk opera since the Song and Yuan Dynasties. It is an important development and creation of opera art.

4 The Puxian opera in the Qing Dynasty

“In the Qing Dynasty, the people of Xinghua were brutally slaughtered by the Manchu rulers because of their persistent struggle against the Qing Dynasty. In order to cut off the connection between the coastal people and Taiwan Zheng Chenggong, the Qing court implemented a policy of prohibiting the sea and moved the local people inland. Thousands of hectares of fertile fields and tidal flats along the coast of Xinghua were turned into "Jiewai"²⁷ and all deserted. The salt industry also declined altogether.”(Z Shangxian, W Pingzhang, 2006)

In the 22nd year of Emperor Kangxi (1683), after the Qing Dynasty unified the whole country, it was committed to the development of the social economy and implemented a series of relatively active policies, developing agriculture, abolishing the sea ban, restoring maritime trade, and promoting the development of commerce and transportation. The economy gradually recovered and developed. Xinghua coastal areas have also restored all borders, allowing the original coastal residents to move back to their original addresses and reclaim wasteland. “In order to attract the fleeing peasants to return, the Qing court adopted a series of positive policies to reduce the burden on the peasants. As a result, agriculture in the Xinghua area has developed rapidly, and it has driven textiles, printing and dyeing, sugar, ceramics, paper, bricks, pots, etc. With the development of handicraft industries such as tobacco processing, fisheries and salt industries have gradually recovered and developed. The development of agriculture, handicrafts, fisheries and salt industries has promoted the prosperity of commerce, and many commercial towns and markets have sprung up. The social order and people's life were also relatively stable, and the population increased significantly.” (Z Shangxian, W Pingzhang, 2006) The Xinghua area has attached great importance to education since ancient times. There have been many talents for imperial examinations, literati and celebrities, and folk art has also developed greatly.

During the Kangxi period, folk music, singing and dancing in Xinghua area were also very popular. Folk music still inherited the tradition of the previous generation, mainly Shiyin, Bayue, and religious music. With the rapid economic recovery and development, Chinese opera has also achieved great development and improvement. During the Kangxi and Qianlong periods of the Qing Dynasty, Xinghua Opera was rapidly restored and developed. One of the signs is that there are more than 2,000 repertoires in total. The second is the popularity of folk acting, and the increasing number of troupes. At that time, all parts of Fujian were relatively stable, the social economy developed rapidly, and the cultural undertakings and the art of opera were also prosperous. Third, the development of Xinghua opera stage performance art has

²⁶ In ancient times, a simple stage for acting.

²⁷ The historical and geographical area of Putian, Fujian.

gradually matured and finalized. This can be seen from the three aspects of music singing, performance art and stage art of Xinghua Opera in Qing Dynasty.

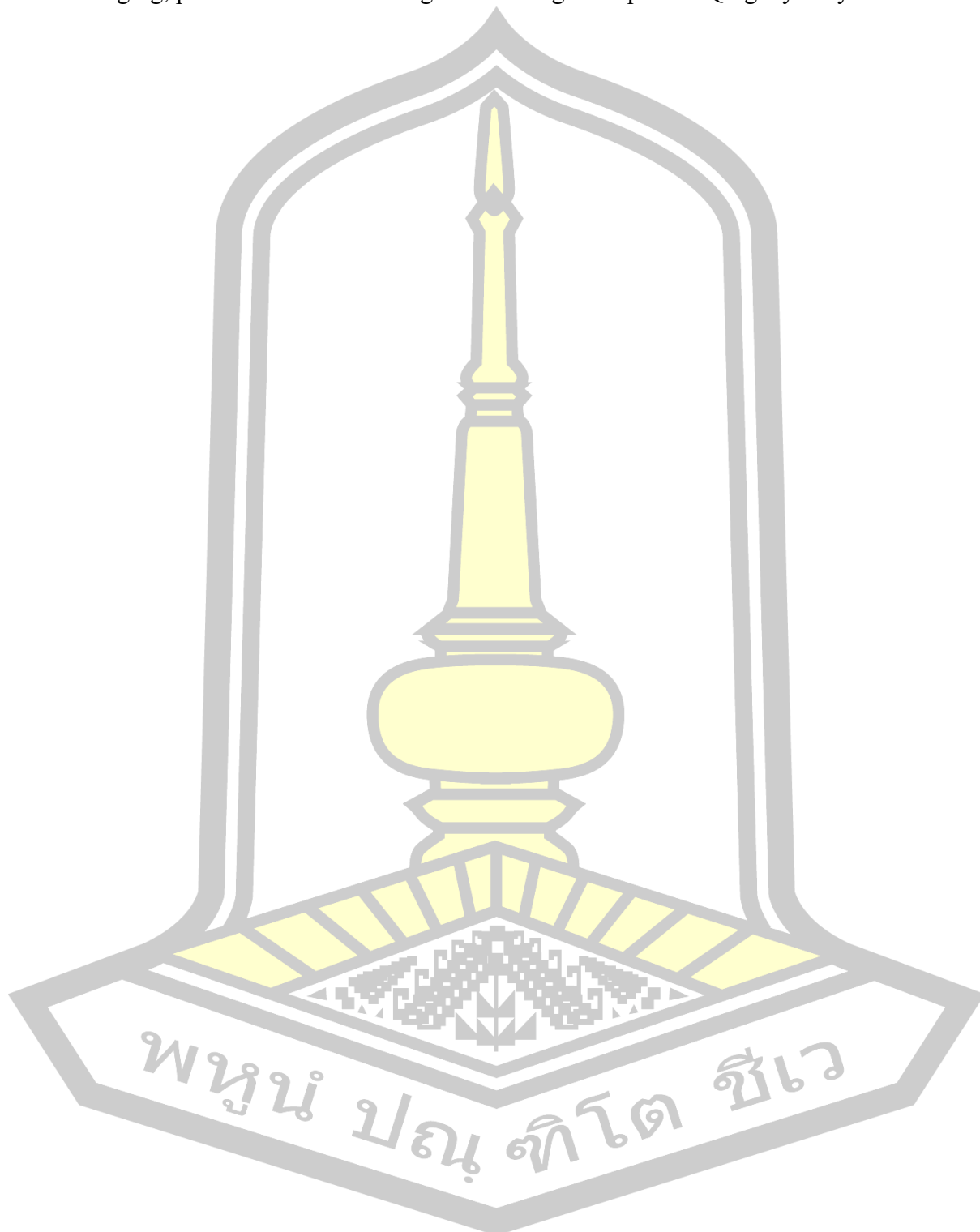




Figure 4: “Shiyin”, “Bayue” performance.

Source: Photographed by Jianxin Zheng, 2021.

5 The Puxian opera in modern times

After modern times, that is, from the middle of the 19th century (1840) to the middle of the 20th century, that is, in the 38th year of the Republic of China (1949) until the fall of the Kuomintang rule. In the vicissitudes of history and changes in the past century, Puxian Opera has gone through a difficult road of change and rise and fall.

During the Qianlong and Jiaqing years of the Qing Dynasty, there were about 150 Xinghua opera troupes in Puxian counties. By the time of Tongzhi in the Qing Dynasty, there were nearly 100 opera troupes in Putian County alone. During the period from

Guangxu to Xuanton, stimulated by foreign capitalist economy, the economy of Puxian area experienced abnormal prosperity, which provided favorable conditions and space for the development of Xinghua opera troupes. At that time, some farmers and handicraftsmen in the villages of Puxian with a little savings also came forward to organize theatre troupes and perform commercial performances.

According to the investigation, during the Xuanton period, there were more than 200 Xinghua opera troupes in the two counties of Puxian. After the Revolution of 1911 and before the War of Resistance Against Japanese Aggression, the Xinghua Opera Troupe had new development and the number continued to increase. After the outbreak of the War of Resistance Against Japanese Aggression, the social economy and traffic in the Puxian area were greatly damaged, and Xinghua opera troupes were greatly reduced. According to statistics, during the War of Resistance Against Japanese Aggression, there were only more than 100 opera troupes in Puxian County. After the victory of the Anti-Japanese War and before the founding of New China, there were only more than 50 troupes in Xinghua troupes in Puxian County that could barely maintain their performances, and most troupes had poor equipment and shabby clothes. Precarious. At that time, Putian Shangneng performed more than 40 troupes including Xingonghe, Xinhangong, Yihuafeng, Saifenghuang, etc. As for Xianyou's opera troupes, there are only 12 crumbling troupes left, including Xinxianhe, Xinquanchun, and Xinxiehe.

In the early days of the founding of the People's Republic of China, the cultural administrative department of the second county of Puxian, according to the requirements of the Fujian Provincial Bureau of Culture (now the Department of Culture), excavated and rescued, collected and bought the manuscripts of Puxian opera performances (commonly known as the Zongbu²⁸) scattered among the people of Puxian. As of June 1958, the two counties of Puxian had excavated and rescued 5,619 traditional Puxian Opera plays (including repeated plays), including 5,326 scripts circulated in the "Zongbu".

From the Song and Yuan Dynasties to before the founding of the People's Republic of China, Puxian Opera has preserved a large number of ancient traditional repertoires, which are not only valuable materials for the study of the historical development of Puxian Opera, but also have a certain value for the study of the history of Chinese opera. It is a pity that during the "Cultural Revolution"²⁹, all the collections of traditional Puxian opera were destroyed. "Fortunately, the repertoire studio of the former Provincial Bureau of Culture has selected some traditional Puxian operas, Benxi³⁰ and Zhexi³¹, and compiled them into "the Index of Traditional Fujian Operas", and selected some Benxi and Zhexi to be included in the selected printed works of 'Fujian Opera Traditional Repertoires'. In addition, 1,357 Puxian Opera traditional plays were selected and entrusted to be re-transcribed by people from Puxian county. These more than 1,300 traditional Puxian Opera repertoires have been preserved. However, the more than 8,000 'Zongbu' originally performed on the stage of Puxian Opera were completely lost in the catastrophe." (Y Mingsheng, 2007)

²⁸ Manuscripts of former troupes, used to record plays, rules and regulations, etc.

²⁹ Generally refers to the Great Proletarian Cultural Revolution, which took place from May 1966 to October 1976.

³⁰ The entire performance of the opera, the content includes a complete story, sometimes not necessarily completed at one time.

³¹ It is a part or a chapter of the whole play.



Figure 5: Puxian people who like to watch Puxian opera.

Source: Photographed by Zudi Li, 2021.

Modern Puxian Opera not only performed a large number of traditional plays since the Ming and Qing Dynasties, but also compiled a large number of fashion plays that reflected the social reality and character stories from the late Qing Dynasty to the Republic of China. At that time, they became civilized operas or improved operas. This is an unprecedented breakthrough in the history of Puxian Opera. The repertoire in this regard can be divided into different historical stages in modern times: 1) The repertoire from the Opium War to the Revolution of 1911. After the Opium War, Xinghua Opera repertoires began to appear fashion plays with the main content of opposing imperialist aggression and national oppression. 2) Repertoire during the "Wusi"³² Movement. After the outbreak of the Wusi Movement in 1919, the theatre circles and progressive intellectuals in Puxian counties not only enthusiastically participated in the anti-imperialist patriotic demonstrations and boycotts of Japanese goods launched by young students, but also actively composed a group of actors reflecting the spirit of Wusi Movement, propaganda anti-imperialist, anti-feudal, patriotic repertoire demanding democracy, freedom, equality and scientific progress. 3) Repertoire during the Anti-Japanese War. During the Anti-Japanese War, the theatre circles and progressives in Puxian County actively participated in the Anti-Japanese National Salvation Movement. By 1941, Putian and Xianyou successively established drama improvement committees to organize and promote the Puxian opera troupe to compose plays against Japan and save the country. Xianyou also organized troupe artists to train in turn, and selected better artists to set up Xianyou County Model Music Team, specializing in

³² It was a patriotic campaign that took place in Beijing on May 4, 1919, mainly by young students, with the participation of the general public, citizens, business people and other strata through demonstrations, petitions, strikes, violence against the government and other forms. The movement is a patriotic movement of the Chinese people to thoroughly oppose imperialism and feudalism.

compiling and performing plays on the theme of anti-Japanese and national salvation. 4) Repertoire during the War of Liberation. After the victory of the War of Resistance Against Japanese Aggression, the Kuomintang implemented a dictatorship policy, brutally ruled and extorted the people in the area under its control, closely monitored and suppressed progressive intellectuals and social groups, and strictly enforced strict control over the remaining opera troupes and repertoires produced at that time. It is often banned and banned under the pretext of violating regulations. Therefore, on the eve of the founding of the People's Republic of China, there were only more than 50 opera troupes in Puxian County that could barely maintain performances, and the repertoires were limited to ancient character stories and costume dramas of historical novels.

6 The contemporary Puxian Opera

6.1 The reconstruction, rescue, and recovery period

On the eve of liberation, there were nearly 60 troupes in Putian and Xianyou counties. After the founding of the People's Republic of China in 1949, troupes in Puxian and Xianyou counties resumed performances successively. At that time, there were also middle schools, streets, trade unions and other units performing Puxian Opera. "Before and after the government issued the 'Instructions on the Reform of Opera' (May 5, 1951), Putian County established the 'Local Drama Steering Committee' and Xianyou County established the 'Drama Improvement Association' to guide the restoration and reform of Puxian Opera. On the one hand, it supports the majority of artists to fight against the old class masters, and on the other hand, bans the feudal and reactionary plays in the performances." (**Putian County Chronicle Compilation Committee. 1965**) All of these are in line with the Ministry of Culture's establishment of the Opera Improvement Committee to approve the repertoire and prohibit bad plays.

"The work of drama reform began in May 1951, and it was generally completed by the end of 1952. The content was to change the drama, change the people and change the system. The core is restructuring, that is, changing the ownership form of the troupe, reorganizing and rebuilding the old troupe, changing the troupe into a troupe, and changing the troupe system into a republic. The work of changing people was carried out nationwide, and various artist classes and training classes were organized. Putian County held the first artist class in May 1951, and more than 40 actors, musicians, and screenwriters participated. On July 25, 1951, the Putian County Typical Troupe was established by the artists who participated in the first study class. After participating in the first local opera performance in Fujian, the troupe changed its name to Putian County Experimental Troupe in early 1953 and became a public troupe. In the summer of 1952, Putian County held the second stage of the artist study class, more than 40 people still participated, and more than a month later, with "Yihua feng"³³ as the team, the Putian County Popular Theater was established, and then successively established the Advance Troupe based on the Guangchangchun³⁴ Troupe, the Peace Troupe based on the Saihulan Troupe, the Lisheng Troupe based on the Xinmeiying³⁵ Troupe, the Labor Troupe based on the Xinyifeng³⁶ Troupe, and the People's Troupe was re-established." (**J Weiyang. 2006**)

³³ Pinyin, the troupe name.

³⁴ Pinyin, the troupe name.

³⁵ Pinyin, the troupe name.

³⁶ Pinyin, the troupe name.

Xianyou County also held an artist training class in 1952. In March 1952, the Xinyaying Troupe was changed to Xianyou County Youth Troupe. Half a year later, based on the old opera troupe "Jianxin³⁷ Opera Troupe", after absorbing some old artists to participate in the first artist training class, Xianyou County Experimental Troupe was established. At the end of 1952, the "Old Artist Troupe" was established by the old artists who organized the 12 troupes who were unemployed and scattered. At the beginning of the following year, it was named Xianyou County Lisheng³⁸ Troupe.

At the end of 1952, each Puxian Opera troupe sent some artists to Quanzhou to participate in the opera research class organized by the Fujian Provincial Bureau of Culture. After these artists came back, they all became the backbone of the troupes. There are 10 troupes in Putian and Xianyou counties, two experimental troupes are privately owned and funded by the government, and the other eight troupes are privately owned. "The two experimental theatre troupes are financially and operationally aided by the government. In general, Putian is earlier than Xianyou in all aspects of drama recovery and reform. The leader of the troupe is the head of the troupe, who is generally democratically elected by the artists in the troupe, and the instructor is appointed by the cultural department of the government. At the same time, the troupe has established a relatively complete system of learning, economics, and art (set up screenwriters and directors), and implements democratic management. In terms of treatment, compared with troupes in other cities at that time, Puxian Opera troupes were relatively poor, and their income was basically evenly distributed. Most of them still lived together in the form of republic classes, but some class leaders secretly took more share." (Zhang Shangxian, W Pingzhang. 2007)

"A typical troupe is better. By the beginning of 1952, the troupe had already paid wages on schedule, accumulated provident funds and public welfare funds, and added new outfits and various household utensils." (Putian County Chronicle Compilation Committee. 1965) "Xianyou The county's experimental troupe was very difficult, with no wages, and it was very difficult to eat. Later, the economic situation of the troupe gradually improved, and when the local repertoire opened in 1955 and 1956, the economic situation of the troupe improved greatly." (Interview: Lin Dongzhi. 2000)

Restructuring also includes the reallocation of artistic resources. The typical troupe in Putian County absorbed influential screenwriters, directors, musicians, actors, etc. scattered in urban and rural areas, such as director Huang Wendi, musician Xiao Zuzhi, screenwriter Zhu Guofu, actors Chen Jinbiao, Huang Baozhen, Lin Lu, etc. They were the most famous artist at that time. Xianyou County Lisheng Opera Troupe includes Zheng Ying, Lin Yuan, Fu Qiyun, Zheng Mudan, Zhu Shifeng, etc. Although Xianyou County paid more attention to the experimental troupe at the beginning, due to the reasons of traditional performing arts, it was later established to focus on the Lisheng troupe, and constantly enriched the artistic strength of the Lisheng troupe. These two troupes have become the most important troupes in Puxian counties, with the strongest artistic strength and the most artistic achievements. During the "Cultural Revolution", the Putian County Experimental Troupe and the Xianyou County Lisheng Troupe were disbanded. After the "Cultural Revolution", they were revived and became the only remaining troupes in the Puxian Opera Troupe established after the founding of the People's Republic of China. They are also the most representative troupes of Puxian

³⁷ Pinyin, the troupe name.

³⁸ Pinyin, the troupe name.

Opera.

The troupe has abolished the class leader system and its various systems, and the artists have become the protagonists of the troupe. They are also reforming their minds in the process of learning, getting rid of their old bad habits, such as drug addiction, gambling, prostitution, etc., and they are also economically equal. Democracy and concentration, active work and happy collective life, while learning and performing, and constantly improving the quality of performances.

In terms of reforming operas, in accordance with the policy of "letting a hundred flowers bloom and bringing forth new ones", and in accordance with the provisions of opera reform, old plays are reviewed and revised, new plays are created and organized, and propaganda is advocated against aggression, oppression, love for the motherland, freedom, labor, and performance. Repertoires of people's justice and kindness; Oppose performances of repertoires advocating feudal slave morality, barbaric terror, obscene, obscene, drug-taking, etc., as well as vilifying and insulting working people. In terms of script creation, no more successful plays have been seen at this stage.

In October 1952, Fujian Province held the first local opera performance. "Puxian Opera's participating repertoires are 'Liang Shanbo and Zhu Yingtai' and 'The Death of Guan Yu' by the typical Putian County troupe. They were criticized by the conference and the delegates who chose to watch them. The performance gave up the traditional art of Puxian Opera, and almost all of them were copied from Peking Opera. The performance art of Fujian Opera is considered to be inconsistent with the spirit of innovation and development on the basis of tradition. Under the severe criticism of the conference, the troupe hurriedly resumed and rehearsed the traditional excerpt of Puxian Opera 'Send Jing Niang a Thousand Miles' during the conference, and performed it at the internal viewing party of the conference. As a result, it has been praised by everyone because of its distinctive performances. During the performance (October 1952), the Fujian Provincial Bureau of Culture named and renamed the opera genres in the province, and changed it from Xinghua Opera to Puxian Opera." (Y Mingsheng. 2006)

Encouraged by the First Local Opera Observation and Performance Conference in Fujian Province, the troupe strengthened the exploration of the traditional art of Puxian Opera. At the beginning of 1952, the Putian County Typical Troupe changed its name to Putian County Experimental Troupe, rehearsed traditional plays such as "Hundred Flowers Pavilion", "Liu Xi Begging for Fire", "Gong Bei Po", and participated in the performance of the first local opera viewing conference in Jinjiang area, which was widely received and praise. The East China Opera Research Institute sent Xu Xiaoting and other three comrades to form a Fujian local opera investigation team. After watching the performance of Puxian Opera, they greatly appreciated the performance art and music of Puxian Opera, thinking that it has the characteristics of simplicity, meticulousness, beauty and strong local color. Puxian Opera began to attract attention from all walks of life.

"In 1954, Fujian Province held the Second Local Opera Observation and Performance Conference. The cultural department of Putian County selects important actors and musicians from the relevant troupes to form a Putian County Opera Team, which processes and rehearses traditional plays such as 'Zhang Guolao Grows Melons', 'Spring River' and 'Hundred Flowers Pavilion', and participates in the province's performances. Although Xianyou County did not participate in the first local opera

viewing and performance conference, they learned the lessons of Putian County, actively rescued the traditional arts of Putian, tried their best to eliminate the influence of foreign operas in the performing arts, and decided to support the Xianyou Lisheng Opera Troupe composed of old artists, made it focus on rescuing, rehearsing and performing Puxian traditional plays, and participated in the second Fujian Provincial Opera Observation and Performance Conference with plays such as 'Xian Gu Men' and 'Single Sword Club'. In the end, two Puxian troupes Received several awards from the conference.” (Y Yasheng. 2009) This is the second appearance of Puxian Opera in the province and the first time it has won an award.

After the Fujian provincial performance, Putian and Xianyou counties jointly formed the Puxian Opera Team. As a member of the Fujian delegation, they went to Shanghai to participate in the 1954 East China Opera Observation and Performance Conference and won several awards. In this performance, Puxian Opera only participated in the official performance with a traditional Zhezi, while Fujian Opera³⁹, Liyuan Opera⁴⁰, and Xiang Opera⁴¹ took the limelight. This is a great stimulus for Puxian opera, which has profound accumulation in drama literature.

Although these performances and awards are not outstanding, they are extremely important to Puxian Opera. It enables Puxian Opera to acquire the awareness of opera genres for the first time, and it is the first time to systematically sort out and self-awareness of its own performance art characteristics, which is invaluable to the construction of Puxian Opera. The excerpts that participated in the performance have also become the classic works of Puxian Opera performance art. Even today, they are still important documents for us to recognize and understand the artistic characteristics of Puxian Opera, and also to evaluate, identify and understand the development of Puxian Opera and the important measure of performance level of newly created plays.

In the artistic exchanges with many dramas, the artists have broadened their horizons, and at the same time, they are also dazzled by the new and beautiful arts on the stage of other dramas inside and outside the province, lamenting that their performances, costumes and props are too old and too broken, feeling small and trying to imitate. After the first national opera repertoire work conference was held in 1956, Chen Hong, director of the Fujian Provincial Bureau of Culture, went to Putian to open up traditional repertoires, calling on each troupe to develop and maintain the unique style of Xinghua opera on the basis of the original local opera, and each troupe began to turn to performances Traditional classical repertoire. Puxian Theatre Troupe's performances in this period generally had problems such as ignoring tradition, uncoordinated fusion of old and new creations, confusion in music, and unclear rhythm of singing and speaking.

After a period of drama reform, due to the central government's ban on certain plays, the troupe did not dare to perform old plays, etc., resulting in a very poor repertoire, and the troupe's survival situation was not very good. The problem of the play is first of all the problem of the script. The script creation, one is to change the old,

³⁹ Fujian Opera, also known as Fuzhou Opera, is one of the national intangible cultural heritages. Fujian Opera is the only existing opera that is sung and recited in Fuzhou dialect. It is popular in central Fujian, eastern Fujian, northern Fujian and other regions, and has spread to Taiwan and all parts of Southeast Asia.

⁴⁰ One of the Han Chinese operas in Fujian Province, China, and one of the traditional local dramas of the Hokkien language family. Liyuan Opera originated in Quanzhou during the Song and Yuan Dynasties.

⁴¹ It is a kind of Chinese opera that is popular in the Xiangjiang area of Zhangzhou, Fujian. Its footprints cover Longxi, Jinjiang, Xiamen, Taiwan Province and overseas Chinese living areas in Southeast Asia.

the other is to innovate. To address this problem, counties set up screenwriter groups. In June 1956, the Ministry of Culture held the first national opera repertoire work conference, demanding to break the rules and regulations, expand and enrich the traditional opera repertoire, and proposed that the exploration, arrangement and adaptation of traditional opera must be comprehensively carried out in a planned and organized manner. A large-scale rescue and copying of traditional opera repertoires was organized nationwide. Fujian Provincial Bureau of Culture also held two provincial repertoire work conferences in May and August 1956. After the meeting, local cultural departments formulated plans for the acquisition and recording of traditional plays. In addition to the creation, the Puxian Erxian screenwriter team, under the leadership of the county cultural department, extensively collected and copied ancient scripts.

In 1961, the Fujian Provincial Bureau of Culture forwarded the Ministry of Culture's "Notice on Strengthening the Excavation of Traditional Opera and Quyi Plays and Repertoires", which set off another round of excavation of traditional script performing arts and music singing. According to the records of "Putian Drama History", the Putian County Screenwriters Group collected and copied more than 8,000 traditional scripts in total, and the Xianyou County Screenwriters Group also collected and copied more than 4,000 traditional scripts. Some of these manuscripts are ancient folk manuscripts, some are old performance manuscripts handed down by the troupe, and some are oral records. Most of them were copied in three copies, one was kept in the troupe, the other was kept in the Provincial Institute of Opera, and the other was sent to the Institute of Opera of the Chinese Academy of Arts. The preserved scripts in Putian County were damaged a lot during the "Cultural Revolution", and there are very few preserved ones at present; the preserved scripts in Xianyou County were also greatly damaged during the "Cultural Revolution". At present, there are only more than 900 ancient manuscripts, old books and incomplete ones. script. Fortunately, there are 3,538 kinds and 9,943 volumes of scripts in the Fujian Provincial Institute of Arts, including some repeated ones. There are one or two hundred scripts that are not duplicated in the scripts preserved by Xianyou and those preserved by the Fujian Provincial Institute of Art. Such a huge number of traditional scripts are also the largest in the country.



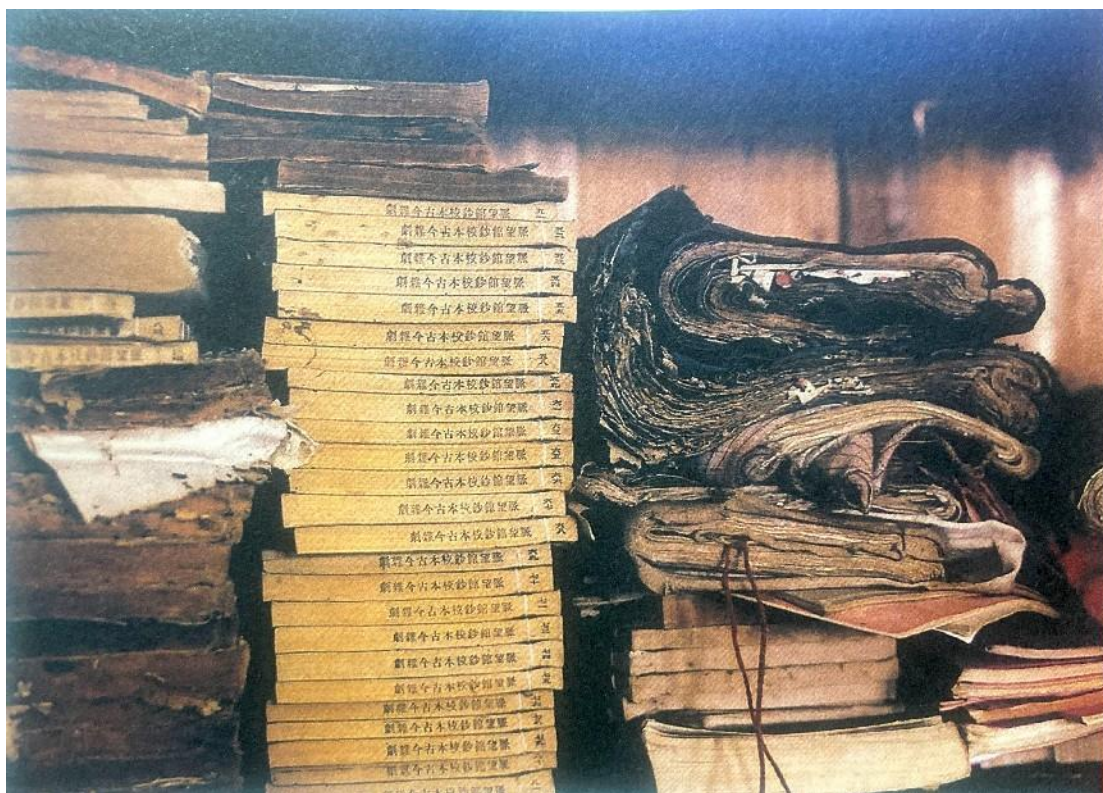


Figure 6: The collected ancient books.

Source: Photographed by Jianxin Zheng, 2022.

At the same time, relevant departments also began to collect and sort out information on performances, music, and stage art. In 1955, Putian began to collect materials for the traditional introduction of Puxian Opera. Due to the needs of teaching, Putian County Opera School began to compile the book "Traditional Introduction to Puxian Opera" in 1959, with a total of more than 1,500 drawings. In 1961, "Puxian Opera Traditional Science Introduction" was published by Fujian People's Publishing House, with 467 pages, 180,000 characters and 813 drawings. The selected content discussed is the introduction of the traditional Puxian Opera in the era known as "Xinghua Seven Classes". The publication of this book has received much attention, and Mei Lanfang also wrote an inscription for it.

In 1962, Huang Wendi also wrote "The History of Pu Opera", in which all the more than 300 masks of Pu Xian Opera, the costumes and headgear of various characters, the end of the stage, the backstage box, musical instruments, etc., are all drawn and written. Full record description. There are also a thousand music tunes, a brief introduction to the characteristics and historical origins of Puxian Opera performing arts, and biographies of various artists in the past 100 years. This book has a total of 120,000 words and more than 700 illustrations.

In 1964, he compiled "Puxian Opera Traditional Performing Arts", editor-in-chief: Huang Wendi. In 1962, he collected, organized and printed "Puxian Opera Traditional Songs", editor-in-chief: Huang Wendi. At the same time, two volumes of "Puxian Opera Gong and Drum Sutra" were collected and compiled. In 1963, Huang Wendi edited the book "Puxian Opera Traditional Stage Materials".

The collection of these materials was obtained by organizing considerable efforts to go deep into every corner of the urban and rural areas, spending a lot of time and

hard work. In 1962, the Putian County Experimental Theatre Troupe's "Summary of Excavation and Arrangement of Traditional Plays" contained a detailed record of the method and process of collecting and transcribing ancient plays at that time. In order to carefully maintain the original appearance, it took a lot of hardships and efforts.

In 1961, the Fujian Provincial Bureau of Culture held the "On-site Conference on Sorting out Traditional Opera Arts in the Province" in Putian, fully affirming and commending Putian County's excavation of the heritage of Puxian Opera.

In 1961, the Fujian Provincial Bureau of Culture launched a large-scale survey of local operas. In 1962, veteran artists in Putian County collected a lot of information and divided the survey results into four volumes in 1962, namely "Classical Repertoire of Puxian Opera", "Traditional Performance Art of Puxian Opera", "Singing Tunes of Puxian Opera" and "Traditional Stage Art of Puxian Opera". The volumes are screened and supplemented on the basis of the survey results and then sorted into volumes.

Xianyou also acquired 4,800 books of folk traditional performances, excavated and recorded 1,090 questions of Puxian opera music, recorded more than 1,000 songs, drew 400 facebooks, and collected more than 900 kinds of performance subjects.

In 1962, Mr. Liu Nianzi from the Chinese Academy of Traditional Chinese Opera went to Fujian to investigate the history of drama and wrote "Pu Yi Lu" and "Supplementary Certificate of Southern Opera". The Fujian Provincial Institute of Opera also organized a drama investigation group. Regarding Puxian Opera, there are 51 kinds of "Puxian Opera Historical Investigation Materials", which cover all aspects of Puxian Opera. In addition, there are 4 volumes of the first volume of the "Investigation Report on the History of Puxian Opera". These academic activities and their achievements have laid a solid foundation for Puxian Opera research and left a rich and precious wealth for Puxian Opera and future generations.

Since the reform of the opera, Putian County has been ahead of Xianyou County in all aspects of Puxian Opera, especially the collection and compilation of the original materials of Puxian Opera, which has contributed more. Before and after the liberation of Putian County, there were more opera troupes than Xianyou, and the most active opera troupes were in Putian until the beginning of liberation. However, Putian was more influenced by the fashion trend. After the liberation, opera reunions were scattered, there were many changes, and the loss of traditional art was serious. The troupe of Xianyou sticks more to its originality, and the troupe is not completely dismantled and rebuilt. It has maintained consistency in art and has more traditional characteristics.

6.2 The peak period of the development of Puxian Opera

While excavating and rescuing traditional arts, the newly created repertoire of Puxian Opera, especially the literary creation of opera, has also entered a new period, forming the first peak of Puxian Opera creation after the founding of the People's Republic of China. Different from the stage of restoring and arranging materials at the beginning of liberation, this stage is characterized by the special achievements of newly created plays, especially the creative adaptation of traditional plays.

In 1956, Fujian Province held the first modern drama show. The small dramas "Da Niu and Xiao Niu" and "Three Family Forests" written by Chen Renjian participated in the show and won the script creation award. Among them, "Da Niu and Xiao Niu" is a very rare modern drama, and its artistry and drama level cannot be achieved by today's small dramas. In 1956, Chen Renjian creatively adapted the traditional play "Shi

"Tianwen", which was "After Reunion" that shook the whole country. In 1959, "After Reunion" participated in the 3rd Fujian Opera Performance, which attracted strong attention and attention. "After the Reunion" was enthusiastically received in Shanghai, and the Shanghai Cultural Bureau held a special symposium, and Zhao Jingshen, Kong Luosun, Hong Shen, etc. all made high evaluations. Major newspapers in Shanghai also published commentary articles. After the play arrived in Beijing, it aroused heated discussions during the rehearsal, and was invited to perform in many units, and finally performed in the Great Hall of the People. At the same time, the capital's literary and art circles also launched heated discussions, and the "Script" magazine held two symposiums. Every major newspaper in Beijing published commentary articles, and Tian Han, Guo Hancheng, Li Xifan and others wrote articles called China's Shakespearean tragedy.



Figure 7: Prime Minister Zong Enlai met with the actors of "After the Reunion".

Source: Photographed from documentation, 2022.

"On the way back to Fujian, "After Reunion" was performed in big cities such as Zhengzhou, Wuhan, Nanchang, etc., and it aroused enthusiastic responses, and local newspapers and magazines published a large number of commentary articles.

The main reason for the sensation and heated discussion of this play is the script. The play reflects brand-new dramatic thoughts, creative concepts, the social and historical depth of the theme, the personality of the characters, the psychological portrayal, the form of dramatic conflict, etc., all of which are different from traditional operas. Its profound thinking and artistic innovation had a huge impact on the shortcomings of the drama's conceptualization of characters, simplification of conflicts, and themes first, and it had a high-level momentum. Its ideological and artistic achievements reached the highest level of literary works at that time.



Figure 8: The performance of “after reunion”.

Source: Photographed from documentation, 2022.

Xianyou County Lisheng Opera Troupe and Puxian Opera Species are also well-known throughout the country. In January 1960, Changchun Film Studio made it into a stage art film and distributed it to the whole country. The State Council awarded the ‘Advanced Unit’ certificate to the Lisheng Opera Troupe, and the Fujian Provincial Party Committee awarded the Lisheng Opera Troupe the ‘Innovative Model’ pennant.” (G Lisha. 2013)

In the same year, Chen Renjian created "Spring Grass Breaking the Hall" on the basis of his predecessors. This play made the reputation of Puxian Opera spread all over the country again.

In 1962, "Spring Grass Breaking into the Hall" was a hit in Fuzhou. It was performed for more than 30 consecutive performances, and the theater was full. However, from New Year's Day in 1963, under the influence of a series of policies and the "Cultural Revolution", the country stopped performing costume dramas, and the development of Puxian Opera came to a standstill.

When the "Cultural Revolution" ended in 1976, and the performance of traditional operas was resumed nationwide in 1977, "Spring Grass Breaking into the Hall" truly achieved its climax. The play was first performed in Xianyou County for more than 60 consecutive performances, and it was sold out in Fuzhou for more than two months. In February 1979, the Lisheng Opera Troupe performed in Beijing again and participated in the 30th National Day tribute performance. "Spring Grass Breaks into the Hall" won the first prize for performance and the first prize for script. Minister of Culture Huang Zhen, Vice Minister Zhou Weizhi, and Lin Mohan watched the performance. Zhang Geng, Wu Xue, Wang Chaowen, Yuan Shihai and other famous people in the capital's literary and art circles attended the symposium and published commentary articles on script, director, music, stage art, etc. Give a high rating. "People's Daily", "Guangming Daily", "Drama News" and other major newspapers and magazines in the capital have published praise articles. On the way back to Fujian, the play was invited to perform on

tour in Shanghai and Hangzhou for more than a month, and was broadcast live by Shanghai TV. Bai Yang, Yuan Xuefen, Li Yuru, Fu Quanxiang, Qian Yingyu, etc. from Shanghai literary and art circles watched the performance successively. Major newspapers in Shanghai and Zhejiang also published a large number of commentary articles.

Compared with "After the Reunion", "Chun Cao Chuang Tang" not only maintains the depth of the theme and the vividness of the characters, but also pays attention to drama and drama. It fully shows the wisdom of traditional Chinese opera, and fully demonstrates the ancient Chinese opera. The beautiful, unique and quaint performance art of Puxian Opera, as well as the amazing unique artistic imagination and expressive power. These two plays fully develop the possibility and richness of Puxian opera art, showing the vitality and potential of this ancient opera. They were still performing into the 1980s and 1990s. And "Spring Grass Breaks into the Hall" has more performances, and more plays and troupes have been transplanted. "Since 1979, the Lisheng Opera Troupe has performed more than 300 performances, ranking first in the list of performances for more than 20 years. During the trip to Beijing and Shanghai in 1979, there were more than 600 troupes competing to transplant across the country." (**L Guoting. 1988**)

These two plays are not only the peaks of contemporary Fujian opera creation, but also the peaks of national opera creation. They belong to the first batch of works of art that can be handed down since the founding of New China. "After the Reunion" is a masterpiece that can change the artistic concept of the times, and "Chun Cao Tang" is a fine work that can inherit and derive the life of drama. Puxian Opera can be famous all over the country, in addition to its own ancient and exquisite traditional art, it is directly connected with the dissemination and development of these two operas. This is the outstanding contribution of repertoire and script to the genre.

In August 1973, according to the instruction of the Fujian Provincial Department of Culture, the Putian County Puxian Opera Troupe (owned by the whole people) was established, and later renamed the Puxian Opera Troupe. In the same year, due to the implementation of the policy, the artists were rearranged and devolved, and the Second Puxian Opera Troupe (collective ownership) was formed. In 1978, due to the popularity of costume dramas, in order to meet the requirements of urban and rural audiences, some backbones were recruited from the second troupe. In 1986, due to the sluggish performance market, the three troupes were cancelled, and the main artistic force was merged into the first and second troupes of Puxian Opera. Xianyou Lisheng Opera Troupe also resumed the name and organization of Lisheng Opera Troupe in 1977 after many times of name changes, mergers and restructuring.

At present, there are three Puxian Opera Troupes in Putian City, Fujian Province, which belong to institutions: the Puxian Opera Troupe (also known as the First Puxian Opera Troupe) in Licheng District, Putian City, Fujian Province, the Second Puxian Opera Troupe in Licheng District, Putian City, and the Lisheng Opera Troupe in Xianyou County.

"In 1980, Yao Qingshui recreated 'The Champion and the Beggar', which was compiled and adapted by Qi Zongdeng in 1956 based on the traditional play "Ding Huachun". It was performed by the Second Putian Opera Troupe in Putian County. , which attracted the attention of the Fujian Provincial Bureau of Culture, and reported the situation to the Ministry of Culture. Deputy Minister Zhao Qiyang led relevant

experts to make a special trip to Putian to watch, and invited "The Champion and the Beggar" to perform in Beijing. In 1981, 'The Champion and the Beggar' appeared in Beijing. 10 performances were performed. The Ministry of Culture, the Chinese Drama Association and the Chinese Academy of Arts held two symposiums, Guo Hancheng, Fan Junhong, etc. attended and published praise articles in various newspapers and periodicals in the capital. On the way back to Fujian, 'The Champion and the Beggar' was in Shanghai again. Three performances were broadcasted live by Shanghai TV." (Y Mingsheng. 2006)

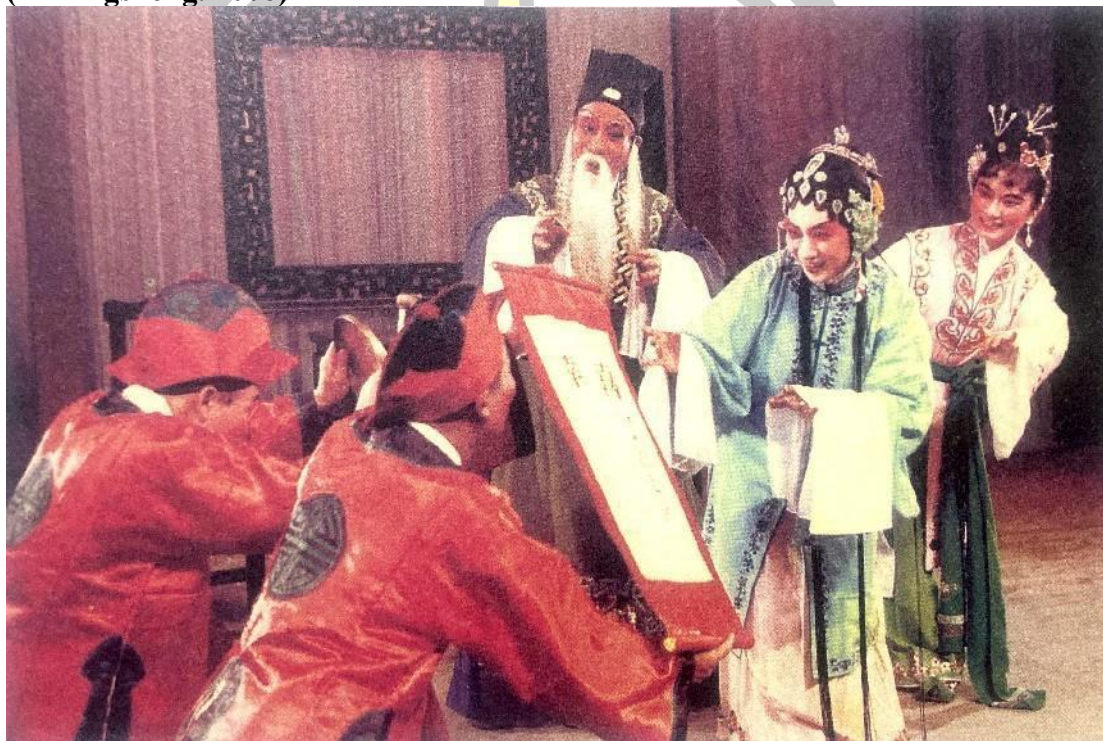


Figure 9: "The champion and the beggar" 1.

Source: Photographed by Zudi Li, 2021.

"The Champion and the Beggar" was performed in Beijing and Shanghai, showing the folk charm of Puxian Opera to the national theatre world. Its performances are simple and exquisite, exuding the atmosphere of folk life, and the simple and natural sense of the whole society's clear and confident mentality and belief in the early 1980s. The social resonance it caused was broad, and at that time hundreds of troupes of various dramas in and out of the province transplanted it. Until now, other opera troupes in the province are still performing. "The Champion and the Beggar" won the 1980-1982 National Excellent Screenplay Award.



Figure 10: "The champion and the beggar" 2.

Source: Photographed by Zudi Li, 2021.

In 1985, the new historical drama "Autumn Wind", created by Zhou Changfu and performed by the Putian Opera Troupe, went to Beijing to participate in the first national opera viewing and performance conference since the new era. He performed seven performances in Beijing, which were sold out and won various awards. At the symposium, Zhang Geng, Huang Zongjiang, Zhu Wenxiang, Li Zhenyu, Wu Ganhao and others all praised it for opening up a new era of historical drama creation and representing a new level of newly written historical dramas.

In 1986, the Xiqu Research Institute of the Chinese Academy of Arts and the Chinese Drama Literature Society held a special exhibition and performance of Zheng Huaixing's award-winning plays in Beijing, and invited the Xianyou County Lisheng Opera Troupe to perform in Beijing to perform Zheng Huaixing's "Xinting Tears" and "The Little Biography of the Duck Ugly". "Jin Palace Hanyue". This is the first time that the national drama academia has invited a troupe to Beijing to perform his representative works for the recognition and research of a famous playwright. Among them, the historical drama "Xinting Tears" won the 1980-1981 National Excellent Script Award, and the modern drama "The Little Biography of the Ugly Duck" won the 1984-1985 National Excellent Script Award. "The Little Biography of the Ugly Duck" was performed in the Great Hall of the People in Beijing, and Chen Pixian, Ye Fei, Peng Chong and others watched the performance. Invited units and held "Zheng Huaixing's Playwriting Seminar", 50 people including Guo Hancheng, Wu Zuguang, Qu Liuyi, Su Guorong, Yan Changke, Wang Ankui, Li Chunxi, Meng Fanshu attended the seminar successively, and published many academic articles in major newspapers and periodicals in the capital Papers and review articles have caused a very special impact in the country.

In 1992, Xianyou County Lisheng Opera Troupe also went to Shanghai to participate in the "92 Shanghai International Symposium on Chinese Comedy", which was well received.

In 1998, the Fujian Provincial Department of Culture held the "Jinjing Report Performance of Ancient Fujian Operas" in Beijing. The historical drama "Qianyoushan Heavenly Book" and the adaptation of the traditional drama "Ye Li Niang" were performed by Zheng Huaixing and performed by the Lisheng Opera Troupe of Xianyou County. . The Art Bureau of the Ministry of Culture held a symposium, and the repertoire was highly praised by experts and scholars.

“Putian City has a population of only more than three million, and Putian Opera is also a small local opera genre. However, since ‘After Reunion’ went to Beijing in 1959, Puxian Opera has performed 6 times in Beijing and performed 10 repertoires in the past few decades. This is also extremely rare in the country. As for the Lisheng Opera Troupe, it has performed in Beijing four times and performed seven plays, which is unique among county-level opera troupes in the country.” (X Wei, Z Xiaoli. 2011)

The above are the major theatrical activities of contemporary Puxian Opera in the country. Puxian Opera has a greater influence in Fujian Province, especially in the 1980s, playing a leading role in the trend.

In 1980, at the 4th Fujian Modern Opera Show, Xianyou County Lisheng Opera Troupe performed "The Legend of the Pearl" and won the fourth prize for performance, the first prize for screenwriting, the director award, the music award, and the actor award (3 winners). Putian County Puxian Opera Troupe's performance "Tears of Beauty" won the fourth prize and actor award (2).

In 1981, "The Champion and the Beggar" by the Second Puxian Opera Troupe of Putian County won the first prize of Fujian Province's 1981 Script, the stage art won the first prize of the First Stage Art Exhibition of Fujian Province, and the lighting design won the special prize.

In 1981, Fujian Province's creative repertoire performance, Xianyou County Lisheng Opera Troupe's historical drama "New Pavilion Tears" won the first prize for script, first prize for performance, director award, music award, actor award (3).

In 1983, at the 15th Fujian Provincial Drama Festival, the historical drama "Liu He Ascension" by the Putian County Puxian Opera No. 3 Troupe won the Outstanding Performance Award, the Second Prize for the Script, the Director Award, the Music Award, the Stage Art Award, and the Actor Award (3 winners).

In 1985, at the 16th Fujian Provincial Drama Festival, the historical drama "Autumn Wind" by the Putian Opera Troupe in Putian County won the first prize for script, director award, stage art award, lighting design award, and actor award (3 winners). The modern play "Hulu Bay" by the Second Puxian Opera Troupe in Putian County won the second prize for script, director award, music award, and actor award (4 winners).

In 1987, Fujian Province held the 17th theatrical performance. The modern play "Agui Blind Date" by the Xianyou County Lisheng Opera Troupe won the second prize for the script, the Outstanding Actor Award (1), the Director Award, the Music Award, and the Stage Art Award. Actor Award (1). Putian County Puxian Opera Troupe's modern play "The Autumn Sound of Ye Di" won the script award, the music award, and the actor award (2 winners). In the same year, the Provincial Drama Association held the first "Daffodil" Script Award, and Zheng Huaixing's Puxian Opera "The Frog",

which was adapted from the traditional script, won the award.

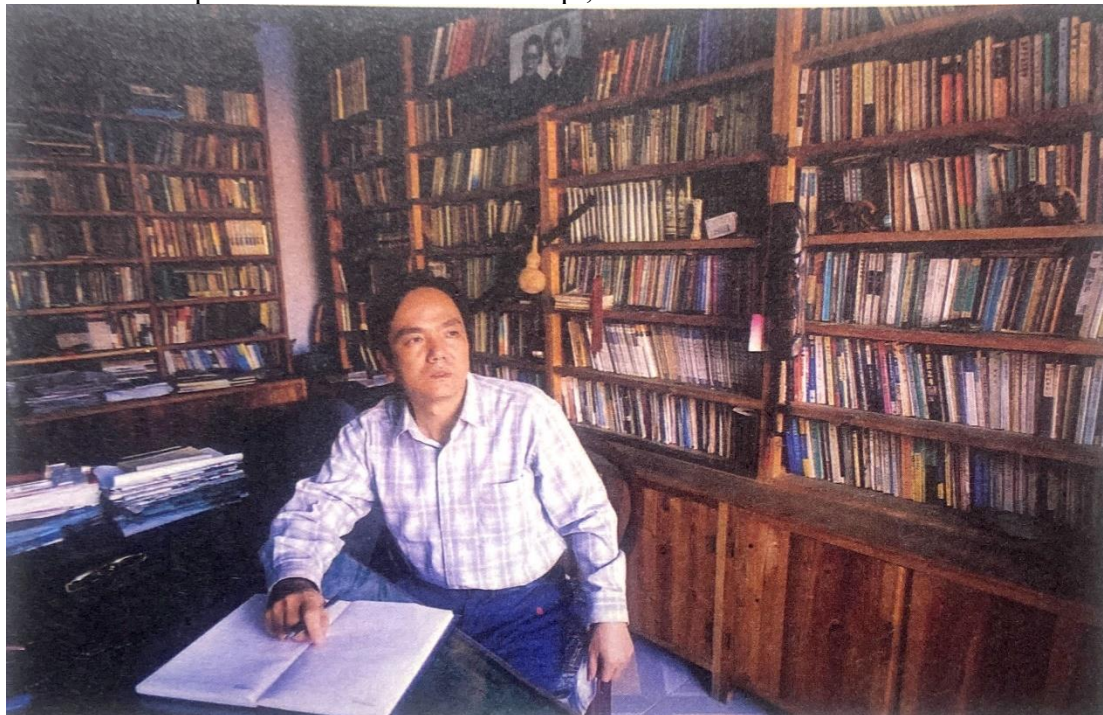


Figure 11: Zheng Huaixin.

Source: Photographed by Zudi Li, 2021.

In 1990, the modern play "Rising Tide" by the Puxian Opera Troupe of Puxian County participated in the 2nd China Arts Festival and the 1st Fujian Arts Festival, and won the Performance Award, Script Award and Actor Award (2 winners). In the 18th Fujian Provincial Drama Festival, the ancient play "The Story of Escape" by the Putian County Putian Opera Troupe won the Outstanding Performance Award, the First Prize for Script, the Outstanding Director Award, the Music Design and Performance Award, and the Actor Award (3 winners). The ancient play "Wind and Snow Tongguan" by the Puxian Opera Troupe in Putian County won the performance award, the second prize for the script, the music award, and the actor award.

In 1996, Fujian Province held the 20th theatrical performance. The historical drama "The Book of Heaven from Mount You" by Xianyou County Lisheng Troupe won the Drama Award, the First Prize for Script, the Outstanding Music Award, the Outstanding Actor Award (1), the Director Award, Stage Art Award, Actor Award (2), and won the second "Hundred Flowers Literature and Art Award" in Fujian Province. The ancient play "Journal of the Fan Kingdom" by the Second Puxian Opera Troupe in Putian County won the Drama Award, the First Prize for Script, the Outstanding Actor Award (1 winner), the Director Award, the Stage Art Award, and the Actor Award (1 winner).

In 1999, Fujian Province held the 21st drama show. The traditional drama "Ye Li Niang" adapted by Xianyou County Lisheng Troupe won the performance award, the first prize for the script, the outstanding music award, the best actress award, the director award, Stage artist, actor award (2). The ancient play "Up the River" by the Puxian Opera Troupe in Putian County won the first prize for script, performance award, actor award, etc. The ancient play "The Twenty-seventh Jinshi" by the Second Puxian Opera Troupe in Putian County won the Performance Award, the Script Award,

and the Actor Award.

Among these award-winning plays, the historical dramas "Xinting Tears" and "Autumn Wind" have the greatest impact on the creative world. They created a precedent for the creation of historical dramas in the new period in Fujian and became the most successful works. "Xin Ting Tears" is the beginning and leading work in the spirit of Fujian opera in the new era, and "Autumn Wind" is the peak of Fujian historical drama. They are also representative works of national historical dramas in the new era. With brand-new historical dramas, they had an important influence on the creation of historical dramas in the whole province and even the whole country in the 1980s. In the early and mid-1980s, the center of Fujian opera was in the Putian area. Later, although it was slightly inferior, it has always been the main force of Fujian opera.

In addition to participating in drama activities across the country and the province, Puxian Opera has also held several drama performances after liberation. In addition to professional drama troupes, Puxian Opera amateur drama troupes have also prospered in performances and creative activities, which truly reflects the characteristics of Putian City's "drama nest".

There are 120 Puxian Opera folk troupes in Puxian area, with more than 3,500 employees. The city staged more than 60,000 Puxian Opera performances every year. Half of the troupes performed more than 600 performances in 300 days, and some troupes even performed 360 days a year. The average performance fee is 1,500 yuan per performance.

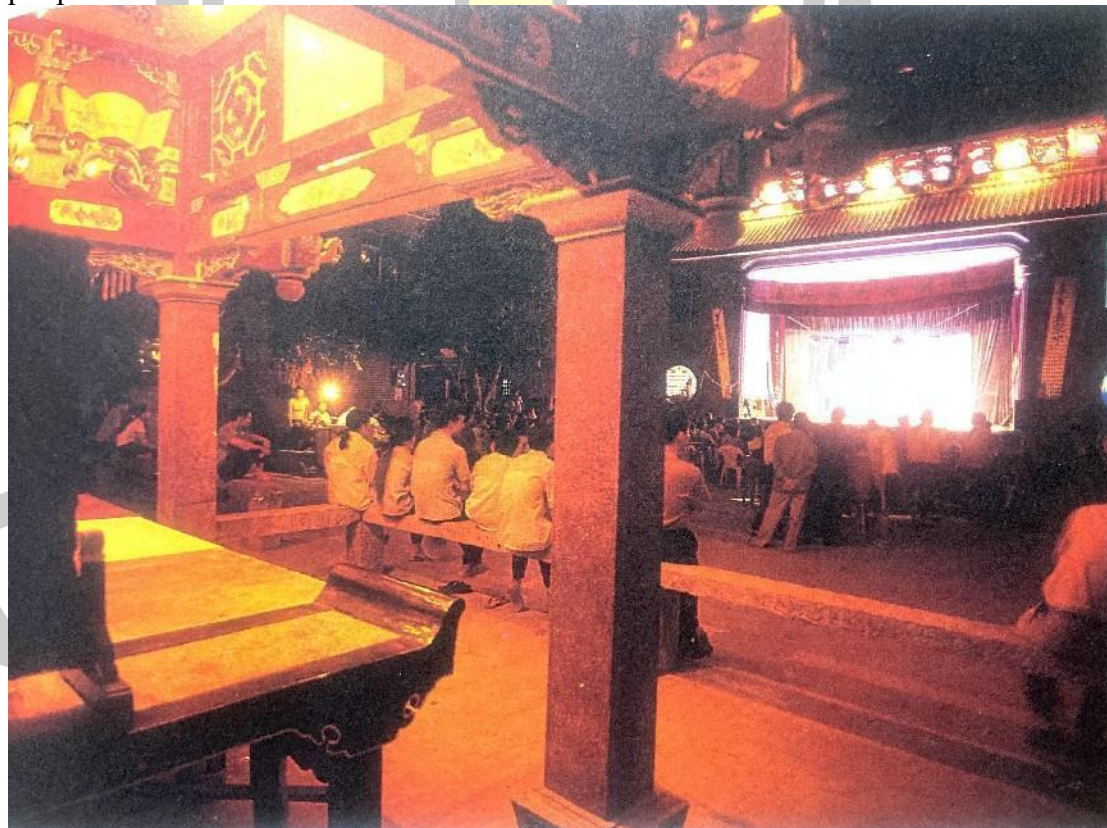


Figure 12: Folk troupe performing in the countryside.

Source: Photographed by Zudi Li, 2021.

Folk troupes in Fujian Province are most prosperous in three places, including Fujian Opera in Changle and Fuqing, Gaojia Opera in Jinjiang, and Puxian Opera in

Putian and Xianyou, each with more than 100 troupes. In terms of remuneration for acting, Puxian Opera is the least, and the performance is the most difficult, with two performances in the afternoon and evening. However, the quality of scripts and performances is not weak, ranking first in the province in every show. The reason is that there is a strong team of professional writers in Puxian Opera, and there are too few professional troupes, so writers write plays for folk troupes one after another. The directors of professional troupes often rehearse for folk troupes, and many actors also flow into folk troupes. In general, the horizontal distance between the professional troupe of Puxian Opera and the folk troupe is getting closer. Folk troupes occupy most of the performance market with their cheap advantages, which makes professional troupes face challenges.

Part II The social environment of Puxian

1 The geographical environment

“Putian City is located in the middle of the coast of Fujian Province, at 118°27-119°39 east longitude and 24°59-25°46 north latitude, with a land area of about 4,200 square kilometers. Located on the north side of the Tropic of Cancer, the geological structure belongs to the Minhai activated continental platform, the geological base is a metamorphic rock series, the northwest of the caprock is Mesozoic volcanic rock and Yanshanian granite, all of which belong to the red soil and yellow soil zone, and the northeast and southeast are composed of granite and red soil platform. In addition to the base layer, there are 5 types of soil-forming matriarchal types including residual accumulation, slope accumulation and aeolian accumulation. Xianyou County is located in the middle of the southeast coast of Fujian Province, between 118°27-118°56 east longitude and 25°11-25°43 north latitude. The county is 49 kilometers wide from east to west and 63.4 kilometers long from north to south. Xiuyu Port is 130 kilometers away from Fuzhou, the provincial capital, 153 kilometers away from Xiamen, a special economic zone, and 44 kilometers away from Putian city.” (L Bi’e, 2015) The superior geographical location, beautiful natural scenery, and rich natural resources provide powerful conditions for the economic development of Puxian and economic guarantee for the development of Puxian Opera.

2 The history of Putian city

The development of Puxian area is relatively early. According to historical records, as early as the 7th century, these two places have been set up as counties, under the jurisdiction of Quanzhou Prefecture. In the fourth year of Song Taiping and rejuvenation (979), the Xinghua Army (later Xinghua House) was established. In the Song Dynasty, there were more than 30,000 families here.

“Putian belonged to Yangzhou in the ‘Jiuzhou’⁴² in the Xia and Shang dynasties, belonged to the Minyue Kingdom in the late Warring States Period, belonged to Minzhong County after the Qin reunification, and belonged to Kuaiji County during the Western Han Dynasty. During the Han Dynasty, people from the Central Plains moved into Putian one after another, carrying the Central Plains utensils for use, and the land became more and more popular. In the Jin Dynasty, the Central Plains were in Bandang, the gentry moved three times, and there were many people entering Pu, which gradually

⁴² The ancestors of the Han nationality have divided the original settlement of the Han nationality into nine regions since ancient times.

became prosperous. In the second year of Chen Guangda in the Southern Dynasty (568), Putian established the county, and was soon abolished. In the ninth year of Kaihuang of Sui Dynasty (589), Putian County was relocated, and it was soon withdrawn and merged into Nan'an County. In the fifth year of Tang Wude (622), Putian County was re-established, which belonged to Fengzhou (now Quanzhou City), and the culture and governance gradually became prosperous, the people's wisdom was improved, the agriculture and businessmen were equally emphasized, and the scholars and workers were promoted simultaneously. In the fourth year of Taiping and Xingguo in the Northern Song Dynasty (979), Xinghua County was established and the Xinghua Army was established; in the second year of Jingyan in the Southern Song Dynasty (1277), the Xinghua Army was changed to Xing'an Prefecture. In the fifteenth year of Yuan to Yuan (1278), Xing'anzhou was promoted to Xinghua Road. In the second year of Hongwu in Ming Dynasty (1369), Xinghua Road was changed to Xinghua House, and it continued to the Qing Dynasty. Therefore, Putian has the titles of 'Xinghua' and 'Xing'an'. Xinghua prefecture governs Putian and Xianyou, and the name of the two counties is 'Puxian'; the two counties are both facing Lanxi⁴³ in the south and mountains in the north." (Y Mingsheng, 2006)

Putian City, also known as "Xinghua", after the founding of the People's Republic of China, Putian and Xianyou counties were successively affiliated to Jinjiang Special Area and Minhou Special Area. In 1971, it was changed to Putian area. A new provincial-level city established in 1983, it has jurisdiction over Putian and Xianyou counties, as well as Chengxiang and Hanjiang districts. In 2001, Putian City adjusted its administrative planning and abolished Putian County, under the jurisdiction of Chengxiang District, Licheng District, Hanjiang District, Xiuyu District, Meizhou Island Management Committee, and Xianyou County, a total of six administrative units.

The people living here have not only lived a common economic and political life for a long time, but also created their own local culture. The Puxian Opera, which has a long history, is an ancient local opera popular here. It reflects the people's life, customs and thoughts, and also preserves many dialect vocabulary.

After long-term development, Putian City has opened a new chapter in its history. After long-term development, the basic trend of Putian City's economic development has been improving for a long time, creating a steady increase in Putian's social influence, cultural cohesion and economic attractiveness. . The people of Putian are speeding up the pace of leaping and catching up, moving towards the goal of "adhering to green development, building a livable port city, building a beautiful Putian, and creating a demonstration area for a beautiful China". On the journey of the great rejuvenation of the Chinese nation, continue to write new miracles, new brilliance.

3 The religious activities and folk culture in Puxian area

The Puxian area is prosperous in economy and humanities, but due to historical reasons, it also suffers from social unrest, local wars, and natural and man-made disasters. The unbearable living environment makes people seek sustenance from religion. Therefore, in history, there have been numerous and frequent religious activities in the Puxian area, and these activities have catalyzed and promoted the production of Puxian Opera.

3.1 "In ancient times, people in Xinghua believed in ghosts, gods and witchcraft. People were very afraid of ghosts and feared that ghosts would harm the world.

⁴³ The name of the river.

Therefore, they would invite wizards, monks, and Taoist priests to sacrifice and expel them. This kind of expulsion is the exorcism of the Nuo⁴⁴, a ceremony in which a wizard wears a mask and makes up a fierce god and leads the little ghosts played by everyone to expel the ghosts, in order to eliminate disasters. This kind of ceremony is held at the end of the year in the countryside, and it is generally held in Putian folk. During the Lantern Festival, Puxian people prayed for blessings, welcomed the land gods with drum music, paraded in the village, set up incense tables to wait for the gods, sacrificed wine and fruit, burned paper money, etc., and worshipped the gods. This custom of exercising Nuo has been passed down from generation to generation and is very prosperous.” (W Xin. 2014)

Social Day activities are important cultural and entertainment activities in the ancient farming society, which provide a vast world for the birth and development of song and dance, music and drama. In China, there are various festivals almost every month, and people always hold celebrations in the form of song and dance dramas.

In addition, in order to pray for rain, the participants from government officials to ordinary people held various ceremonies, praying for the blessing of the rain god by singing, dancing and offering sacrifices.

All kinds of folk cultural activities are to vent the fatigue and troubles in the people's life, bring joy, sustenance longing, full of expectations, and last for generations.

In the Song Dynasty, the people of Puxian were very active in creating gods. There are many ancestral halls and temples worshipped by the people of Puxian, and there are many in each village. Among the Tang and Song Dynasties, the temples of twenty or thirty folk gods such as Qian Siniang⁴⁵, Marshal Tiangong⁴⁶, and Guan Gong⁴⁷ were among the most influential. As for the earth gods from the village, there are too many to enumerate.

The generation of this folk belief comes from two aspects. The first is the emotional needs of the masses. Folk belief is a field in which people express their feelings. People's love, fear, admiration and other emotions are all vented on various gods... The second is the promotion of the imperial government. The Song Dynasty was under the pressure of the northern aliens. Troubled by taxation, they turned to gods, and more and more comprehensive edicts were issued to recognize local gods. The rulers of all dynasties in China put the divine power under the power of the emperor, and bound people's thoughts and behaviors through the gods, and then achieved the purpose of controlling the people and consolidating their dominant position.

The management of the imperial court and the emotional needs of the people's life made the belief in gods spread all over the country. Almost every village in Puxian area has its own temple and worships its own gods, and most of the temples also worship multiple different gods at the same time. They have their own birthday and death anniversary. Therefore, during the year, the activities around the gods are almost

⁴⁴ Also known as ghost opera, it is the oldest dance of the Han nationality to entertain the gods, dance to the gods, ward off plagues, and express peace.

⁴⁵ A native of Changle, Fujian, born in the first year of Song Huangyou, her family was wealthy and determined to build water conservancy for the benefit of future generations. In the first year of Zhiping (1064), when she was 16 years old, she brought her family assets to Putian to build embankments.

⁴⁶ A famous court musician during Emperor Xuanzong's reign, he was good at playing the pipa. It is an opera god worshipped by artists in Fujian, Taiwan and Chaozhou, Guangdong, and one of the important gods in the folk beliefs of Fujian and Taiwan.

⁴⁷ One of the Chinese folk beliefs, known for loyalty and righteousness.

uninterrupted, and various entertainments and activities to entertain the gods are grand folk festivals.

“This folk belief promotes the emergence and development of opera. In the Song Dynasty, the most influential folk belief in Puxian was Mazu belief. The activities of the Mazu Temple to reward the gods, the performances of singing and dancing are very vast, and it has continued from ancient times to the present. This kind of belief activity based on the geographical and blood relationship of the village and the community is actually the bond of the tribe or clan to maintain the relationship, it is an internal identity, and it has a kind of exclusivity to the outside world. Every activity of wandering the gods is within the scope of the village or the community, and cannot go beyond the boundaries, otherwise it may cause conflicts or disputes, or even fights in the neighboring villages or neighbors. Therefore, the Nativity activities of each temple are a demonstration of the power of the tribe, clan, and surname. Such displays are of a flamboyant nature, so they are often compared to each other. In this way, the scale and duration of the Nativity event will be enlarged and prolonged, and it will be so for generations. As a result, the activities of singing and dancing, Baixi and Zaju have been prosperous for a long time, and Puxian Opera has a deep-rooted activity and development space.” **(Z Geng, G Hancheng. 1989)**

3.2 Buddhism culture

Buddhism was introduced to Fujian during the Jin Dynasty. The Buddhist culture of Putian Guanghua Temple has an important influence on the local area. Hundred operas have been popular since the Qin and Han dynasties. The Putian Baixi in the Tang Dynasty is noisy and interesting, and the performance level is superb. The emergence of Baixi in Putian County has a solid foundation. There is a needle swallowing technique in Putian Baixi, which is a kind of illusion performance, which is still performed today. During the Five Dynasties, King Shenzhi, King of Fujian, advocated Buddhism. He ordered the transportation of wood from sea to Quanzhou to build the Renshou Pagoda of Kaiyuan Temple, which was later changed to a stone pagoda. The people of Putian competed to build Buddhist temples. At that time, there were more than 500 Buddhist temples.

In the Song Dynasty, the monasteries doubled as post stations and academies, which greatly improved the social status and cultural taste of monks. They not only received political asylum and financial support from the government, but also were boasted and cared for by celebrities. The monastery also extended this influence to the countryside and to every corner of society.

“The origin of opera has a lot to do with Buddhist scriptures, and many of the singing forms of opera have completely absorbed some of the artistic methods used by monks to teach scriptures. There are two stone carvings in front of the main hall of Guanghua Temple in Putian, one is engraved with scriptures and Luohan statues, and the other is specially engraved with singing and dancing activities. Although it has been eroded, the patterns are still clearly visible. It can be seen that the temple attaches great importance to singing and dancing. There is also a kind of Xianghua monk in Puxian Buddhism, and some monasteries are also presided over by Xianghua monks. These fragrant flower monks go deep into the folk to do Buddhist deeds, often the scene is very lively, the gongs and cymbals are noisy, and their music and Puxian opera penetrate and absorb each other.” **(Z Zhenman. 1999)**

3.3 Taoism culture

During the Qin and Han Dynasties, the predecessor of Taoism, the Immortal Warlock, was introduced into Xinghua. The emperors of the Tang and Song dynasties worshiped Taoism, and there are many Taoist temples all over the country. Taoist priests go deep into the villages and communes of the people to pray for blessings and eliminate disasters for the common people. These activities have accumulated a variety of song and dance performances, and have the embryos of certain dramas, which play a great role in the gestation and formation of operas. The music in Taoism was also absorbed by Puxian Opera and became an organic part of Puxian Opera music. Putian Taoist dances are also very rich, among which the nine lotus dance and the palm sedan dance are the most popular and absorbed by the opera.

“Taoism plays an important role in the formation and development of Puxian Opera. There are a lot of immortal Taoist themes in Puxian Opera, which are written based on the activities of Taoist figures. In China, Taoism has the largest number of followers, and the Taoist content of opera can attract widespread attention in the society, which is also one of the reasons for the survival and prosperity of opera. Taoists are also one of the mediums for Puxian Opera performances. Some Taoist priests also formed puppet theater groups, and the dojos and theaters cooperated with each other at the end of the period. Religion and drama promoted each other and prospered together.”
(Z Shangxian, W Pingzhang. 2007)

3.4 Trinity Sect

The Trinity Sect here is a folk religious sect that integrates Confucianism, Buddhism and Taoism, founded by Lin Zhaoen (1517-1598), a Putian native in the middle of the Ming Dynasty. The sect originated in Putian, and its influence spreads across half of China. Lin Zhaoen was called the "Master of Trinity Sect" by his disciples.

“Lin Zhaoen lived in an era when opera flourished. The performance of Puxian Opera made him realize that he must use it to spread the teachings and expand the influence, so he absorbed the music of Puxian Opera and used it for the Trinity Sect. Later, the music taught by Sany fed back to the troupe and integrated it into the music of Puxian Opera. Lin Zhaoen's disciples used Marshal Kanda to worship him in the ancestral hall of the Trinity Sect, and this is still the case to this day. It can be seen the close relationship between Trinity Teaching and opera. The spread of religion is far-reaching, and religious music is integrated into drama, and there are no geographical boundaries.” (Y Mingsheng. 2006)

3.5 Confucian culture and local clan customs

The real development of Fujian (especially central and southern Fujian) was in the middle and late Tang Dynasty. Compared with the Central Plains, its political, economic and cultural development has lagged behind for more than a thousand years. Since Fujian was abandoned by Emperor Wu of the Han Dynasty, it has become a barren land that people in the Central Plains fear. The prosperity of the Tang Dynasty changed the state that the Central Plains regime could not take into account the remote areas. In the early Tang Dynasty, Chen Zheng and Chen Yuanguang and their sons led the army into Fujian, and either wiped out the aborigines in southern Fujian who dared to resist, or rushed them to Chaoshan, Guangdong. At that time, the sparsely populated Puxian area became a feng shui treasure for new immigrants from the north. The new immigrants from the north brought the highly developed Central Plains culture. In the following hundreds of years, the Puxian area has a strong reading ethos, and many people have

gained fame, which is rare in Fujian and even the whole country.

The county of Putian is based on the development of culture and education. Guanghua Temple is the birthplace of Putian cultural education and one of the birthplaces of Fujian Confucian culture. The improvement of the imperial examination system in the Song Dynasty made Puxian students located in the coastal areas become the upper class of the feudal society, and stimulated the prosperity of the local economy and culture. In their spare time, these bureaucrats like to write books and give full play to their literary talents, showing the solid literary strength of Putian area. The imperial examinations greatly promoted their literary creation.

Puxian officials served in the imperial court and all over the country, and on many occasions, they were able to come into contact with court musicians and local folk artists. In the economic and cultural development of the Tang and Song Dynasties, with the participation of literati and artists, various arts such as poetry, lyrics and songs, Tang and Song poetry, court music, singing and dancing, and Baixi gradually merged with each other, laying a good foundation for the birth of opera.

Part III The formation and artistic features of Puxian Opera

1 The formation of Puxian Opera

The Puxian area in the Song Dynasty already had the conditions for the production of opera literature. In the folk, the deduction activities in the Puxian area were numerous, frequent and in-depth. Most of these performances are acrobatics and illusions, singing and dancing music, as well as some small plays in the village, which have accumulated and formed a very profound artistic soil. This is the basis of Puxian Opera.

It is not accidental that Chinese opera came into being in the Song Dynasty. First of all, it is related to the official atmosphere of the Song Dynasty. The lives of emperors, generals, bureaucrats and nobles are very luxurious, and they need a large number of inferior people to serve them. Therefore, craftsmen from all walks of life have been produced. Among them, the performance of Zaju artists The main items of the cultural life and spiritual enjoyment of the bureaucrats and nobles.

The formation and development of Puxian Opera and its predecessor, Xinghua Opera, are closely related to immigrants. First of all, the northern immigrants who moved to Puxian during the Jin and Tang dynasties brought a variety of acrobatics and acrobatics, which sowed the seeds for the formation of the regional acrobatics. By the Song Dynasty, the large-scale immigration of the northern population had a significant impact on the formation and development of Puxian Opera. Among the immigrant immigrants, there are court musicians, entertainers, and eunuchs' handymen, etc. They live in other places and only rely on their skills to make a living. In the early stage of its formation, Puxian Opera directly absorbed and inherited many foreign artistic factors, forming a broad and profound artistic feature.

“In the vicissitudes of many times in history, the ancestors of the Puxian area always rushed to the forefront of the times and showed amazing courage and courage. Daxing farmland water conservancy has brought a new look to the economy of Puxian area, which is mainly based on farming. This provided a strong material basis for those who read and take the imperial examinations, as well as merchants and traders. Maritime trade is the economic lifeline of the Puxian area. As early as the Tang Dynasty, the maritime trade in Putian was extremely prosperous. They exchanged goods with

other places by sea. Xinghua was rich in salt, fish and fruits, etc., with large output and long sales. The Southern Song Dynasty also established the Shibo Division in Xinghua. Trade ports, developed commerce, and economic prosperity are one of the necessary conditions for the emergence of Southern Opera.” (C Kaimei. 2022)

The gathering place of trade often brings various forms of entertainment. Businessmen communicate with local officials for commercial interests. In addition to meeting the interests and needs of each other, watching performances such as song and dance dramas is the main means to enhance the relationship between the two parties. They either hire local troupes or organize their own troupes to perform. Drama develops in their social interactions. In addition, entertaining the gods and entertaining people is also one of the means for them to create business opportunities, so the stage and the theater have become an important part of the temple complex of the gods. A large number of Tianfei Palaces all over the country have venues for theatrical activities.

At the beginning, Tianfei Palace or Tianhou Palace in various places were always the meeting halls of Fujian (mainly Xinghua) merchants who lived in other places. They combined business activities with the belief in gods, and gods and opera were inseparable. In this way, a virtuous circle of inviting gods with business, promoting drama with gods, and promoting business with drama has been formed. In addition to making profits, the businessmen also entertain themselves through operas. By bringing hometown drama music to their side, they express the feelings of missing their hometown; In this way, the exchange of art has been promoted, and it has provided great opportunities for the prosperity and development of Puxian Opera.

The Song Dynasty was a period of transformation in ancient Chinese society, and traditional culture reached full prosperity and a high degree of maturity. After a long period of gestation, along with various folk activities to welcome the gods, Chinese opera was finally formed.

Zhang Geng believes that in order to develop rural literary and art groups, they must find more new audiences. "It finally found out that going to the city was its way out. The city was a new world, and there was a really big audience there. But they also demanded more... They demanded a more engaging show, and that was the storyline. A more complex cost drama.” (Z Geng, G Hancheng. 1989) When these performance groups returned to the countryside, they brought back the urban drama. This interactive relationship also promotes the development of operas in other places to synchronize with the capital, and thus provides the possibility for operas from all over the southeast coast to be produced at the same time.

2 The artistic features of Puxian Opera

"The local opera is an art with dialect as the carrier, and its musical melody is also generated by the dialect voice. On the one hand, this regional cultural imprint is the limitation of the popularization of local opera, but on the other hand, it is precisely because of this regional culture. The uniqueness of Puxian Opera has generated irreplaceable value and charm. It is precisely because of this dialect awareness that Puxian Opera uses dialect and idioms to form the carrier of Puxian Opera.” (X Xue. 2015)

Puxian Opera is a unique performance art formed on the basis of Tang Baixi and Song Puppet Opera, and it still retains a lot of music from the Southern Song and Yuan Dynasties. "Song tunes are the same, and there are more than 1,000 singing tunes, the tune is called 'Xinghua tune', which is formed by melting and melting Puxian folk

Chapter III The construction of social network of Puxian People based on Puxian Opera in modern society

In modern society, Puxian Opera is still closely related to society. The Puxian area has relatively completely preserved various customs of traditional society, such as weddings and festivals, birthday celebrations, housewarming, weddings and other festive customs, as well as religious customs such as paying gods and worshipping gods. These folk customs are inseparable from Puxian Opera. Puxian Opera's own operation mechanism, management model, important components, etc., have formed a complete set of social network system, and promote its continuous development under the norms of a series of rules and systems.

Part I The social form of Puxian Opera

The relationship between Chinese opera and society is extremely close, and to study local opera, it is necessary to examine the humanistic and social background of a specific region. The relationship between Puxian Opera and society can be discussed in both broad and narrow senses. "In a broad sense, it refers to the historical society, including politics, establishment, regulations, institutions, population, transportation, and economy. In a narrow sense, it refers to the social environment of the sacrificial circle that is naturally divided by ethnic groups and beliefs. This kind of social activities in the 'small society' established by humans and gods (or ghosts) is not only a breeding ground for folk art, but also a carrier for the occurrence and development of opera. Puxian Opera was formed and developed under the nourishment of this 'society'." (Y Mingsheng, 2006)

1 The concept of modern society

Modernization refers to the mode of gradual transition from "pre-modern" or "traditional society" to "modern" society. Modernization theory suggests that traditional societies will evolve as they adopt more modern practices. Proponents of modernization theory claim that modern states are richer and stronger, and that their citizens are freer to enjoy a higher standard of living. Developments such as new data technologies and the need to update traditional methods in transport, communication and production make modernization necessary, or at least better than the status quo. This view makes criticism difficult because it implies that this development controls the limits of human interaction, not the other way around. Yet, paradoxically, it also means that human agency controls the speed and severity of modernization. It has been speculated that societies undergoing a modernization process often achieve forms of governance governed by abstract principles rather than traditions. According to this theory, traditional religious beliefs and cultural characteristics generally become less important as modernization progresses.

Modernization is the core term that identifies the evolution of human civilization. In the track of world history, modernization paths are diverse and complex, but in the overall type, "capitalist modernization" and "socialist modernization" are the two most typical paths. The former is capital-driven modernization, the latter is modernization pursued by man-made value. Chinese-style modernization is essentially socialist modernization, which not only has the common characteristics and general implications

of modernization in all countries, but also has national characteristics and cultural heritage based on China's national conditions. This "commonality" and "individuality" of Chinese-style modernization together mark its inherent characteristics, historical orientation and future direction, and have world historical significance for the progress of human society.

“Modernization is not a rapid and short-lived social transformation of a country or a nation, but a comprehensive social transformation of production methods, social systems, values, and cultural psychology that occurs in the logic of world history. into the overall historical process of ‘modern’. From this perspective, the connotation of modernization is in the ‘flux’ of world history and in the ‘wave’ of economic globalization. These two dimensions constitute the world historical logic of Chinese-style modernization.” (T Zhongxian. 2012)

Chinese-style modernization not only conforms to the historical logic of the Chinese Communist Party's century-long struggle, but also has the logic of horizontal comparison in the historical development of world modernization. These two logics delineate the unique advantages and world significance of Chinese-style modernization. Although Chinese-style modernization is the modernization of developing countries, in the whole process of world history, guided by scientific socialism, aiming at the all-round development of human beings, with historic and pioneering practical achievements, it has broken the "one world" of Western modernization. The situation has created a new form of human civilization and is of great significance to promoting the progress of world history.

2 Puxian Opera and Lishe Society

“In ancient China, the concept of ‘society’ was extremely complex. It originated from the ‘community’ in ancient times, and the ‘community’ has the meaning of land shrines, administrative regions, folk festivals, and civil organizations. This article defines the meaning of ‘society’ in three aspects: Lishe⁴⁸, Jushe⁴⁹ and Saishe⁵⁰ in Puxian area.” (Y Mingsheng. 2006)

2.1 The structure of Puxian Lishe

Lishe is a social structure that combines administrative divisions and kitchen god beliefs. It was first formed in the Spring and Autumn Period and the Warring States Period. "Lishe" is not only a political area, but also a field where the gods of the earth (Tian Shen, Kitchen God) are worshipped. A society and even a country are made up of large and small communities. And this concept of locality and belief in the community has lasted for thousands of years, and it still has far-reaching influence in the rural areas of southern my country.

The "community" of Puxian people was originally just an altar for worshipping the god of the land, and later it was gradually built into a palace. Because of the sacrificial relationship, it became the center of community activities. This kind of "community" is based on the beliefs of the temple and the category of sacrificial activities, and is actually a "belief circle" or "sacrificial circle". Due to the changes of the times, the belief in the shrines and temples has also evolved or expanded to other religious belief fields from the relatively simple belief and sacrifice of the earth god (the kitchen god),

⁴⁸ Ancient places where the gods of the land were worshipped.

⁴⁹ The custom of worshipping gods on festivals.

⁵⁰ After the end of farming, people display food and drink to worship the gods of the field, and drink and have fun with each other.

so that after the Ming Dynasty, the shrines in the Puxian area became the worship of multiple gods, or a temple structure in which one god is the main worshiper and the other gods are worshipped. Such a mix of "li society" and "society temple" is extremely common in the Puxian area.

The unity of the shrine and the temple, as well as the division of the shrine, was obviously influenced by Taoism and was a social phenomenon in which man and God made a covenant. In the past, when a village was established, a temple was also established to worship the protector within the jurisdiction, forming a pattern of one village, one temple and one community. Residents within the community shall elect the oldest person to be a village elder.

Lishe became a national system. Around the early Ming Dynasty, the imperial court ordered the country to set up townships and altars. Folk li society first worshipped the god of land or the god of agriculture, but after the Ming Dynasty began to worship various gods, and changed the "she" into a palace.

The situation of Xianyou Lishe Society is generally the same as that of Putian. Whether it is Putian County or Xianyou County, the most important event of the year in Lishe (Temple Society) is the "Country Society Praying for the New Year" activity on the first lunar month of the year. The significance of this activity is to delineate the "sacrificial circle" of the Lishe, and to continuously show its existence and its status in the society to the neighboring society through activities.

It is precisely because of the awareness of the existence of this kind of society and the frequent activities of shrines and temples in various folk communities that a good living soil has been created for the development of folk art, and Puxian Opera was cultivated in this soil.

2.2 The sacrificial etiquette in Lishe

In the folk, there are many sacrificial activities in each village or li society every year. If there is no clan relationship (same surname ethnic group) or alliance between them, the sacrificial activities generally do not exceed the scope of the li society. In other words, the rituals of the Lishe are only held in the community and have strict independence. However, in some super-community sacrificial ceremonies with common beliefs or common interests of the community, such as the outing activities of Putian and Xianyou to worship the god Mazu, each community may interact or act accordingly. In general, the sacrifices of the inner community are to pray for the local community, so it is opposed to the activities of the outer community.

The social sacrificial activities in Puxian area have a very long history. Social sacrifice is a sacrifice to pray for a good harvest and reward a good harvest. It has many festive atmosphere and joy factors, so many feasts are active, so there are "social wine", "social song", "social drum" and "social dance". "Social Opera" and so on. With the continuous development and evolution, the edge of social sacrifice began to transform into the professionalization of drama, and the form of "social drama" with obvious dramatic characteristics appeared.

2.3 The folk social activities

In addition to the relatively backward economy in the mountainous area, Puxian area has many natural conditions such as fishery, shipping, tidal flats, and fertile land in the northern and southern northern plains of Fujian. The development of large society has promoted the activity of small civil society. The development of civil society provides good social conditions for the development of local opera, and also provides

important inspiration for the guildization of the theater industry. However, whether it is "guild" or "society", they all rely on li society or palaces and temples. For example, the Chenghuang Temple of Xinghua Prefecture in Chengxiang District, Putian County is the activity center of many guilds and signing meetings, so it can be regarded as a It is a derivative or derivative product of the temple society or the li society.

A guild is a guild activity organization that is funded and organized by the same business owners from all walks of life, or assigns gifts to be designated by each family to participate in the sacrificial activities of the City God Temple in Xinghua Prefecture.

The signing meeting is a specific association for believers to invest in the community temples to purchase properties in a centralized manner, and to collect rent every year to hold sacrificial ceremonies. The feature of the signing meeting is that each contribution is issued with a wooden sign, hence the name of the signing meeting.

Literary Society is a social organization in which scholars pay and sing poetry and prose, and form alliances with words. In Putian, there is a long and well-known "Hu Gongwen Hui" of the Yuan Dynasty. Most of the people in this essay meeting were literati and writers who failed in the imperial examinations. After they failed in the imperial examinations, they were likely to participate in the writing and revision of local opera scripts.

Of course, there are many more civil society in Puxian area, which cannot be listed one by one. But here we need to focus on the situation of immigrant societies and theatre guilds.

There is a unique Chenghuang Temple in the suburbs of Putian County, known as "Zhejiang Chenghuang Temple". The temple was built around the Yuan Dynasty, and it is actually a temple of the Zhejiang immigrant society. It is of great significance to explore the local "society" of Zhejiang immigrants and the influence of this "society" on the local opera - Puxian Opera. Every year on New Year's Eve, many troupes and artists gather here to rehearse plays.

There is also a Wenfeng Palace in Putian County, which is related to the immigrant society. Wenfeng Palace, where the goddess Mazu is worshipped, is an important place for the Putian County opera troupe industry and society. There are two main reasons for taking Wenfeng Palace as the society of the troupe industry. One is that most of Putian opera troupes live on specially hired theater boats. Wenfeng Palace is close to the ferry port, and the troupe is easy to gather; After landing safely, they performed thank God at Wenfeng Palace. Over time, this place became a frequent meeting place for troupes.

3 The strong connection between Puxian opera and religious belief

Puxian and Puxian are places where Fujian was developed earlier, and they are rich in humanities and religious culture. The growth and development of Puxian Opera on this land is inseparable from the nourishment of religious culture. This section describes and discusses the interaction between religious ritual activities and Puxian Opera performances, the religious elements in Puxian Opera, and the reflection of Puxian folk beliefs in Puxian Opera from a micro perspective, so as to reveal the influence of religious culture on Puxian Opera.

3.1 Temple activities and Puxian Opera

The relationship between religion and drama in Puxian area is very close. Puxian Opera is an indispensable part of temple activities, and religious sacrifices and dramatic performances have coexisted. In the Puxian area, every temple has a stage. On the Hugong Mountain more than 700 meters high on the Puyang Plain, you can see a stage

when you enter the mountain gate. Buddhist ceremonies also involve opera.

3.2 Folk Belief and Puxian Opera

Puxian Opera has a very close relationship with folk beliefs. It actively participates in the movement of folk beliefs to create gods, and plays an active role in disseminating and publicizing folk beliefs and culture.

Due to special geographical, natural and humanistic factors in Puxian area, folk belief culture is particularly evident in the flourishing atmosphere of religious culture, because it is closer and more specific to the social life of the local people. The categories of folk beliefs in the Puxian area are very complex, such as Mazu, the sea god who originated in Meizhou, Putian, Chen Jinggu, the fertility goddess in Fuzhou who has been prevalent in the local area since the Tang and Song dynasties, and Mrs. Li San, the French concubine who keeps the place safe. There are also many belief phenomena in the Puxian area or are particularly popular, such as He Jiuxian who traveled to Jiuli Lake, Zhang Shengjun from Fanghu Mountain in Yongtai, Lin Longjiang, the founder of the Trinity Sect in the Ming Dynasty in Putian, and Tian Gong of Tanhuafo who worshipped together with the troupe. Marshal and others. This kind of folk belief activities with continuous incense throughout the year not only provides a wide space for the survival of the Puxian Opera Troupe, but also provides environmental conditions for the Puxian Opera to participate in the God-building movement.

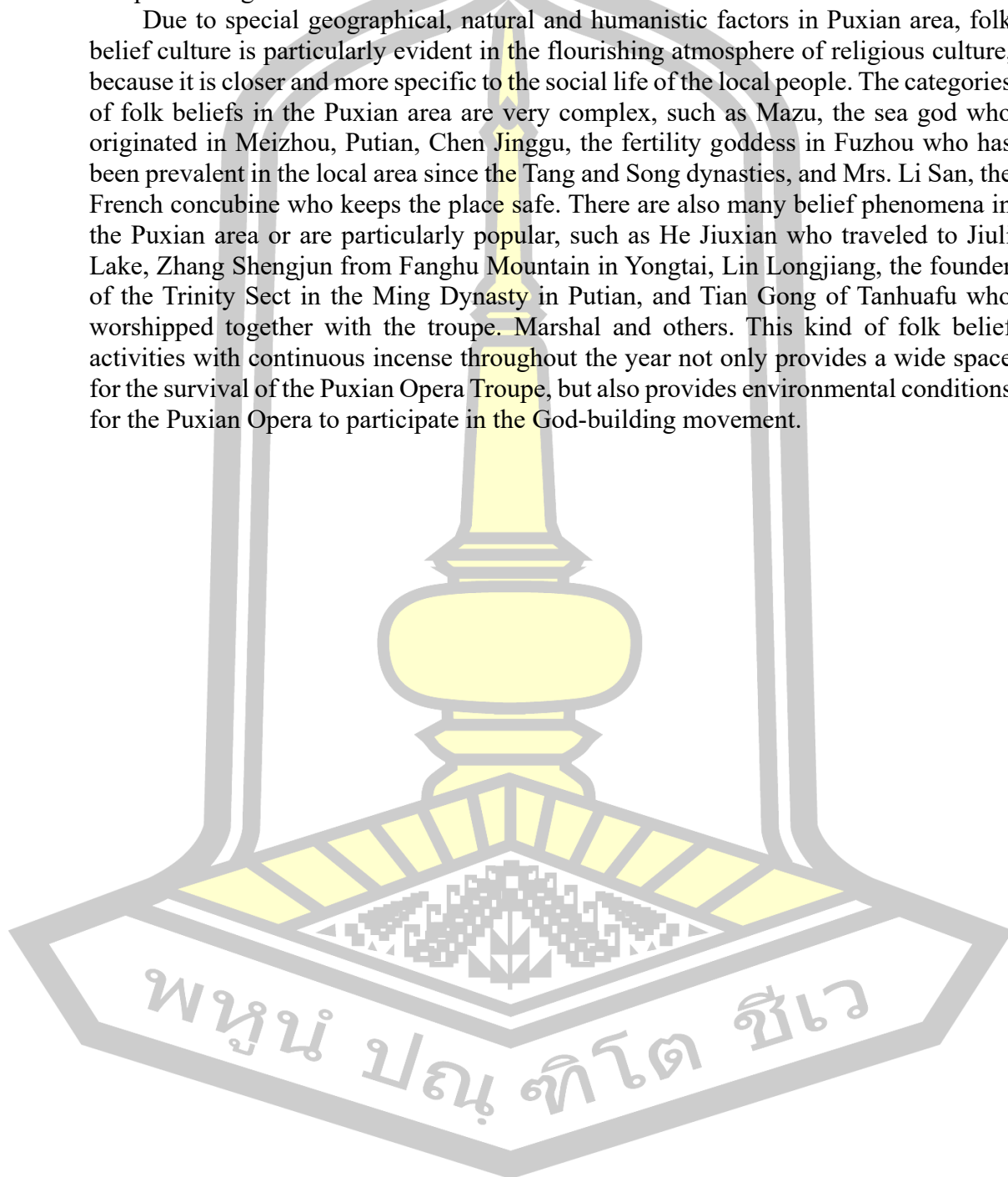




Figure 13: The God of Puxian Opera - Tian Gong.

Source: Photographed by Zudi Li, 2021.

The creation of gods in drama has flourished since the Yuan and Ming dynasties. On the one hand, the method is to create gods in the industry, and on the other hand, it is to put the miracles of folk belief in gods on the stage, so that people can combine praying for gods and watching dramas. More believe in the majesty of gods, and the above two kinds of god-building movements exist in Puxian opera.

The cultural characteristics of Puxian Opera have a strong folk character and a strong religious character. The relationship between Puxian Opera and religion introduces folk belief figures and their images into the ritual mechanism of Puxian Opera. In the religious repertoire performances of Puxian Opera, there are often some ritual plays interspersed before and after the performances, and these religious ritual plays are all related to folk beliefs.

In addition, the relationship between Puxian Opera and folk beliefs is also manifested in that it enshrines Marshal Tiangong, who is the God of Rongya Plague, the God of Kitchen, and the God of Tian in folk beliefs, as the God of Opera, and transfers it to Puxian Opera. This kind of repertoire not only reflects the dramatization

of folk beliefs and legends, but also reflects the religiousization of folk opera. It is a cultural phenomenon that integrates opera and religion.

3.3 Religious culture and Puxian Opera

The local drama Puxian Opera, formed by the fusion of the Zaju in the ancient land of Puxian and the Nanxi River in the Song and Yuan Dynasties, is closely related to religious culture.

First of all, we must pay full attention to the influence of Confucianism, Buddhism and Taoism on the artistic thinking of Puxian Opera in history. Many repertoires of Puxian Opera incorporate the Confucian filial piety thought to reflect the Confucian morality and ethics. The retribution of honor and disgrace in Taoism is also reflected in many plays. The entire spiritual world of Puxian Opera is basically an educational field that teaches people to be loyal, kind, and filial. Although it contains a lot of corrupt ideas of the feudal society, it does not lack the traditional ethics and virtues of the Chinese nation.

Secondly, Puxian Opera has absorbed a large number of religious and cultural art forms, and preserved many valuable cultural and artistic heritages, including 40 pieces of music related to Buddhism, and many religious dances have been fully absorbed and utilized, making the diversity and liveliness of Puxian Opera artistic performances.

Furthermore, the repertoires in Puxian Opera retain more elements of religious culture. Apart from some religious dramas, there are many of them based on the stories of religious figures, or the stories in the operas are used to promote religious culture, such as Buddhist-themed dramas, "Tripitaka Sutras" and "Daxiangshan".

From the above specific matters, we can see the influence of religious culture on Puxian Opera. The relationship between Puxian Opera and religion is very close, and religion is more closely related to people's lives. Puxian Opera can also expand its influence through religious activities and social network relationships. On the other hand, by arranging more connotative plays related to religion, it can be deeply rooted in the hearts of the people, resonate with the audience, and be loved by the audience.

4 The closely relationship between Puxian Opera and folklore activities

Among the three humanistic elements of society, religion and folklore, folklore is different from society and religion in that it has relatively stable inheritance and changes with fashion trends; it is not only the carrier of folklore culture, but also the melting pot of folk culture, many local cultures and arts are not only inherited and preserved in folk custom activities, but also transformed, refined and integrated under the action of folk custom activities. The occurrence, inheritance and development of Puxian Opera, as well as its local artistic and cultural characteristics, are closely related to Puxian folk culture. Therefore, it is necessary to discuss the inner relationship and mutual connection between Puxian Opera and folk activities. The relationship between Puxian Opera and folk customs is mainly manifested in three aspects: social customs, seasonal customs and life customs.

4.1 Social customs

In rural society, the relic of Puxian Opera, an opera with elegant artistic taste, is a miracle in the history of Chinese opera development. From the perspective of historical folklore, this miracle has its inevitability.

Since ancient times, many people in Puxian have served as officials in the imperial court, focusing on poetry and Confucianism, and they have become the mainstream of the whole society, and the cultural quality of the whole people has also been improved

accordingly. The hobbies of the scholar-officials have also become a national convergence, which in turn has become a custom. This social ethos has created a basis for the public to accept the elegant drama of Puxian Opera.

“The customs of sacrificial ceremonies and dramas are also traditional in the Puxian area. Among the Putian folk, historically, clan communities, and even the comparison of sacrificial pomp and drama between temples are extremely popular, and this custom has not changed to this day. For example, in September 2000, during the birthday of a large temple in Hanjiang, Putian, three Putian opera troupes and five Putian puppet troupes were invited to set up a theater around the temple and sang the opera for a whole month. This ethos and customs provide good social conditions for the development and survival of Puxian Opera.” (Z Yi. 2013)

4.2 Seasonal customs

In the large cultural circle of the Chinese nation, the seasons and customs are generally similar, and most of them originate from the Central Plains culture. Of course, due to differences in ethnic and regional conditions, there will also be some changes in the customs and cultures during the seasons. This difference in folk customs will also have a certain impact on the culture and art of the region.

At the age of Puxian, although there are festivals and customs throughout the year, the most prominent ones are the first month, July and October. The new year begins, and the fourth day of the first lunar month is the "God Reception Day". This day is considered to be the return of the "kitchen god" or "the gods" to the human world. Therefore, every family needs to offer sacrifices, and the busiest is the opera troupe. 's head teacher. Generally, the members of the troupe will return to the troupe owner's house after the Spring Festival one after another after the Spring Festival. They have to open the box for the field marshal. Therefore, they will start acting on the fourth day.

The blessing of Shangyuan is the most important festival before and after the Lantern Festival in the first lunar month. Every temple and society must change the "furnace owner" to welcome the gods. In addition to the usual "lantern festival" and "putting off lanterns", there are "praying for the New Year" worship activities in Puxian area. All clubs, altars, palaces and temples should hold "incense invitation" activities, that is, large-scale outings, and large-scale operas will be performed on the Lantern Festival night.

There is also July 15th, which is the traditional Mid-Yuan Festival. Because it is a "ghost festival" to worship ancestors, there are ancestral halls in some places where families offer feasts in front of their doors to show their filial piety to their ancestors. During the Zhongyuan Festival between Puxian and Puxian, people often invite Puxian opera troupes or puppet opera troupes to perform "Mulian Opera" for one day, which is a memorial performance. This custom was banned in the 1960s and 1970s, and gradually recovered in rural areas after the 1980s.

October 10 is the climax of offering sacrifices in Puxian area. At this time, after the crops are harvested, in order to pray for a good harvest in the coming year, there will be activities to worship the land of the mountain gods. All the troupes and puppet operas of Puxian Opera can perform more than ten performances in this month (two or three days each), and at least seven or eight performances. This is the harvest season and the busiest time of the year for Puxian Opera. show season.

Due to the role of folk customs, Puxian Opera was pushed to the society, and because of the role of society, Puxian Opera was more widely displayed in folk

activities. The effect of mutual influence on the promotion of Puxian Opera can be imagined.

4.3 Life customs

The life and production customs of the people in the community are the basis of the customs of the community and even between regions, and the social folk customs of the community are the sum of the people's life (including production) customs. Therefore, to explore the folk customs of regions and communities, it is necessary to understand the living customs of the people.

The living customs of each community are relatively stable, but due to the development of society and the changes of the times, the original living customs will also change.

Among the customs of Puxian area, there are many customs of production and life. Among them, large-scale sacrificial activities such as "praying for rain" and "repelling the god of plague" are not only related to production, but also closely related to life, but they belong to social sacrificial customs. This section will focus on some customs that are closely related to Puxian Opera in people's family life.

Among the people's household customs, the most solemn ceremony is the custom of building a house with beams. After the whole house is built, it is necessary to choose a good day to install the beam, and to choose two young men with both parents, who belong to the dragon and the tiger, respectively, to support the beam and place it well. When the new house is completed or the stove is made, many families will invite theatrical troupe to perform a play to celebrate, commonly known as "Shangliang Opera". In addition to performing a good show with the ending of "Reunion", the troupe also performed a ceremonial play "Fortune and Treasure" to express congratulations.

Puxian people celebrate their birthday once every ten years since their fifties, commonly known as "Zuo Shi"⁵¹. With the different social status and economic conditions of the life person, the celebration scene of "doing ten" is also different. "Zuo Shi" is usually held on the third day of the first lunar month. "Celebrating birthday opera" is also a kind of display behavior of family social status, wealth and power.

There are many customs in the social life of the people in Puxian and Puxian, such as asking for children, asking for money, proposing marriage, repaying one's vows, ensuring safety, setting up a house, repairing tombs, thanking ancestors, etc. There are some life customs, among which There are many who want to act and thank God. These living customs have become a good social soil for the growth and development of Puxian Opera.

5 The relationship between Puxian Opera and religions

The influence of religious activities on Puxian Opera has reached an unprecedented degree of closeness. If you ask when you can see Puxian Opera performances, the answer is that it is concentrated on the "Bodhisattva" birthday, Spring Festival, Lantern Festival and other festivals in various palaces and temples; when asked about the performance location, the answer It is in front of the temple gates of villages, towns, or streets. To some extent, this has reflected the relationship between Puxian Opera and religious activities. "Puxian folk performance venues and temples have been combined for a long time. In the Song Dynasty when Xinghua excellent opera was formed, Putian's temples and palaces were the most prosperous places for drama activities." A slightly larger-scale palace temple There will be a fixed stage at the

⁵¹ Celebrate birthday. Mostly used for the elderly, once every 10 years.

door. In order to conform to the purpose and content of religious activities, the Mulian Opera in Puxian Opera "performs the ritual functions of transcending the undead, warding off epidemics and warding off evil spirits, and praying for blessings and disasters, so it is filled with a strong religious atmosphere."

"Take Chenghuang Temple in Hanjiang District, Putian City as an example: According to the person in charge, all the Puxian operas staged in Chenghuang Temple are related to "gods". In important religious festivals such as the birthdays of gods and gods, they are performed for "gods"; the other part is full of "revolutionary dramas" invited by believers. After the believers' wishes come true, they invite a troupe to perform the Puxian Opera, and all the performance expenses are funded by the "yuan money" provided by the believers. On the one hand, it expresses gratitude to the "gods", and on the other hand, it can express the strong incense of the temple and the piety of the believers, highlighting the efficacy of the "gods" offered by the palace. "People are willing to gather in front of temples to watch a play, mostly because of common folk beliefs. God's birthday ghost sacrifices, weddings, funerals, and marriages, always have to put on a stage to perform a play, first to please the gods, second to comfort the ancestors, and third to come to play. It is to entertain oneself." It can be seen that people invite and watch operas mainly for religious purposes, and only on the basis that these religious purposes can be accomplished, the performance and appreciation of Puxian Opera can be discussed. It can be said that the reason why Puxian Opera often appears in towns rather than cities is also because various factors determine that towns are more suitable places for folk religious activities." (W Xin. 2014)

It is undeniable that folk religious beliefs and their activities have become a major support for the survival of Puxian Opera troupes. According to the actors of the Puxian Opera Troupe, the peak period of Puxian Opera performances often occurs in the first month, February and August of each year. Among them, the first month is the Lunar New Year, and religious prayers, making wishes, rewarding gods, etc. are performed in the name of folk activities. Thanksgiving activities continue; February is the birthday of Guanyin Buddha. Although there are more than 130 Puxian Theatre Troupes in Putian City, the performance market is not good in normal times, but even in peak seasons, the supply of theatre troupes often exceeds the demand.

Therefore, religious activities are also an important link linking Puxian Opera with audiences. People's lives are inseparable from religious activities. Religious activities also need Puxian Opera to set up a stage for them. It is easier to deepen people's understanding of gods and bring people closer to each other. The distance between gods and gods, many religious contents convey their connotations through Puxian opera, which is easier for people to accept and believe.

Part II The composition and structural relationship of Puxian Opera Troupe

The opera troupe is a non-governmental organization for opera performance, a group for the life and artistic creation of opera artists, not only the carrier of local opera activities, but also the processing factory of local opera art creation. The troupe of Puxian Opera is one of the local operas in China with the fewest members and the longest preservation of the troupe system. The entire troupe has about 15 people, and its system has been in circulation for hundreds of years from the Yuan and Ming Dynasties to the end of the Qing Dynasty. There are many social factors in the formation of an opera troupe, and due to specific opera genres and social conditions, the

management, division of labor and life order within the opera troupe have formed a complete set of operating mechanisms. The income level difference, from which we can see a complete small social form in the opera industry at the bottom of the society. As an important node in the social network of Puxian Opera, this section discusses the structural relationship of the troupe from the aspects of troupe composition, troupe members, troupe life, and troupe rules.

1 The composition of Puxian Opera Troupe

There are many factors in the composition of a troupe, but the first is social conditions, the second is the troupe's internal mechanism, the troupe's members, and a complete set of troupe models that make up the troupe, and this model has continued for hundreds of years. It is of great help for us to understand the development track of Puxian Opera.

1.1 The troupe leader

In the past, in the densely populated, socially competitive and fierce Puxian society, it was not difficult to set up a troupe, but it was not easy to make this troupe run. Because, the troupe's main face is the local sinister complex, all kinds of social objects. Therefore, the troupe leader must have a specific social background, otherwise it will be difficult to survive. According to the investigation of the troupes in Putian and Xianyou, the troupe leaders are mostly wealthy and powerful local gangsters, except for a small number of veteran performers in the opera industry. Some places also respectfully call these powerful troupe leaders "grandfathers", daring not to neglect them at all.

The title of the early class leader of the Puxian Opera Troupe is unknown, but since modern times, Putian and Xianyou have both called the class leader "Dong Du". Due to their superior social status and living conditions, as well as the layman in the management of the troupe, most of the "Dong Du" cannot live with the troupe, and more often they send a person close to them to serve as the "Deputy Dong Du". His own agent is solely responsible for managing the affairs of the troupe.

1.2 The troupe's combination

At the beginning of the establishment of the troupe, the troupe must first hire three kinds of people to organize the troupe. One is to ask "Mr. Banbu" (folk playwright) to move the play book, which means that when the apprentice is recruited, there will be new operas to learn. It is also to prepare for future performances; the second is to hire one applause and drummer, who will find the backstage musicians "Chuisheng" and "Si Luo" to form the backstage team; the third is to hire three masters, who are recruited separately. The students who came taught the roles of Jiao, Danjiao, Jing, Mo, and Chou.

Previously, the class leader first went to Putian Ruiyunzu Temple (Puxian Opera Troupe) or Xianyou Baozhuangshan Marshal Temple (Xianyou Play Class) to invite Marshal Tiangong's incense to enshrine in the hall of his home. At the same time, he asked the carving shop to carve a statue of Tian For Xianggong's golden body, it is necessary to carve another acting boy's end (Putian is commonly known as "Prince Prince"). In order to prepare for the "Zheng Peng"⁵², ask the Taoist teacher to "point the eyes". "Zheng Peng" is the key training stage for the children to enter the school and start the rehearsal. It lasts for four months (Putian was shortened to three months after 1930). The above four items are for the safety of the troupe. Even if the troupe breaks

⁵² Ceremony after the troupe trains new performers.

up one day and everything is sold, these four "sacred items" cannot be sold.

At the same time, it is also necessary to find the four "Long Ye" who are in charge of costumes, armor, and hats in the backstage, and customize the laundry with the costume shop, hat shop, and drum shop. These chores in the background must be prepared at the same time as the class, so that the "main shed" of the class can be opened.

Among the many tasks in preparing for the establishment of an opera troupe, recruiting child actors who learn opera is the most important thing, which can be said to be the top priority, because the appearance, voice, skills and quality of the performers are related to the success or failure of the troupe, especially the two roles of "sheng" and "dan" are of great importance. They are the cash cows of the class leader in the future, so they must be extra cautious when choosing child actors. Recruit actors and implement the system of selling their bodies. Once the actors sell themselves in the troupe, they must serve the class leader as their father for life, and live and die at the discretion of the class leader, forming an indissoluble bond with the class leader.

2 Troupe members and division of labor

The composition of the troupe, in addition to the troupe, is mainly composed of children, musicians, Mr. Bookkeeper, Silongye or boat owners. From the structure of troupe members, industry activities and division of labor, we can investigate the composition of the Puxian troupe and the way of life among the Puxian folks.

2.1 Zidi⁵³

In the old days, those who studied in opera troupes and made a living by acting were called "Liyuan Zidi". The "Zidi" of the Puxian Opera Troupe consist of seven people in the early stage of each class, and their careers are only seven types, namely Sheng, Dan, Tiesheng, Tiedan, Liangzhuang, Mo, and Chou, so they are also called "Seven-Zi Class". Since the early Qing Dynasty, due to the influence of the increase in the number of performances in the greenhouse, the profession of "Lao Dan" has been added, so it is called "Zidi of the Eight Immortals". When each troupe is formed, it recruits male performers, ranging in age from eight to nineteen to twelve or thirteen. Most of these playboys are in mountainous or coastal areas, and their families are very poor and have nowhere to live. In order for the child to grow up to support the family, the parents sold it to the troupe "Dong Du" in order to learn a craft.

2.2 Musician

There are only three kinds of music in the backstage of Puxian Opera, such as drums, flutes and gongs. Therefore, for a long time, there were only three people, including applause drums, chongsheng, and gongs. Until the founding of the People's Republic of China, string music was added in the backstage, and the staff also Then it increased. The applause is commonly known as "Gu Tou"⁵⁴, and his children should respect him as "Gu Tou Gong"⁵⁵. His status in the troupe is very high, and his power is second only to Dong Du. Musicians have an appointment system in the troupe. If they are not satisfied, they can resign, but they must leave by the end of December of that year. The drum head enjoys privileges in the opera troupe, and the drum head can be beaten and scolded at will if the children are not attentive in learning the opera or violate the rules of the class. After the Republic of China, Putian artists often called the drum

⁵³ Refers to the younger generation.

⁵⁴ The drummer in troupe.

⁵⁵ The drummer in troupe, the head of musicians.

head "squad leader".

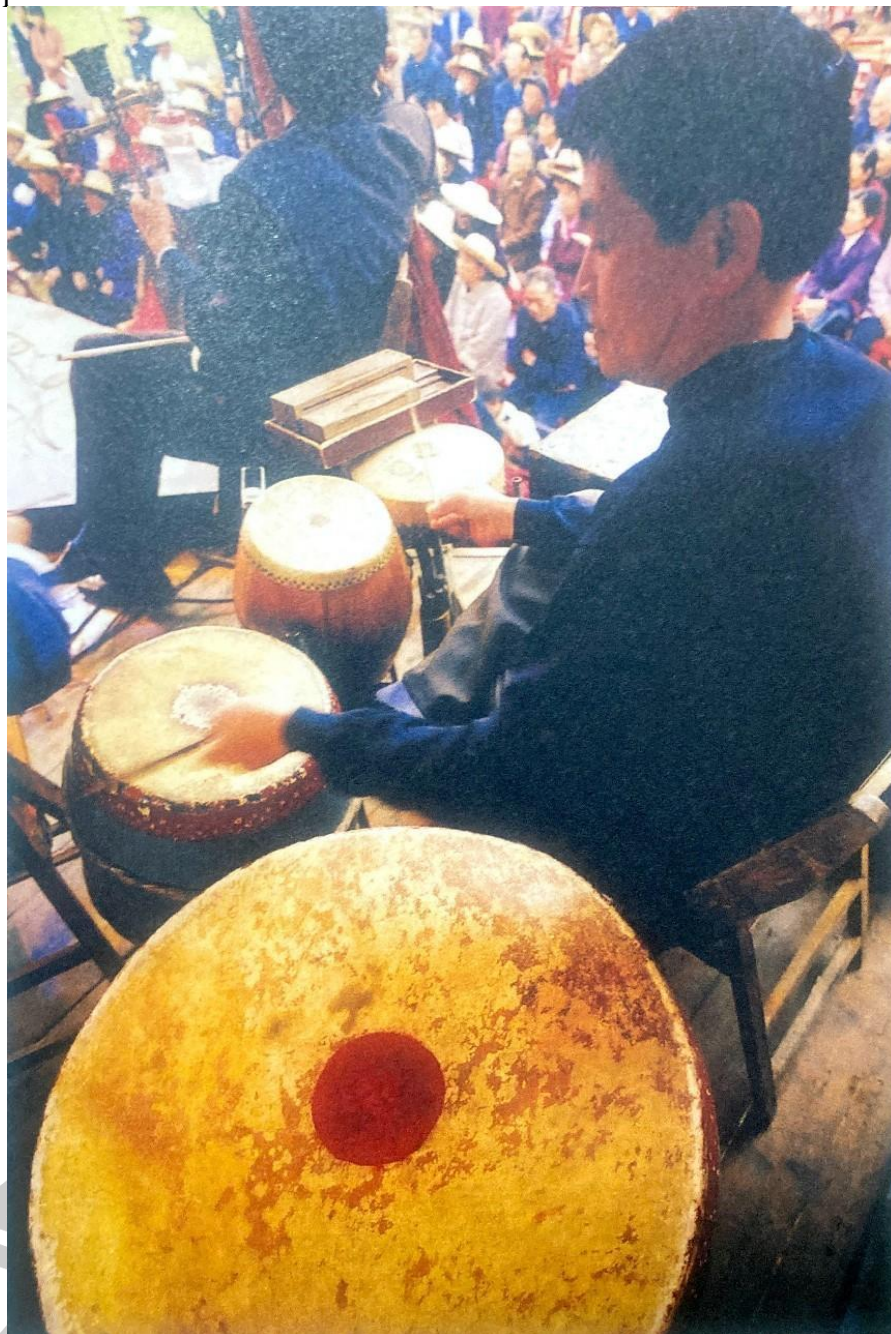


Figure 14: The drum in Puxian Opera
Source: Photographed by Jianxin Zheng, 2022

2.3 Master

The master is the master who was hired by the newly formed opera troupe to teach the new apprentices. At the beginning, there were three people, one taught Shengjiao, the other taught Danjiao, and the other taught beautiful makeup, end, ugly and other characters. When the troupe was officially established and could perform, the master was resigned, and there were only a few powerful troupes. In order to keep new plays, a master was still retained in the troupe, and his function was the same as that of a modern director. Or in the off-season of acting, a master is invited to teach opera, but

its personnel is not fixed. Due to the lack of inheritance, Puxian opera performance art does not have the conditions for the inheritance and establishment of genres, only the spread of general traditional subjects, so that Puxian opera performance art Lack of genre art inheritance.

2.4 Banbu

Mr. Banbu is a screenwriter of Puxian Opera who adapts or creates plays for his career. Because the manuscript of Puxian Opera is like a hanging ledger in ancient times, it is often called "Mr. Banbu"⁵⁶. He was hired to the troupe to "move the playbook" only temporarily, mainly to select new plays for new apprentices when the troupe was founded, and to add new plays for the new troupe and newcomers. When the troupe goes to the countryside to perform, they do not perform with the troupe.

2.5 Silong⁵⁷

There are four people in the troupe who are specially responsible for managing the costumes of the play box, and are responsible for chores such as make-up, picking up the field, and tea. They are called "Silong Ye". The specific division of labor is that "Zhenglongye" is responsible for the precious load of costumes such as silk and satin robes and embroidered clothes; "Deputy Longye" manages the cloth costumes for lower-level roles; "Sanlongye" is responsible for managing the overhead He wears hats, helmets, crowns and other accessories and make-up; "Silong Ye" is responsible for the boxes and cages of the three musical instruments, the gongs, drums, and flutes, and is responsible for the chores in the troupe.

During the performance, Zheng Longye is in charge of dressing, taking care of the costumes, and ordering the script and firecrackers for the performance on the day. Deputy Longye and Sanlongye need to up to stage, Deputy Longye is responsible for collecting costumes, Sanlongye is responsible for moving tables and chairs, get props, etc. After the performance, they should count the items under their control and put them in the box. If there is any loss, they will compensate by themselves.

2.6 Opera boat

The opera boat is the most important means of transportation and accommodation for the troupe in Puxian (mainly Putian). Because it is employed by the troupe all the year round, it is called the play boat. The opera boat has a boss and a boatman. Although they are not members of the troupe, they are closely related to the performance and life of the troupe.

The opera boat generally implements the contract system, which is usually set for one season. The troupe's meals are undertaken by the ship's owner, the cooking staff is part-time by a boatman, and the kitchen is at the stern. After the troupe disembarks after performing in one place, the boat will go to the place where the performance will be performed the next day. Breakfast and lunch will be eaten on the boat. If there is a day and night show, dinner will be delivered to the theater by the boatman. If there is no waterway in the performance location, it is also necessary to park at a place closer to the land, so as to facilitate the troupe returning to the boat for accommodation. The people who run the boats used to be mostly people from the Xiding area where Putian meets Xianyou.

3 The life of performer in Troupe

The troupe life of opera artists is an important aspect of the development of opera.

⁵⁶ Person responsible for copying and recording text.

⁵⁷ Workers who handle chores on and off stage.

The life of troupe artists is closely related to the society, economy and life of Puxian area. Due to the relatively low social status of artists, the lives of artists in different historical periods are restricted by the times they lived in. The customs of Puxian and Puxian are slightly different. After the 1930s, this tradition was gradually broken and finally change.

3.1 Apprenticeship

There are some differences in the apprenticeship periods of the opera troupes in Putian and Xianyou due to the differences in local traditions or times. The apprenticeship period of the Putian County Theatre Troupe is generally seven years, and the apprenticeship period of the Xianyou County Theatre Troupe is usually six years. After the 1940s, Putian began to recruit female apprentices in female classes. The apprenticeship period has been changed to three years with reference to other industries.

During the apprenticeship period, the apprentice's living conditions are very low, the meals are hosted by the class, there is no breakfast, and they can only eat two meals a day, namely lunch (about 10 o'clock) and dinner (6 o'clock in the evening). Only two small bowls per person per meal. In Putian, the opera troupe gives apprentices two sets of singles, while the Xian play troupe only gives one black singlet in winter and one pair of shorts in summer. After the apprentices begin to participate in commercial performances, they will be given one yuan in pocket money every month.

During the apprenticeship period, there is no freedom of personal movement, and there are restrictions on practicing, performing, dressing, and eating. You may also be beaten and scolded. The innocent childhood and adolescence are mostly accompanied by bitter tears.

3.2 "Kaifen"⁵⁸

After the apprenticeship expires, the children can finally get a salary, which is called "Kaifen". At the time of the opening, the first season was distributed evenly, and there was no distinction between high and low. From the second season onwards, it was divided according to the industry and acting skills. The salary of Danjiao is the highest, followed by living, post-natal, post-dan, beautiful makeup, and last ugly.

After the Puxian artist opened the meal, the meal was still provided by the class leader. Compared with the apprenticeship, the personnel are slightly freer, but they still cannot be separated from the troupe. Artists are allowed to bring their own quilts to sleep in a single bed, but they are not allowed to leave the group. During the troupe's "break" period (July 11th to 14th, December 24th to the second day of the first lunar month of the following year) and when the troupe is temporarily unavailable, artists can go home. If the troupe is dismissed, it is not allowed to join other troupes. If the troupe wants to form a troupe, he must return to the shift immediately, otherwise the troupe will send someone to arrest him and punish him; Still not allowed to go home.

3.3 Room and board

Puxian Opera artists live a relatively hard life, and the diet in the troupe is also relatively difficult. The accommodation reflects the customs and hierarchy within the troupe. This phenomenon of artist's life is an aspect of the formation and development of a local opera genre, and it can be used to understand the social background of the art of opera. The troupe's accommodation has strict rules. During the apprenticeship period, the students must sleep in the same bed as the other adults in the class. The rules are: the class leader sleeps on the same bed as Sheng and Dan; the person who plays

⁵⁸ After training, he can perform on stage and receive his first labor remuneration.

the gong sleeps on the same bed as Tiesheng and Tiedan; Gutou and Liangzhuang and Mo sleep on the same bed; Chuisheng and Laodan and Chou sleep on the same bed; Silongye sleeps on the same bed for four. If the master follows the troupe, he or she will sleep on a bed with Tie Dan or one other person. There are usually 5 beds in the class.

3.4 Opera boat

The opera boat is a means of transportation for Putian folk opera troupes to perform in the countryside, and in the water area, it plays an important role as a place for the troupe's food and lodging. The home of a dozen people in a troupe has been on this small theater boat for many years.

The boat where the entire troupe lives is a troupe's hierarchical society. Everyone in the class has a specific position that cannot be changed. This kind of opera boat is a small boat that is usually transported in streams. The length of the boat is two feet and four feet, and the width of the middle is about eight feet. There is no sail on the boat, only four bamboo canopies cover it.

This kind of opera boat was originally a small transport ship. It was called a playboat because it was employed by the opera troupe for a long time. Its structure is divided into five parts: the bow, the front cabin, the middle cabin, the rear cabin, and the stern. Each part has specific placement of people and goods. For example, the middle cabin is the central area of the ship, and it is also the bunk of the most important characters and characters in the troupe.

4 Theatre and studio rules

In the life of a folk opera troupe, the daily life and performance of its members are highly centralized and disciplined. In order to regulate the behavior of class leaders and entertainers, front and backstage, theater troupes and all aspects of society, many rules and regulations must be formulated to restrain them, which are "class rules". The class rules of Puxian Opera are roughly the same as those of other opera genres, but due to the particularity of its regions and opera genres, there are also some different rules.

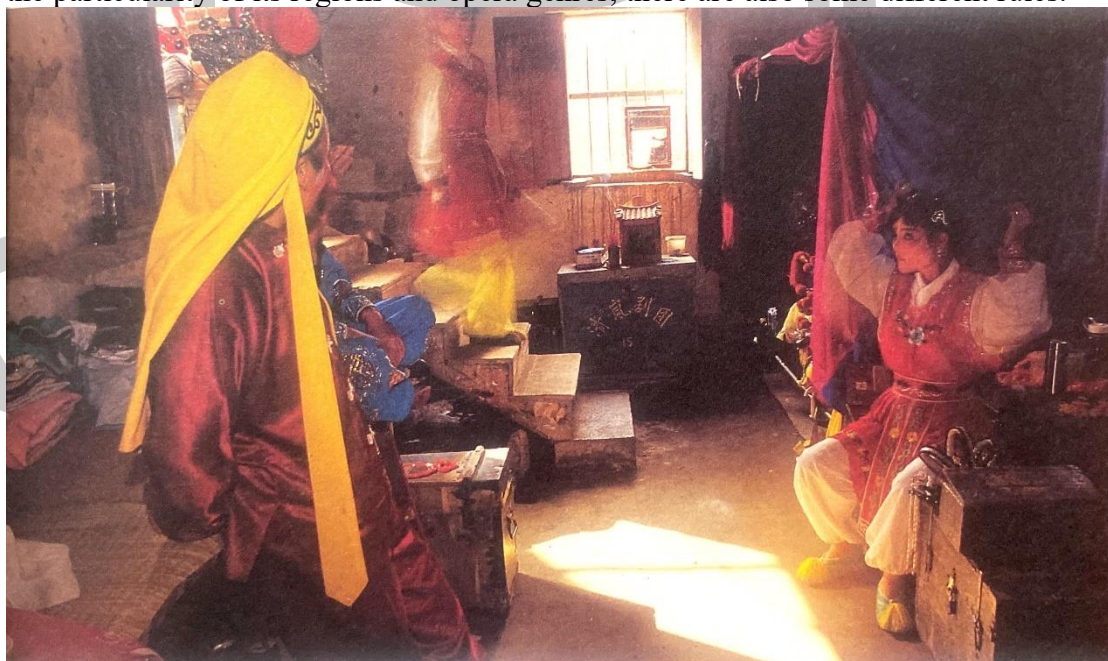


Figure 15: Actor at the backstage.

Source: Photographed by Jianxin Zheng, 2021.

4.1 Theater rules

The theatre (or inside the theatre) is the area where the theatre troupe worships the gods of the theatre, places boxes and cages, and prepares for the performance, such as make-up and dressing. No matter when the performance or the performance is suspended, it must be kept quiet and no outsiders are allowed to enter. When outsiders entered the theater, they had to go to the shrine of Marshal Tiangong to offer incense and pray without hindrance, and relatives and friends were not allowed to enter. On the main cage in the theater, there is a special sign to place the shrine of Marshal Tiangong, and no one is allowed to sit on it.

When an artist performs on stage, their daily clothes are placed in a fixed cage and kept by the four cage masters. Others are not allowed to open the cage at will. If someone randomly opens the cage and loses objects, he will be responsible, and the person who manages the cage is not responsible, therefore, the class teacher did not dare to open the box casually.

4.2 Backcourt rules

In the past, the troupe's band (gong, drum, blow) was located at the back of the stage, commonly known as "backstage" or "Houchang"⁵⁹. In the rules about the backstage, there are codes of conduct for musicians, and there are also some regulations for performers. Its intention is to maintain the authority of the musicians and the backstage as well as the role of the opera function.

The regulations for non-musician personnel are mainly that they are not allowed to percussion or tamper with musical instruments, otherwise they will be severely punished. During the performance, all actors who have not yet appeared on stage or who have no performances for the time being must go to the backstage to help play sand gongs, cymbals, and small gongs, and sing along with the actors on stage. They are not allowed to rest in the theatre. Its purpose is to create a multi-person and multi-chamber artistic atmosphere, especially for wild grass stage operas and counter-stage operas. In the era of no audio equipment, this atmosphere is even more essential, and it will directly affect the reputation and survival of the troupe.

There are also some behavioral norms for musicians in the troupe. For example, in the past, a stone lion should be placed on the drum of Puxian Opera. During the performance, the mouth of the stone lion should be outward (facing the audience) and not inward (facing the stage). According to legend, the lion's mouth is outward, the artist's voice will be loud, and the lion's mouth inward will cause the artist's voice to be hoarse. During performances, those who play the gong have to turn over the playbook for the drummer, and when there is nothing to do, those who play the gong need to use the time to repair the playbook, etc.

The most important rule of the Puxian Opera Troupe for the backstage is that the three musicians in the backstage, whether it is sunny or rainy, must wear a kind of pointed hat when they sit in the backstage. It is said that this custom of wearing a hat has a long history, and its purpose is to cover their eyes with a hat, so that they are not allowed to look at the women under the shed from the stage. If someone did not wear a hat, they would be beaten.

5 Modern troupes

“Folk opera troupes are the carriers of local operas. Most of the Puxian Opera folk troupes are for profit. Therefore, they are often closed or newly opened, and it is

⁵⁹ Behind the stage, such as dressing rooms, etc.

difficult to have a good inheritance. Regarding the situation of opera troupes before the founding of the People's Republic of China, due to incomplete documentation and social unrest, it is impossible to verify specific data. Therefore, here is only a brief introduction to the Puxian Opera Troupe Society after the founding of the People's Republic of China.” (L Liwu, Z Fan, W Xiaomei. 2007)

In the early 1950s, the government implemented the "drama reform policy". Through the organization of local government departments in charge of culture and education, Puxian Opera adopted the policy of reforming the system, changing people, and changing the opera. Amateur troupes, the government launched a study campaign for some of the famous troupes and famous artists, and formed a new type of professional troupe. In Putian, the most influential during this period was the Putian County Typical Theatre Troupe established by the Putian Culture and Education Department in 1951. The Troupe was renamed the "Putian County Experimental Theatre Troupe" in 1953. The troupe gathered the cultural and opera elites of Putian County and restored It has rehearsed many famous Puxian operas and received extensive attention from the central to local governments and society at all levels. It was disbanded in December 1969.

Folk troupes in Puxian and Puxian are generally organized by artists or local people. Since the 1980s, local cultural departments have set up "performance management stations" to register and manage folk troupes and issue "performance certificates". In accordance with the State Council's "Regulations on the Administration of Commercial Performances" (Order No. 229) and the Ministry of Culture's "Implementation Rules for the Regulations on the Administration of Commercial Performances" (Order 25), some unlicensed theatre troupes have been banned and punished for their performances.

“Contemporary Puxian Opera and its troupes (there are three official professional troupes in Puxian area: Puxian Opera Troupe No. 1, No. 2 and Xianyou County Lisheng Opera Troupe, all of which are public institutions with financial differences. According to incomplete statistics, other amateur folk troupes have More than 120.” (L Liwu, Z Fan, W Xiaomei. 2007)

These folk troupes are one of the main forces in the social and cultural life of the civil society. Although its artistic level cannot be said to be profound, it is the foundation of Puxian's opera genre. It has really reached the greatest quantification with the masses, and has played an active role in prospering rural culture, enriching people's lives, and preserving the art of opera.

Part III The position and relationship of Puxian Opera industry customs in the social network of Puxian Opera

Chinese opera matured during the Song and Yuan Dynasties, but it became a common industry around the Ming Dynasty. Although some professional class clubs have appeared in the Song Dynasty, because the socialization of drama is not high and the field of social activities is not large enough, it is impossible to form a general industry. In the Ming Dynasty, the maturity of opera has spread to the whole society. Not only in the social activities of the upper class, but also performing Liyuan opera has become a common phenomenon, and the vast rural society has also become a fashion for opera. The protector of its industry, in order to obtain the general recognition

of the whole society. At the same time, in order to promote exchanges between industries and coordinate conflicts between industries, choose an appropriate time and place for contact, and formulate some common rules on the basis of seeking common development.

The industry of Puxian Opera has been formed as early as the Ming Dynasty, and there have been quite obvious guild activities and some little-known industry customs in the early Qing Dynasty.

1 Industry beliefs and customs

Industry belief is the most prominent symbol of industry social behavior, and this belief is specifically expressed in the behavior and activities of belief in the protection of the industry. The industry belief in Puxian Opera is "Marshal Tiangong". The formation, evolution, legends, sacrificial ceremonies, and the status of belief in God in the troupe are all worth discussing.

1.1 Overview of the God of opera

The gods of Puxian Opera, like Liyuan Opera, Daqiang Opera, Ciming Opera and Puppet Opera, which are ancient operas in Fujian Province, are all dedicated to Marshal Tiangong. Legend has it that Marshal Tiangong, formerly known as "Tian Zhibiao", and his father's name "Tian Jun". Among the repertoires reserved by Puxian Opera, the religious drama "Tian Gong Goes to the World" with the background of Marshal Tian as the theme introduces the legend of Tian Gong's life and proves the origin of the opera god.



Figure 16: The God of Puxian Opera - Marshal Tiangong.

Source: Photographed by Jianxin Zheng, 2021.

“There are about 112 marshal temples in various towns and villages in Puxian area,

and there are countless palaces and temples that use Marshal Tiangong as an accompanying god. According to preliminary statistics, there are 980 temples called "Tian Gong", 899 temples called "Tian Gong Daren" and 1463 temples called "Tian Shengren". Ruiyun Ancestral Temple in Putian County is one of the most influential Tian Yuanshuai temples in Putian area since the Ming Dynasty. Since this place is located at the head of the village on the moat outside Gongchen Gate, the Puxian Opera Troupe used to make a living by playing boats. Therefore, this place is called the water and land wharf and the meeting point of transportation. The marshal to protect the gods, and set up a temple to worship. On the birthday of Marshal Tian, the villagers also built a simple stage opposite the temple for the troupe to celebrate the birthday of the gods, as well as the opening of the new troupe. Over time, the incense in the temple flourished, so the villagers converted the stage into a fixed stage." (Y Meixuan. 2007) Not only did the troupe perform here all year round, but the temple also became a gathering place for the Puxian troupe guild. Due to its special historical status, Ruiyun Ancestral Temple has a very close relationship with the Puxian Opera Troupe.

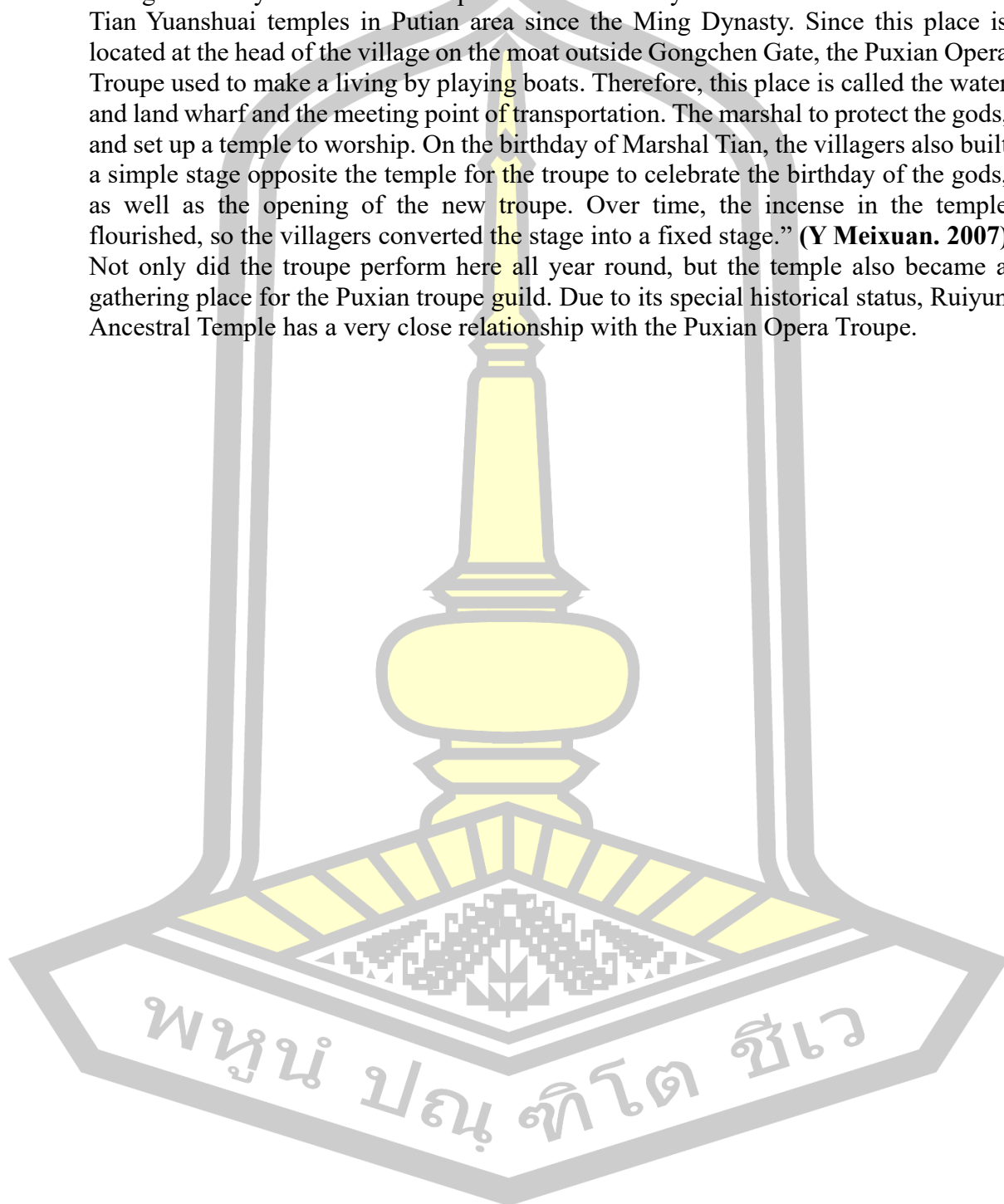




Figure 17: Ruiyun Ancestral Temple.
Source: Photographed by Zudi Li, 2021.

1.2 The sacrificial ceremony

In the past, in all walks of life in our country, the belief gods of their respective industries were enshrined. However, there is no industry practitioner's relationship with their industry gods that can compare to the close relationship between Puxian artists and their drama gods. The Marshal of Opera Kanda is not only the protector of artists in the opera industry, but also the patron saint of artists who accompany them for life in social life.

For a theatre troupe, the most important ritual of worshipping the theatre gods is

when the troupe's 40-day troupe's opening of the troupe ends when the "scattered shed" ends and the "main shed" begins. The class leader will also hold a large banquet to celebrate the establishment of the troupe. In addition, the grand ceremony of worshipping the opera gods includes Tian Gong's "birthday" on the ninth day of April every year (Xianyou is April 12) and Tian Gong's "death day" on August 13th. Incense and worship in the order of the artists. At that time, the class leader will reiterate the class rules or award some artists to show favor, increase professionalism and enhance the cohesion of the troupe with the help of God's Birthday. On the third (or fourth) day of the first lunar month, on the first day when the artist returns to the troupe, there is also a ceremony to invite gods at the home of the troupe, but there is no need to set up a shed to worship. It is only common to worship God with incense. On December 26, the end of the year, on the "Tail Teeth" day, when the troupe seals the box, they will also worship Tian Gong.

If there is an accident in the troupe, or the artist seriously violates the class rules, etc., the troupe will also set up a case of drama god incense, and call the whole class in front of the drama god to investigate the cause of the accident and deal with the parties involved. For the troupe, the god of drama is extremely sacred. At this time, Marshal Tian not only acted as the protector of the industry, but also had the function of the god of law enforcement.



Figure 18: Every troupe will worship the god of drama.

Source: Photographed by Jianxin Zheng, 2021.

In the worship of the god of drama, Puxian opera artists have a turn of sacrifice activities for important members of the opera troupe during the festival of the first lunar month. Field Marshal Tian's case is still set up at the home of the troupe. Except for the four people in the troupe who are in charge of the box and cage, there is no sacrifice. Everyone else must prepare a bunch of incense, a pair of red candles, five fruits and six fastings, and they are responsible for offering incense for a day. After each sacrificer makes sacrifices, the offerings are processed by themselves and are often shared with colleagues in the same class.

1.3 The taboo of god of opera

The troupe usually has both reverence and taboo for the god of drama. Most of the taboos of the troupe against the gods are to prevent acts of disrespect to the gods. In daily life and performances, there are two more important taboos. First, each opera troupe has a cage for the costumes, and the shrine where the opera troupe worships the god Marshal Tian is usually placed on the top layer of the cage. In order to show the importance of this cage and the difference from other cages, here Taiji and gossip are painted on it, and people call it the "gossip cage". If it is transported and loaded into a car, this box must be placed on the top layer. No one can sit on it to show admiration for Marshal Tian. Second, when the opening scene has the repertoire of "Tian Gong Treading the Shed", once the role of Marshal Tian has put on makeup and put on a costume, he must sit upright and not speak or communicate with others until the end of the play. This move is also safeguarding the sanctity of Tiangong Opera God.

2 The guild organization of opera troupe

After the mid-Ming Dynasty, with the development of Puxian Opera, opera troupes sprung up like mushrooms after a rain. In the Xinghua dialect area with only two counties, a large-scale Xinghua Opera "Qiziban" group emerged. Inspired by other industries and guilds in the society, the organization of opera guilds is naturally formed. As each folk opera troupe has limited personnel and equal scale, it is impossible to make too much profit. There is only a difference in reputation among the opera troupes. Usually they are busy between temples and shrines. The giants in the industry, such as the industry, can be described as leaderless, and it is impossible to produce a strict industry gang organization. However, there will always be some conflicts and conflicts among many troupes, and there is also a need for communication and coordination, so there must be an organization similar to a guild.

2.1 The guild temple

The earliest venue of the opera guild in Putian County was the "Wenfeng Palace", which was the gathering place for the Zhejiang opera troupe artists to make a living in Putian when they fled to the south. With the localization of foreign troupes and the rise of local troupes, Wenfeng Palace (Tianhou Palace) has become the meeting place for most troupes in the county. In order to avoid unfair competition among peers or harm each other, the troupes jointly formulated some rules in Wenfeng Palace and copied them in the palace, known as "Dabu". Once there is a conflict or dispute between the troupe, it is necessary to determine whether it is right or wrong, and then go to Wenfeng Palace to take out a "Dabu" and everyone will judge according to the established rules. Later, with the prosperity of Putian Ruiyun Ancestral Temple, the guild activities of Putian Opera Troupe were transferred to Ruiyun Ancestral Temple.

The Xianggong Mansion in Xianyou County, also known as "Tiansheng Mansion", was built in the autumn of the 16th year of Guangxu (1890), initiated by the old class leader Liu Chengkun and others, and there were forty-eight theatre troupes who responded. Since the consciousness of the opera guild has been very clear at this time, the temple is called "Xiehe Temple", which means unity, harmony and cooperation, which is the purpose of the opera guild. Since this temple was built by artists, the interests of opera troupes and artists were considered from the aspects of the opera industry and guilds when it was built. In addition to building a stage in front of the temple to provide a performance venue for dramas, a theater was also built behind the temple. The row room can be used for temporary residence by artists of multiple troupes. In the off-season of acting, some opera troupes can live and perform in the

temple to tide over the difficulties. Therefore, the function of the drama industry guild can be reflected here.

2.2 The guild rules

The so-called guild rules are the rules and regulations that the guilds should abide by. The "Dabu" of the Wenfeng Palace in front of it records the contents of such detailed rules. Unfortunately, it is so old that there is no way to verify it at present. According to the recollections of the old artists, there are roughly four categories of contents. One is the general rules that the troupe should abide by, which is the basic principle for reasonably resolving disputes within the troupe; The first category is the basic criteria for friendly relations between the troupe and the troupe; the other category includes the time and place of the guild meeting.

In addition, there are some customary rules in the guild. For example, when a "civilian and military shed" appears on the stage between a human opera troupe and a puppet troupe (commonly known as "wooden troupe"), the puppet opera must be opened first. This custom has been passed down to the present.

2.3 The guild activities

The guild activities of the theatre troupe in Puxian are mainly routine activities.

The routine activities of the troupe's guild are usually on December 24th or 26th at the end of the year. The troupe leaders of each troupe hold a meeting at the gathering palace of the guild. The class masters usually bring the most popular actors and actresses in the troupe to participate, and donate a small sum of money for the party according to their ability. During the gathering, in addition to reporting some information and exchanging friendship, the actors and musicians brought by the class leaders gathered in the temple to perform a performance of "Little Eight Immortals", and returned happily after the dinner. There are also artists who spontaneously gather in the Lingyun Hall of Hugong Mountain in the Chengxiang of Putian County. This gathering also includes gatherings, performances, etc., but there are no matters such as discussions or rules, and it is purely a social activity. This custom continued into the early 1950s.

But under special circumstances, the troupe guild will also have some unconventional activities. For example, in the sixteenth year of Qianlong's reign (1761), thirty-two opera troupes in Putian jointly complained about the arrest of the opera boat, which was a typical guild-like action. This is an event held by the opera industry to safeguard its own interests. It is a prominent symbol of the activities of the Fujian Folk Opera Guild and is of great significance in the history of Fujian opera.

3 The relationship between troupe and "Xiguan"⁶⁰

When a local opera industry takes shape, "Xiguan" that provide intermediary services for opera troupes emerge as the times require. The "Xiguan" is dedicated to introducing and contacting business for opera troupes.

3.1 God of temple and "Xiguan"

Since the mid-Qing Dynasty, a "play street" has been formed near the theatre temple "Tian Shengfu" in Longjing, the gate of Xianyou County. There are Xiguan in this "opera street". Every year on April 18th, all troupes come to the Xi Temple (Xianggong's Mansion) to participate in the celebration of the birthday of the gods, and the newly opened troupes must hold the opening performance of the gods here. Unique

⁶⁰ An intermediary dedicated to connecting theatre companies and employers with regard to theatre business, mainly makes a living by introducing theatre business.

feature. Due to the familiarity and mastery of the performances of the theatre troupes in various places, the theatre staff should be the first to arrange performances for the theatre troupes, or those who are closely related to the theatre. Due to the formation of the local opera industry, local opera troupes also have related service needs, thus promoting the production of costumes, hats, drums, musical instruments and Xiguan. The formation of "theatrical street" in the Shengfu of Longjingtian, the gate of Xianyou County, as well as the appearance of the theater, have given us many useful inspirations.



Figure 19: Puxian Opera costumes making.
Source: Photographed by Jianxin Zheng, 2021.

3.2 “Xiguan” and opera troupe

There are two main operating objects of the "Xiguan", one is the theater troupe, and the other is the theater owner. The agent of the troupe should not only fully grasp the situation of the troupe, but also have a lot of knowledge of the dates of the urban and rural palaces, temples, social customs, and the market conditions that require acting, so as to provide intermediary services and obtain benefits. For the troupe, the theatre is both a server and an exploiter.

“As the troupe used to perform on the move all year round, it was impossible to rely solely on the troupe (Dong Du⁶¹) to find an acting business. On the other hand, it is also extremely inconvenient for the palaces and temples who want to perform in the palace to find their favorite troupe to perform. Therefore, the troupe had to entrust the business of performing the whole year to the "Xiguan" to arrange. The "Xiguan" owner and the director of the opera troupe implement a contract system, agreeing on how many days of performance per month, how many performances per day, how much performance money, etc. Usually the "Xiguan" only contracts for the theater troupe for about 20 days of performance time per month, and the income beyond the 20 days owned by the theatre. There is no specific amount of daily drama gold, which is determined according to the size of the country where the performance is performed, the scale of the festival, and the peak and low seasons. The "Xiguan" often raises the money for the theater owner (employer), but lowers the money for the opera troupe and makes a profit from it. Of course, the operation of theaters also depends on the quality of the operators. In order to expand their influence and improve their reputation, some "Xiguan" owners also spend some energy and money to contact some of the class leaders, and pre-contract some good actors and famous actors before the new year. The troupe, taking advantage of the peak season, makes more money to make up for the lack of the off-season.” (Z Xiaoya, C Xinhe. 2016)

The business activities of the "Xiguan" are to first receive the deposit from the temple or village Fushou (commonly known as the theater head) who come to the theater, and agree on the number of performance days, performance dates, performance rules, etc., and some even set a designated theater troupe, and Give the actor a "play list", that is, a receipt for the palace or Fushou, and then arrange for the troupe to perform at the designated date and place.

In addition, the theater will have some sporadic business dealings with some uncontracted theater troupes, such as introducing a theater troupe to a village, charging a certain fee every day, half of which will be paid by the theater troupe and the theater owner.

In addition, some theater troupes want to change their outfits, but because they have no capital, will pre-support the package to the "Xiguan" and deduct it from the performance fee. It can be seen that the theater also has the function of providing loans for the theater troupe.

Of course, the business activities of the "Xiguan" do not include all the performances of the Puxian Opera Troupe, but it plays an important and positive role in the market operation of the Puxian Opera. There are still dozens of theaters in Puxian and Puxian, which can be regarded as the inheritance of the historical tradition.

"Puxian Opera currently has more than 100 non-governmental professional theatre troupes. The number is large, the market is saturated, and the competition is fierce.

⁶¹ The common name for the person in charge of the troupe in Puxian area.

Every year, some theatre troupes leave their classes. Due to the lack of legislation in the theatre industry, the relevant departments cannot provide effective guidance, resulting in rampant intermediaries and professional theatre troupes. Vicious competition is intensifying. Most of Puxian Opera performances are in the hands of intermediaries. If a folk troupe wants to obtain performance opportunities, it has to accept commissions from intermediaries. For the folk troupes that survive in the cracks, it is undoubtedly a big blow, and it is very unfavorable to the healthy development of the genre. In order to prevent the short-term operation of seasonal troupes with low performance quality, the government must implement the market access system and the Exit the mechanism, improve market access standards, and strictly control the random grouping of theatre groups. The specific plan is: investigate the market demand of Puxian Opera, determine the number of regular theatre companies and issue business licenses; the government should be responsible for the annual grading and ranking of the qualifications of each theatre company, divided into grades, and different grades set different income standards for theatrical money; timely announce the troupe lineup, performance level and contact information to the village.

The performance fees of the top-level troupes are made public, so that outstanding troupes can obtain reasonable performance fees through certificates, etc., gradually weaken the influence of intermediaries on troupes, and effectively control the competition of troupes within a certain range. (X Wei, Z Xiaoli. 2011)

4 The ceremony of Puxian Opera

Rituals and dramas are two different cultural forms, but both rituals and dramas share a common form of social expression, and both are performative. The emergence of early Chinese folk opera has an inevitable relationship with religious ceremonies. It not only appears in society as a part of religious ceremonies, but also serves as an important supplement to religious ceremonies. Drama is not only a gift for the gods in the sacrificial rituals of the Lishe, but also a tool for entertaining the gods. The maturity of local opera cannot get rid of religious ceremonies. It uses the ritual activities of Lishe Palace and Temple as the carrier and maintains a close connection with religious ceremonies. Similarly, due to the long-term influence of religious rituals, local operas also absorb many ritual cultural connotations and ritual expressions from religious rituals. Therefore, in many ancient local dramas, a considerable number of ceremonies are preserved. For example, its pomp and ceremony has obvious shadows of religious ceremonies, but it can also be seen in its own dramatic form, some of which are repertoires based on the plot content of operas, which appear in a ritualized form for the needs of ceremonies.

Puxian Opera has accumulated a lot of local folk culture content, thus producing opera customs related to opera performance. Puxian Opera has a wide range of opera customs, and some opera customs are worth studying.

4.1 Social Opera

Any social drama that greets the gods between the inner and the community can become a social drama, which is a social drama in a big concept and a broad sense. In Puxian folk, there is a form of opera that is specially performed for the birthday of the god of the village and the god of the local land. It belongs to a specific concept and a narrow sense of social drama, and should be one of the forms of social drama.

4.2 Colorful Opera

There are also two concepts in the color opera in Puxian area. Whenever a troupe

is invited to perform a performance by the festive family, it is called "acting". However, the color opera in the strict sense of the folk has special meanings and signs. According to folk customs, on the occasion of marriage and the full moon of the newborn, invite the opera troupe to celebrate and thank relatives and friends. On the performance shed, you should make colorful flowers, and hang one red cloth, two white fans, and two spring flowers on the gong rack in the background, a bronze mirror, a towel, etc. Therefore, it becomes a colorful play.

Because the troupe performed on a festive day, the troupe also treated the troupe with courtesy, and generally set up two seats for the troupe in the lower hall of the house. Another feature of the color drama is that it is necessary to choose some good dramas with complete plots, no danger, no death, and finally a happy reunion.

4.3 Furnace Opera

This is a religious drama dedicated to thanking the pox god. The prominent form of furnace play is the play that Chenghuang Temple used to hide debts for the poor on New Year's Eve, commonly known as "Hidden Play". On the folk New Year's Eve, it is the day when wealthy families gather around the fireplace to keep their year old and reunite with their families, while some poor people or debtors go to the Temple of the City God to avoid debt collectors. The City God Temple used to have a charitable organization, so it could use the funds to invite a troupe to perform. At this time, creditors did not dare to go to the temple to collect debts, for fear of offending the gods.

The performance of Furnace Opera is relatively simple. The troupe usually picks up some plays with complete plots, and the audience in the temple is not really to watch the play, but just to avoid it, so it doesn't matter what the play is on stage. This is a folk custom in the old society, and after the founding of New China, this custom was also abolished.

4.4 Shousui⁶² Opera

Shou Sui Opera is a New Year's Eve temple set up around the stove to Shou Sui Opera. It is a kind of social performance between the troupe and the temple, and it has the meaning of special customs. The temple for the performance has a certain designation and is not suitable for other temples. Shou Sui opera has more joyful atmosphere.

4.5 Official Opera

In the past, opera troupes were often used by the government for spring ceremonies organized by the government, or other local celebrations. This kind of play performed by expropriation is commonly known as "official opera". This kind of official opera performance is cheap, and some even don't pay a penny. Although the troupe members are indignant, but they are unable to resist, they have to perfunctory, the performance is also so-so, and finally ends hastily.

4.6 Opposite stage

In Puxian folk, in the Spring and Autumn Society Opera, many palaces and temples are very large in scale if they have a leap year celebration in the twelfth year or the first Jiazi year. If there is Mulian Opera or other greenhouse operas, a greenhouse must be built on the left side of the temple. This phenomenon of performing several studios at the same time, the troupe is called "Wenwu Shed", and the folks are called "Duitai Opera". If the old troupe and the new troupe face each other, the old troupe will play the drum first. This custom has lasted for hundreds of years and remains unchanged

⁶² New Year's Eve vigil all night long.

to this day.

In the past, in order to keep their social and customs activities not lost to other people in the village, the troupe often encouraged "fighting" among the troupes and let the troupes compete. This form of civil and military sheds facing Taiwan is very popular in many places among the people, and it has a great role in promoting the competition and development of local operas, and its customs have far-reaching significance.

Part IV The performance and role of the form and function of Puxian Opera

performance venues in the construction of the social network of Puxian Opera

1 The evolution of the form and function of performance venues

The development of Puxian Opera reflects the development track of ancient Chinese opera to some extent. The evolution of Puxian Opera performance venues is also of extraordinary significance. Its form and function are of great help to the display effect of Puxian Opera, and it has built a necessary bridge between Puxian Opera and the audience.

As early as the Tang Dynasty, singing and dancing a hundred operas were prevalent in the Puxian area. This kind of performance art integrates various folk performance skills and uses an open-air square as a performance venue. The songs and dances in Puxian area have obvious characteristics of regional culture and folk activities. It is more closely integrated with folk festivals and celebration ceremonies, and it is more popular. The performance venue can be in the open square, or in the street or alley, and according to the different performance venues and performance forms, the appropriate performance lighting can be used. It can burn firewood to perform on the square, or hold a torch to perform on the road. . These free performances have expanded its living space and are deeply loved by the common people. At the same time, the increasingly mature performing arts of singing and dancing have also been favored by the rich and officials, so they have entered private houses to perform. During the Five Dynasties, Quanzhou prefect Wang Yanbin once built a hall dedicated to watching song and dance performances at the foot of Yuntai Mountain in Nan'an, adjacent to Xianyou, and built a "Qinggeli"⁶³ performance venue for his enjoyment. The emergence of such fixed performance venues is very beneficial to the development of stage art.

During the Tang Dynasty and the Five Dynasties, the prosperity of singing and dancing operas in Puxian area laid a solid foundation for the formation of Xinghua excellent operas in the Song Dynasty. The various forms of stage performances in Song and Dance Hundred Operas, as well as performance venues that adapt to local conditions and improvise everywhere, are also inherited by the later Xinghua Youxi Opera.

The Song Dynasty was an important period for the formation of Xinghua opera, and it was also an important period for the rise and popularity of Xinghua folk high-level performance venues. After entering the Song Dynasty, Xinghua folk gradually appeared in the form of scaffolding performances higher than the ground. The appearance of the shed has a very close relationship with the maturity of opera art and the continuous increase in the number of audiences.

If the performance venues of the Tang Dynasty and the Five Dynasties Song and Dance Hundred Opera in Puxian area are mainly characterized by adapting measures

⁶³ Pinyin, the name of troupe.

to local conditions, then the shed performances in the Song Dynasty have a new development, that is, the stage is set up on different performance venues higher than the ground. This kind of stage enhances the performance area, is conducive to the concentration of the audience's attention, and avoids the mutual occlusion of the audience, which greatly improves the visual effect of the audience and is conducive to attracting more audiences. Therefore, since the formation of the Song Dynasty, the shed has been popular in Xinghua folk. The emergence and popularity of tent performance venues is an extremely important turning point in the history of the development of ancient performance venues in Xinghua. Development and prosperity provide the necessary material conditions.

During the Tang and Song Dynasties, the large-scale performances of songs and dances and excellent operas in Xinghua area were mostly seen in temples and Taoist temples, which was closely related to the local folk worship of gods. Under the protection of religion, folk temples, ancestral halls and other religious places have become the most ideal performance venues for drama activities, and have been able to avoid many wars in history.

In the Ming Dynasty, the opera in the Puxian area was unprecedentedly prosperous, and there were many fixed temple buildings. Due to the advocacy of the rulers of the Ming Dynasty, the rapid development of folk religious beliefs made palace and temple buildings spring up like mushrooms after a rain. Various religious activities are often accompanied by opera performances, and fixed temple and platform buildings also emerge as the times require. Built in the 12th year of Hongwu in the Ming Dynasty (1379), the stage of the Ruiyun Ancestor Temple in Putian was originally just a small earthen stage on the square in front of the temple. Upgrade to a fixed stage with a wooden structure.

After Kangxi in the Qing Dynasty, the society in Puxian and Puxian was stable, Xinghua opera became more prosperous, and the performance venues were further developed on the basis of the Ming Dynasty. Temple platforms have been continuously built, expanded and repaired, and the number has continued to increase, such as Putian City God Temple Stage, Putian Ruiyunzu Temple Stage, Putian Hugong Mountain Lingyun Temple Stage, Xianyou City God Temple Stage, Xianyou Chengguan Longjing Xianggong Play Stage, etc. They provide stable venues for frequent performances of Puxian Opera, and many stages have also become the main activity venues for folk opera troupes.

Generally speaking, the fixed stage is mostly built in the temples with strong incense in the downtown area of the city. Therefore, it is easy to become an important performance place for the folk opera troupe. However, due to the limited number of stage buildings, it is difficult to meet the demand of the increasingly prosperous opera performances in the Qing Dynasty. Therefore, the stage performance is still the most common performance method for opera performances in Puxian area. Folk villages and temples are generally prepared with prefabricated sheds, which are erected when there is a performance, and dismantled and put away when there is no performance. There are even theaters for rent in towns and cities, which is enough to see the folk sheds. The pomp of the show. Coupled with the popularity of folk shed opera and mulian opera, due to their large scale and large number of performances, they need to be performed in squares or wide venues, which makes large shed performances particularly active in the folk.

During the period of the Republic of China, the performance venues in Puxian area basically continued the previous form. After the founding of New China, the government attached great importance to the reform, innovation and development of the ancient art of opera. With the attention and support of relevant government departments, Puxian and Puxian have built a number of new modern performance venues such as theaters, theaters or conference venues to meet people's cultural and entertainment needs. Such as Putian County Hanjiang People's Theater built in 1952, Xianyou County Popular Theater and Xianyou County Xikeng Theater built in 1953, Putian County People's Theater built in 1954, and Xianyou County People's Theater built in 1955 Xianyou County Sihuang Theater, built in 1956, Xianyou County Five-Star Theater, Xianyou County Youyang Theater, built in 1957, Xianyou County Workers Club, built in 1958, Xianyou County, built in 1959 County People's Theater, Putian County Guanqiao Theater built in 1981, etc. The venues with similar structures to these buildings are mostly built in various towns and factories.

These theaters are generally funded by the state to build, so their building scale and facilities are much better than the previous temple stage performances. Town theaters and theaters can generally accommodate more than 1,000 spectators, and theaters and conference venues in rural areas also have about 500 to 800 seats. There are large mirror-frame stages in the venue, and there are auxiliary stages, dressing rooms, props rooms, lounges, etc. The stage is equipped with a big curtain, a side curtain, a sky curtain, and there are hanging bars and lighting equipment on the stage. The sound and light conditions in the venue, the stage conditions, the operating conditions on the stage, the visual conditions of the audience, the fire safety conditions, and the sanitary conditions are all unmatched by temple performances.

Looking at the architecture of Puxian folk temples and performance venues, its architectural level is gradually becoming mature with the continuous development of opera art and the continuous accumulation of architectural experience. The builders are often skilled in constructing reasonably according to the objective situation, so that the architecture of the temple site presents a perfect combination of aesthetics, practicability, sturdiness and science. For example, the setting of the stage caisson not only beautifies the stage, but also greatly improves the acoustic effect of the opera performance. The practice of setting the stage in the temple not only makes the stage less affected by wind and rain, but also makes the performance of opera less disturbed by the outside world. The bright and colorful paint painting is not only conducive to the durable anti-corrosion of wooden components, but also can beautify the stage. The decorative patterns on the top of the building, such as flowers and plants, gourds, birds and animals, not only protect the backbone, cover the gaps and other architectural functions, but also have an aesthetic effect. The highly exaggerated rolled-up tile cover not only helps to discharge rainwater and enhance the lighting effect, but also makes the stage building appear lighter and more flexible. Exquisite carvings and other architectural constructions not only play a structural function, but also have a very high aesthetic value.

In short, the success of the temple building lies in the perfect combination of various factors, which represents the highest architectural level of this ancient performance venue in Puxian. Although the number is not large, it is indeed a very important activity place for folk opera troupes, and it plays a vital role in promoting the continuous development of Puxian opera art. Today, these stages still undertake the

important function of acting, and at the same time, they have also become a part of people's entertainment and leisure life. In their spare time, the locals like to sit around the stage and chat; children like to play on the stage. Each stage will become a special memory in the hearts of generations. It not only evokes people's imagination of the lively scenes when acting, but also a childhood memory deeply hidden in everyone's heart. This kind of special feeling is often generated by the stage, and then connected with Puxian Opera and many individuals. In modern society, the performance venues of Puxian Opera have undergone many changes, but in the atmosphere of the government's attention and people's love for Puxian Opera, Puxian Opera will be further developed and protected.

2 The connection between theatre and stage

“In the past, the stage for acting was called a stage. Except for a few palaces and temples that have a fixed stage, the others are temporary sheds. Once the stage is set up, the troupe will come to perform, which is commonly known as acting. After the reform and opening up, almost every village has one or two theaters, and some villages have 3 to 4 theaters. Putian's rural stage not only has a complete range of styles and styles, there are temple stages, cultural center stages, ancestral hall stages, etc., as well as many temporary ‘stages’, which have experienced the historical rise and fall of ‘township opera customs’ for hundreds of years. Life and life in one side of the water and soil. According to incomplete statistics, there are nearly 7,000 ancient and modern theaters in rural areas of Puxian, which are simple and dignified, magnificent, colorful and different in style. The unique regional style makes Putian City well-deserved as the ‘Hometown of Chinese Opera’.” (Y Meixuan. 2007)

Thousands of theaters, which have inherited more than 800 years of "rural opera customs", have cultivated generations of rural opera fans. People in Putian love to play and watch, and there are plays all year round. Village festivals, or grain harvests, or having children, or moving to a new house, or children getting married, or parents and elders celebrating their birthdays, or overseas Chinese from Hong Kong, Macao and Taiwan returning to their hometown to visit relatives, or start-of-construction celebrations, or worship gods, or folk activities All invited to the troupe to have some fun. Many village palaces and temples can perform more than 200 plays in more than 100 days a year. In 2008, in Machang Village, Dongzhuang Town, Xiuyu District, which was economically developed, the number of performance days in the village was as long as 308 days. The Dongyueguan Theater in Jiangkou Town, Hanjiang District, the hometown of overseas Chinese, also performed for 218 days. In addition to Southern Opera, Puxian Opera repertoires also transplanted and adapted repertoires from other voices. After the 1990s, the preferences of the urban and rural people have promoted the unprecedented development of the folk professional troupe of Puxian Opera. More than 5,000 traditional Puxian Opera repertoires collected in the data room of the Fujian Provincial Institute of Art and scattered among the people have returned to the modern stage from different channels. The revamped relics of the Southern Opera can also be accepted by the audience, giving out a new voice of the times. Zheng Zhihong, head of Fujian Puxian Opera Troupe No. 1, said: "The restructured troupe only goes to the countryside for nearly 600 performances every year, of course not including other performances in the city and invited to go out. Each performance has an average of 200 people, and there are 200 performances in one year. More than 120,000 people watched the show."



Figure 20: The audiences who likes to watch the Puxian Opera.

Source: Photographed by Jianxin Zheng, 2021.

The theater and the stage are connected with many fans. When fans see the stage, they will have enthusiasm and expectation for acting in their hearts. This is a special emotion and a special symbol of Puxian Opera.

Part V As a special medium connecting the troupe and the employer, the modern function of "Xiguan" plays an active role in the construction of the social network of Puxian Opera

"Xiguan" is relatively scattered, and the relevant literature and materials are rarely covered. In contemporary society, most of the contact work in the huge performance market of Puxian Opera is monopolized by "Xiguan", individual theater dealers, and leaders in the village. These so-called intermediaries are numerous, with hundreds of them, forming an active and hidden group of their own. "Xiguan" are generally set up in urban-rural fringes where the economy is active and the population gathers. For example: Baogong "Xiguan" is located on Gucheng Road, Licheng District, Putian City; Yilian Puxian Opera Contact Office is located at Liuyi Road, Huangshi Town; Qianjie Lane next to Hanjiang Heng Street is the gathering place of Hanjiang "Xiguan", and there are also sales of opera equipment around. Shops such as costumes, caps, and headgear make up a small drama street. Like most theatre troupes, "Xiguan" are self-employed and are responsible for their own profits and losses. Among them, the theaters specializing in the intermediary of opera and actors are relatively large, such as: Drama Supermarket (No. 121, Hanjiang Qianjie Alley), Baogong "Xiguan" (Gucheng Road, Licheng District). Some "Xiguan" are part-time, and the opera agency is only a sideline, mainly selling theater supplies. Such theaters are smaller in scale, such as: Yadi "Xiguan" (Qianjie Lane, Hanjiang District), A Rongtou "Xiguan" (No. 131 Qianjie

Lane, Hanjiang District). There are also some "Xiguan" that belong to business operations, such as Fengshui Theater (No. 178 Nangongkou Road, Hanjiang District), Puxian Theater Information Contact Center (No. 246 Qianjie Lane, Hanjiang District), etc.

The original function of "Xiguan" operation is to perform for palaces, societies or individuals to connect theater troupes. However, in the mediation and coordination, in order to adapt to the evolution of the local cultural ecology, the functions of the "Xiguan" have gradually expanded and tended to be diversified. Reasonably coordinate the relationship between troupes, employers, government and theaters, give full play to their functions, guide them in a favorable and positive direction, and play an important role in building the social network of Puxian Opera.

1 Communicate with employers and troupes, contact business, and develop markets.

“Due to the high mobility of the troupe and limited manpower, it is difficult for the troupe to survive only by soliciting business from the troupe leader. It is also extremely inconvenient for palaces and temples that need to invite theater troupes to perform. It is also extremely inconvenient to find suitable or popular theater troupes. Therefore, "Xiguan" provide convenience for the communication between the supply and demand sides. In the fierce competition in the opera performance market, the "Xiguan" as the intermediary of the troupe must not only accurately evaluate the performance level of the troupe, but also need to have a detailed grasp of the dates of the temple customs and activities in the region and the performance of the theater. Generally speaking, the employers (mostly the leaders of the shrines or villages) who need to invite the "Xiguan" to budget the theater money, determine the date and the number of performance days, and agree on the performance rules through the theater with which they have business dealings on weekdays. The play gold is calculated by one day and one night, that is, the matinee in the afternoon and the night scene in the evening.” (Z Xiaoya, C Xinhe. 2016)

Another contact for the “Xiguan” is the theatre company. A troupe can have a partnership with one or more “Xiguan”. A small number of well-known professional theatre troupes do not go through the “Xiguan”, but contact their employers directly. For example, the Puxian Lisheng Theatre Company can directly accept orders from their employers, but most of their business still needs to be obtained through the “Xiguan”. The perennial performance business of the Puxian Opera Troupe is entrusted to a professional “Xiguan” headquartered in Hanjiang District, Putian City. When an employer orders a play, the theatre will contact the theatre troupe that corresponds to the price of the play, and after negotiating with the head of the theatre, the employer signs a contract with the theatre troupe. Generally, “Xiguan” will take 15%-20% of the net income of theater money (that is, the remaining expenses after deducting shipping and food expenses from the theater money).

2 Puxian "Xiguan" also has the functions of introducing actors into theatre troupes and transferring to theatre troupes.

Among the Puxian Opera Xianyou Troupe, except Lisheng Opera Troupe, Puxian Opera Troupe No. 1, and Puxian Opera Troupe No. 2, which are professional troupes, the rest are folk troupes. Folk troupes are responsible for their own profits and losses, and the number of performances directly affects the salary and income of actors. Therefore, there is often a phenomenon of actors jumping jobs to troupes with higher

economic benefits. Actors who intend to transfer to theater companies approach the "Xiguan" before the contract expires, and report their industry and role, as well as their expected salary. "Xiguan" will register the information of the actors and recommend them to the theater company. Then invite the actors who have the intention and the troupe to meet, negotiate relevant matters, and conclude a contract. "Xiguan" charges both parties about 100 yuan each.

3 Some "Xiguan" that are familiar with theater troupes and the performance market are also able to plan the integration of folk theater troupes, or gradually participate in the management and operation of theater troupes.

“For example, in 2008, the news event that Chen Dehuai, the head of the Putian Huangshi Shunde ‘Xiguan’, established a large-scale Puxian Opera troupe caused a sensation in the opera world. Due to factors such as aging audiences, shrinking market, insufficient innovation in Puxian Opera, and insufficient cast members, some small folk troupes are struggling. The large-scale Puxian Opera Troupe was reorganized and established, and the troupe's performance has been greatly improved. The ‘Xiguan’ plays an important role in the resource integration of small folk troupes. There are also ‘Xiguan’ that start from the agency business and further expand their business. For example, Puxian opera artist Lu Bingyi took the stage at the age of 16 and played the role of Xiaosheng. At the age of 28, he served as the head of the Putian Leiyin Theatre. At the age of 33, he initiated the establishment of the Licheng ‘Xiguan’ and served as the director. He has successively become the head of 3 folk troupes and the director of 6 troupes. shareholder. From Lu Bingyi's Xiao sheng to the director of the ‘Xiguan’, to the development track of the head of the theater group, it is not difficult to see that the theater plays a platform role in the Puxian Opera industry to gather resources from all sides.” (H Wenge. 2009)

4 Promote mutual communication within the social network of Puxian Opera.

Some large "Xiguan" are gathering places for Puxian opera lovers. For example, the drama supermarket in Hanjiang is the activity place of the Puxian Hanjiang Dramatists Association (belonging to the Cultural Bureau of Hanjiang District). The restaurant provides them with free tea. Some loyal opera fans also meet in the "Xiguan", communicate, evaluate the performance level of the troupe and the personal deeds of some famous actors, and reflect their opinions after watching the opera performance to the theater troupe through the theater owner, so that the content and style of the performance can be improved. It caters more to the audience's love and better adapts to the market-oriented living environment.

5 Participate in opera public welfare activities and carry out charitable causes.

As a member of the opera industry, although the "Xiguan" is behind the scenes and is not familiar to the audience, many public welfare activities are inseparable from the organization and participation of the "Xiguan". For example, the Puxian Grand Theater held a capping ceremony, and some well-known "Xiguan", professional "Xiguan" troupes, and folk theater troupes participated in the performance. In 2008, Putian Municipal Bureau of Culture, Radio, Television, Press and Publication held a donation ceremony to the earthquake-stricken area of Wenchuan, Sichuan at the Putian Art Museum. Many "Xiguan" actively donated money. The donation of Hanjiang Xingang "Xiguan" increased from 3,000 yuan to 10,000 yuan at the beginning, and the Nanmen "Xiguan" also increased from 1,000 yuan to 6,000 yuan, reflecting the theater's conscious awareness of serving the society. Enthusiastic participation in

exchange performances and charitable causes is also one of the ways for the "Xiguan" to establish an image, promote the spirit and philosophy of public welfare, and then gain recognition.

6 Promote folk activities.

Literary and artistic activities such as opera performances and temple fair performances in the form of folk customs are the window for theaters to take root in the ground, gain local vitality and display their self-image. On November 3, 2009, Putian City held the first Mazu Golden Body Tour in Meizhou, Xinghua. Xingang "Xiguan" spontaneously organized a horse team dressed in Puxian Opera costumes, the female generals of Yangmen, to welcome the Mazu Golden Body. According to Bao Wendong, the head of the theatre, there were 56 people in the welcome horse team, including 13 female generals from the Yang family, who were played by well-known actors from 21 Puxian theatre troupes. The "Xiguan" supports and devotes itself to folk activities, effectively amplifying the popularity of the theater and the influence of the well-known actors of Puxian Opera, laying an audience foundation for developing the performance market, and achieving a win-win situation in both social and economic benefits. This also reflects the appealing power of folk "Xiguan" in the industry that cannot be underestimated.

In short, "Xiguan" is the product of the prosperity of the Puxian Opera performance market. It appeared with the expansion of the performance market. After years of integration and development, a huge network of intricate roots has been formed. The diversification of "Xiguan" functions has played an important role in active opera performances, but driven by commercial interests, the operation of theaters and the illegal operation of exploiting interests will also hinder the healthy development of Puxian Opera, exposing the hidden management drawbacks behind it. To protect and inherit the intangible cultural heritage of Puxian Opera, it is necessary to strengthen the governance and guidance of the "Xiguan", regulate the management of the Puxian "Xiguan" and the practice behavior of its practitioners, promote the orderly and healthy competition and development of the theater, and give full play to the role of the "Xiguan" in Puxian Opera. The special role in the social network has important practical significance for improving the living conditions of Puxian Opera.

Part VI Modern Puxian Opera

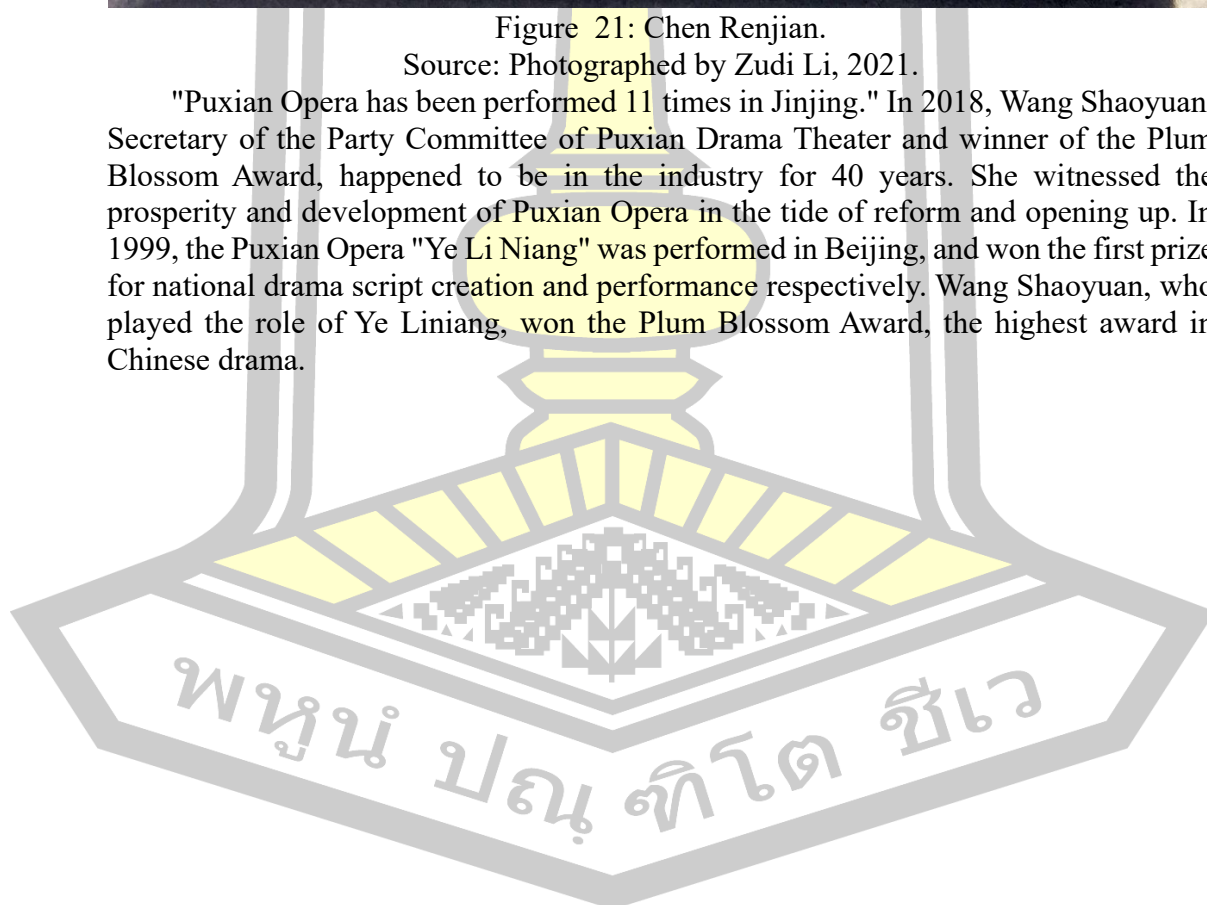
In 1978, with the spring breeze of reform and opening up, Puxian Opera was revived. After the rehearsal of the Puxian Opera "Chun Cao Xian Tang" adapted by Chen Renjian, one of the founders of Xianyou Lisheng Opera Troupe, it went to Rong to perform and was well received. The following year, the play Jinjing participated in the performance of the 30th anniversary of the National Day, and performed more than ten times in various theaters in the capital.



Figure 21: Chen Renjian.

Source: Photographed by Zudi Li, 2021.

"Puxian Opera has been performed 11 times in Jinjing." In 2018, Wang Shaoyuan, Secretary of the Party Committee of Puxian Drama Theater and winner of the Plum Blossom Award, happened to be in the industry for 40 years. She witnessed the prosperity and development of Puxian Opera in the tide of reform and opening up. In 1999, the Puxian Opera "Ye Li Niang" was performed in Beijing, and won the first prize for national drama script creation and performance respectively. Wang Shaoyuan, who played the role of Ye Liniang, won the Plum Blossom Award, the highest award in Chinese drama.



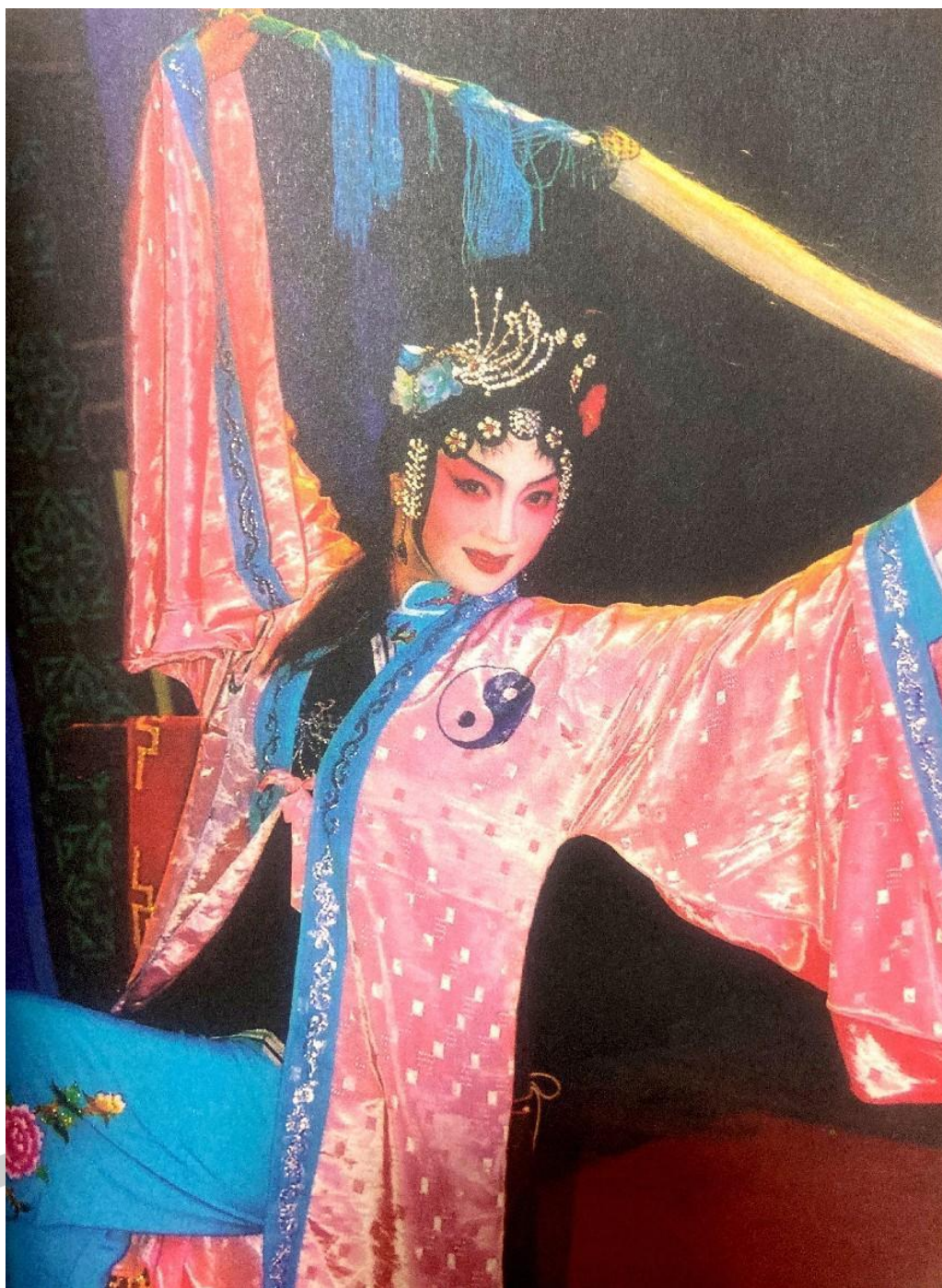


Figure 22: Wang Shaoyuan in performance.

Source: Photographed by Zudi Li, 2021.

In recent years, Putian City has vigorously implemented the Puxian Opera revitalization plan, providing certain guarantees in terms of preparation, funds, facilities, and personnel training, and effectively promoting the inheritance, protection and development of Puxian Opera. According to Wu Qinghua, president of Puxian Drama Academy, "Matsu, the God of the Sea" is one of the best Puxian dramas to be created. In December 2015, at the 26th Fujian Provincial Drama Festival, "Matsu, the God of the Sea" won five single first prizes in director, composer, choreography, male and female main actors. Since then, the play has been performed in the 3rd (Xi'an) Silk

Road International Art Festival, the 2nd (Quanzhou) Maritime Silk Road International Art Festival - Chinese and Foreign Drama Performances and the World Mazu Culture Forum. It was well received by audiences at home and abroad, and was selected as the 2017 annual communication and promotion funding project of the National Art Foundation. In May 2016, the play "Mulian Saves Mother", known as the mother of Puxian Opera, was rehearsed at the Puxian Opera Theatre, and filmed and recorded on DVD to promote the protection and inheritance of Puxian Opera.

In June 2017, the Putian Opera Art Inheritance and Protection Center was established, and vigorously carried out activities such as mass theatrical performances, literature and art going to the countryside, and art exchanges. Today, the Municipal Art School has opened the 19th Puxian Opera Art Class. Through the training of art schools, the inheritance of teachers and apprentices, and training and re-education, the ancient Puxian opera has been succeeded by others.

In order to protect and inherit the Puxian Opera culture, in 2011, Putian City integrated the Puxian Opera Troupe No. The 29 actors who were selected at that time were all carefully selected and selected layer by layer, with an average age of about 30 years old. According to the spirit of the central government's reform of the cultural system, the newly established Puxian Drama Theatre adopts the mode of enterprise management and market operation, and innovates the financial investment, distribution mechanism and work operation mechanism. The theater is located in the newly built Puxian Grand Theater, with advanced hardware facilities such as a special performance theater, rehearsal hall, exercise hall, multimedia studio, and large-scale stage creation field.

Xue Guoping, a retired cadre of the Municipal Art Research Institute, has worked as a stage designer for Puxian Opera for more than 20 years. He said that in the previous "Grass Stage Opera", the background was artificial painting, which was simple and flat. Since the reform and opening up, science and technology have progressed, and people's aesthetics have improved. Puxian Opera has entered modern theaters, and the stage beauty has advanced with the times. The stage can be lifted, pushed and pulled, background computer production, video playback, three-dimensional performance, and subtitle LED presentation can create a better atmosphere. performance effect.

At present, the Puxian Drama Theater is planning to arrange a modern civilized play on the management of Mulan River, to promote the important concept of General Secretary Xi Jinping's management of Mulan River.

Puxian Opera adds a modern civilized drama, sings the new fashion of the times, and becomes an innovative carrier of spiritual civilization construction. As early as 2000, Hanjiang District took the lead in trying to require the troupe to perform a modern civilized small drama written and directed before the performance of the costume drama. A year later, Putian City issued a notice, advocating that all troupes perform modern civilized dramas. Nowadays, it is common in various troupes to perform modern civilized small dramas before traditional costume dramas. The content of Puxian Opera has expanded from classical stories to modern life, interpreting the stories around the citizens, advocating a new style of civilization, and helping the creation of Putian civilization.

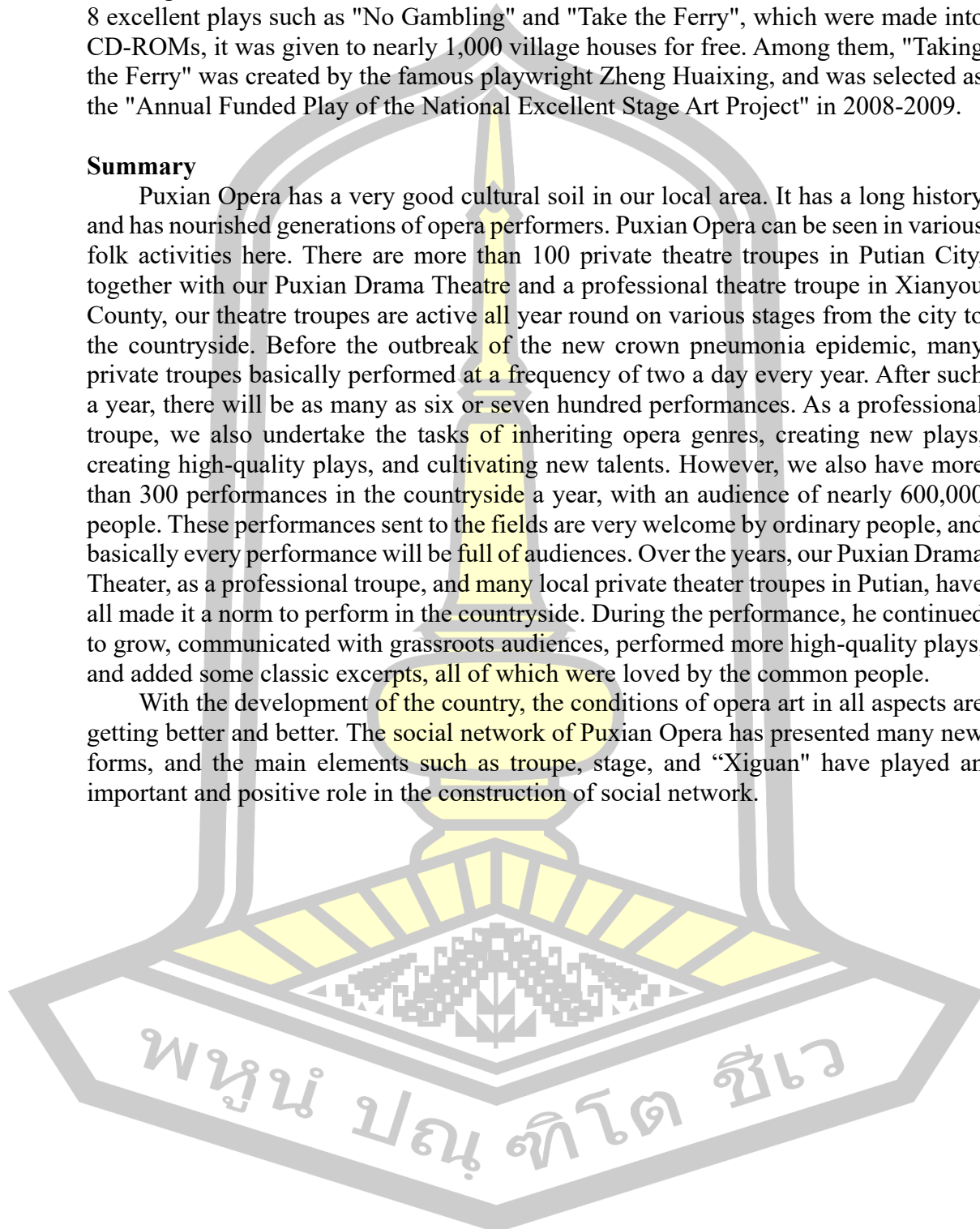
Changes in customs, filial piety to the old and loving one's parents, etc., are staged one after another with modern civilizations that are close to the times, close to life, and close to the masses. In 2006, Putian City launched Puxian Opera Modern Civilized

Small Opera Performances, commending a group of excellent plays with profound meaning, liveliness and vividness, which were broadcast on TV stations, and selected 8 excellent plays such as "No Gambling" and "Take the Ferry", which were made into CD-ROMs, it was given to nearly 1,000 village houses for free. Among them, "Taking the Ferry" was created by the famous playwright Zheng Huaixing, and was selected as the "Annual Funded Play of the National Excellent Stage Art Project" in 2008-2009.

Summary

Puxian Opera has a very good cultural soil in our local area. It has a long history and has nourished generations of opera performers. Puxian Opera can be seen in various folk activities here. There are more than 100 private theatre troupes in Putian City, together with our Puxian Drama Theatre and a professional theatre troupe in Xianyou County, our theatre troupes are active all year round on various stages from the city to the countryside. Before the outbreak of the new crown pneumonia epidemic, many private troupes basically performed at a frequency of two a day every year. After such a year, there will be as many as six or seven hundred performances. As a professional troupe, we also undertake the tasks of inheriting opera genres, creating new plays, creating high-quality plays, and cultivating new talents. However, we also have more than 300 performances in the countryside a year, with an audience of nearly 600,000 people. These performances sent to the fields are very welcome by ordinary people, and basically every performance will be full of audiences. Over the years, our Puxian Drama Theater, as a professional troupe, and many local private theater troupes in Putian, have all made it a norm to perform in the countryside. During the performance, he continued to grow, communicated with grassroots audiences, performed more high-quality plays, and added some classic excerpts, all of which were loved by the common people.

With the development of the country, the conditions of opera art in all aspects are getting better and better. The social network of Puxian Opera has presented many new forms, and the main elements such as troupe, stage, and "Xiguan" have played an important and positive role in the construction of social network.



Chapter IV The role of social network in developing and protecting Puxian Opera

In 2005, Puxian Opera was listed as the first batch of national intangible cultural heritage in Fujian Province. In 2006, Puxian Opera was listed as the first batch of national intangible cultural heritage list. Now, Puxian Opera is actively preparing to declare the world intangible cultural heritage. Puxian Opera has developed into modern times and has formed a set of complex and complete operating system. Opera troupes, theater halls, employers, temples, social organizations, and opera fans play their respective roles in this network. In order to adapt to the development of modern society and to develop and protect Puxian Opera, the government has issued a series of new policies, including the "Putian City Puxian Opera Inheritance and Protection Regulations" that are soliciting opinions, and actively carry out related work. At the same time, through the construction of museums, The cultural center uses modern media technology and other means to carry out various publicity activities, so that Puxian Opera can enter the homes of ordinary people, so that people can understand and love Puxian Opera more.

Part I The protection and inheritance of Puxian Opera under the background of Intangible Cultural Heritage

"One of the basic characteristics of intangible cultural heritage that distinguishes it from tangible cultural heritage is that it mainly depends on people and exists. It is the existence and inheritance of performing artists that endows the intangible cultural heritage with fresh and lasting vitality. Only by cultivating performing talents, Only the intangible cultural heritage of opera can be inherited and developed."(Z Yi, 2013)

On the website of China Intangible Cultural Heritage Network and China Intangible Cultural Heritage Digital Museum, there is a list of national intangible cultural heritage representative projects - Puxian Opera, published in 2006 (the first batch), category: traditional drama, Project No.: IV-3, Region: Fujian Province, Application Area or Unit: Putian City, Fujian Province, Protection Unit: Putian Art Research Institute.

The official details of its records are: Puxian Opera, formerly known as Xinghua Opera, is one of the oldest extant opera genres in China. During the Southern Song Dynasty, under the influence of Song Zaju, there appeared in Putian and Xianyou, Fujian, Xinghua Zaju, which combined songs, dances, and narration to perform stories. In the early Ming Dynasty, Xinghua Zaju absorbed the artistic elements of Kunshan, Yiyang, Yuyao, Haiyan and other vocal tunes to form Xinghua tune, which was used to perform Xinghua opera. During the Ming and Qing Dynasties, this style of opera developed further. In 1954, Xinghua Opera was officially renamed Puxian Opera. Puxian Opera is mainly popular in Putian and Xianyou areas in Fujian, and it is also popular in Xinghua dialect areas in central and southern Fujian.

"There are more than 5,000 traditional repertoires in Puxian Opera, among which 'Wang Kui', 'Zhang Xie Zhuang Yuan', 'Liu Zhiyuan', 'Cai Bojiao' and other repertoires retain the artistic style of Southern Opera to a certain extent. "Opera" obviously retains the performance form of the early stage of Chinese opera." (H Liqun.

2019)

In the performance system of Puxian Opera, there are some procedural movements with distinctive local colors, such as walking snakes, jumping birds, sweeping skirts, touching snails, slipping under seven feet, etc., and some movements leave traces of puppet opera performances. The singing structure of Puxian Opera belongs to the style of music, with more than 1,000 pieces of music and more than 300 kinds scripture of gongs and drums.

Puxian Opera has a long history, is extensive and profound, and is rooted in the folk soil. It accumulates a large number of dramatic artistic elements from the Song Dynasty to the Qing Dynasty, and conveys rich information. It is a "living fossil" for studying the art form of ancient Chinese opera. In addition, Putian Opera also has an impact on the folk customs, language, social psychology, living habits, culture and art of Putian and Xianyou areas.

Since the beginning of the new century, due to various reasons, Puxian Opera has suffered a serious loss of talent and lack of successors. Traditional performing arts are on the verge of being lost. Facial makeup, costumes and musical voices are being assimilated by foreign operas and other art forms, and the uniqueness of art is weakening. Puxian Opera, an ancient genre of opera, is in a state of self-destruction, and it is urgent to take effective measures to support and protect it.

At present, Puxian Opera is working hard to declare the world intangible cultural heritage. If the declaration of the world intangible cultural heritage is successful, it will play a very positive role and influence on the recognition of Puxian Opera in the country and the world. As a key point in the social network of Puxian Opera reflecting the status of Puxian Opera, this work is crucial to the protection and inheritance of Puxian Opera. We can fully explore the special social status of Puxian Opera under the background of protecting and inheriting intangible cultural heritage all over the world and the whole country, and revitalize Puxian Opera from the following points.

1 Inheritance and innovation, concentrate manpower and material resources to organize ancient script materials and create new plays

The key to the protection of intangible cultural heritage is to maintain its unique charm, so that it can be passed down as it is. The best entry point to achieve the purpose of serving the past and bringing forth the new. The repertoires and scripts that Puxian Opera is proud of are hidden in the boudoir, and the situation in which they are shelved needs to be changed. At present, the "Puxian Opera Traditional Repertoire Series", the first batch of 20 volumes, is planned to be compiled and published, including selected Puxian Opera traditional plays, Puxian Mu Lianxi, performance introduction, gong and drum scriptures, qupai, stage art, collection of historical materials and puppet shows. This work should be led by a special person, with clear rights and responsibilities, focus on manpower and material resources, continue to act, and use modern scientific and technological means to simultaneously establish non-paper files to meet the needs of the development of the times. At the same time, it is necessary to organize drama creators to excavate materials and organize and create repertoires. These ancient repertoires are the inexhaustible source of the drama industry.

2 Promote and guide, increase publicity efforts, and establish national awareness

Governments at all levels should strengthen the consciousness of protecting and developing Puxian opera culture, and should take the lead in using all favorable opportunities to publicize Puxian opera and expand its influence. Practically

incorporate Puxian opera culture into the scope of basic education, improve the inheritance system of opera education, and plan to normalize the role of famous old Puxian opera performers in art schools; establish a regular training and assessment system for Puxian opera actors and directors throughout the city; The intermediary management of Puxian Opera, exploring the implementation of a clear price system, and guiding the healthy development of Puxian Opera management; starting from the local education of primary school students, gradually cultivate opera audiences; all kinds of media should vigorously and deeply publicize the dynamics of Puxian Opera's declaration of the World Heritage, and turn the power of the government into the action of the whole people, to guide the Puxian Opera industry to return to traditional characteristics.

3 Guarantee and implementation, advance block by block, realize a virtuous circle

It can be said that local dramas are in trouble and even lost their legends is a national problem, and many local dramas are also dying. Therefore, it is necessary to increase government support, arrange special funds for the protection of Puxian Opera in the annual financial budget, and give preference to the establishment of state-owned theater troupes, the number of professional titles, daily expenses, and entry fees for repertoires, so as to change the current situation that entertainers are running around for a living. "While improving the conditions, the Municipal Art Research Institute will implement the selection of traditional and excellent repertoires, and ensure that each state-owned troupe has at least two reserved repertoires of high traditional performance quality, so that the masses can enjoy the original and high-quality Puxian Opera, and realize the realization of Puxian Opera. A virtuous circle of development. Entities and individuals are encouraged to invest in the protection of Puxian Opera to enjoy tax incentives or naming rights in accordance with state regulations. At the same time, in order to cater to the audience, folk troupes should be corrected by grafting Western musical instruments or developing into national big bands, and even arbitrarily inserting the singing and performance routines of other operas and popular songs and dances into Puxian Opera, erasing the unique instruments, tunes and performance methods of Puxian Opera. It is necessary to pay close attention to the management of folk theater troupes, standardize the theater industry, increase training, promote exchanges, and strive to keep the main line of the traditional characteristics of Puxian Opera unchanged." (H Liqun. 2019)

4 Optimize and create new ones, give play to the main theme of the times, cultivate new talents in Puxian opera, and popularize opera fans

"Evolution by inheritance, evolution in inheritance" is the development law of intangible cultural heritage. Puxian Opera should select the best from the ancient repertoires, integrate the original meaning of ancient education, artistry and the spirit of modern advocacy, adapt works with educational significance or high ideology, and then show them to the masses through the traditional performance methods of Puxian Opera. "The Champion and the Beggar" is a masterpiece of Puxian opera, a model for Puxian people to teach their children to read, and it is also a mirror for modern parents to teach their children. The "Shape" drama grasped the pulse of the times, and through the interpretation of the actors' traditional performance methods, it was vividly displayed to the audience and achieved great success. Therefore, we should take advantage of the current opportunity to organize and compile ancient repertoires, give full play to the leading role of the Municipal Art Research Institute, rely on the help and

guidance of famous Puxian opera screenwriters, be good at discovering talents, and rely on the Municipal Art School and other colleges and universities to focus on cultivating Puxian Opera screenwriter talents. Only good plays and good actors can cultivate new audiences and expand the ranks of Puxian opera fans.

5 Positions and exchanges, take root in the countryside, sing in the city, and expand Sino-foreign exchanges

As a kind of local opera with strong dialect, Puxian Opera can only survive and develop on the soil of the dialect area, in order to cultivate more audiences and develop the Puxian Opera business. First, we must continue to take root in the countryside. According to the characteristics of the close combination of folk activities and Puxian Opera, professional playwrights and amateur creators are encouraged to participate in the creation of modern Puxian Opera small plays, so that old and new operas go hand in hand, further expanding the influence of Puxian Opera. The second is to sing in the city. It is necessary to optimize and integrate the state-owned opera troupes as soon as possible. Under the establishment of the three-legged structure of the former Putian County First Troupe, Second Troupe and Xianyou County Lisheng Opera Troupe, each troupe will openly recruit examinations to the city to absorb outstanding Putian Opera performers. All three troupes have been upgraded to be affiliated to the "Fujian Puxian Opera Theater" and share the resources of the Puxian Grand Theater, which can not only solve the infrastructure problems such as the state-owned theater troupe site and rehearsal ground, but also make the Puxian Grand Theater a state-owned theater troupe that takes into account the private sector. The display window of the troupe's performance of Puxian opera.

6 Taste and brand, maintain the charm of Puxian opera, learn from each other's strengths and complement each other's shortcomings, create a unique opera brand, and realize the sustainable development of Puxian opera culture and industry

As we all know, the survival characteristic of intangible cultural heritage lies in inheritance. The representative inheritors of the national intangible cultural heritage project are Puxian opera actor Huang Baozhen and director Zhu Shifengnian, as well as famous Puxian opera musician Xie Baoshen, famous dramatist Zheng Huaixing, Zhou Changfu, Yao Qingshui, etc. They are all benchmarks of traditional Puxian opera. It is a symbol of pure Puxian opera taste. Therefore, the relevant government departments should take the initiative to communicate with them, select all kinds of young and middle-aged seedlings, break the teaching mode in school, and inherit the essence of Puxian Opera in a flexible way of master and apprentice, so as to achieve successors in various categories of Puxian Opera. Secondly, it is necessary to organize the census of Puxian opera resources and the collection, sorting and research of relevant historical materials, and use the Puxian Grand Theater to set up a Puxian Opera Museum as soon as possible to display the history, artistic characteristics and achievements of Puxian opera. Third, encourage units and individuals to participate in rescue work, and protect their intellectual property rights and other legitimate rights and interests in accordance with the law. Fourth, it is necessary to establish the brand of Puxian Opera Theater, reorganize the classic Puxian Opera repertoires as reserved repertoires, and focus on creating new repertoires. On major festivals or foreign exchange events, they will be performed at the Puxian Grand Theater, so as to drive the popularity of Puxian Opera culture and industry with high-quality products and sustainable development.

Part II Policies and regulations related to Puxian Opera

“On October 17, 2003, UNESCO adopted the International Convention for the Protection of Intangible Cultural Heritage, which for the first time defined intangible cultural heritage in more detail as “all creations from a cultural community, which are based on traditions. , expressed by a group or individuals and considered to be in line with the expectations of the community as an expression of its cultural and social identity, whose norms and values are transmitted orally by imitation or otherwise”, including various types of national traditions and Folk knowledge, various languages, oral literature, customs, folk music, dance, etiquette, handicrafts, traditional medicine, architecture and other arts, and for the first time the protection of which has been made more detailed and clear in the form of an international convention Therefore, the protection of the global intangible cultural heritage has been carried out in countries all over the world, including China.” (Z Yi. 2013)

In October 2013, Chinese President Xi Jinping, who was on a state visit to Indonesia, delivered an important speech at the Indonesian Congress, and for the first time put forward the initiative to jointly build the 21st century "Maritime Silk Road" with ASEAN countries, advocating the joint construction of a closer China-ASEAN community of destiny. As the starting point of the Maritime Silk Road, Fujian Province shares many common historical memories and similar cultural customs with Southeast Asian countries.

"The first draft of Putian's cultural development strategic plan (2011-2020) pointed out that it is necessary to vigorously develop characteristic tourism products, develop entertainment projects with local characteristics such as Puxian Opera, attract tourists and enrich the content of cultural tourism. In the construction of new urbanization, it is necessary to fully rely on the role of Puxian Opera. A characteristic cultural resource and establish a Putian characteristic cultural tourism brand.

Promoting the inheritance of Puxian Opera through cultural tourism includes two aspects: First, make full use of existing tourism brands to develop Puxian Opera culture. Relying on the well-known scenic spots in Putian, such as the hometown of Mazu on Meizhou Island, Xianyou Jiuli Lake, Jiulong Valley, Putian Arts and Crafts City, etc., the Puxian Theatre or the Puxian Theatre Square can be built to perform theatrical performances, and local people and tourists can perform on stage as new attractions. Second, develop new resources and establish a unique Puxian Opera tourism brand. The Puxian Grand Theater, as the main venue for Puxian Opera Theater performances, can be used as the core of Puxian Opera cultural tourism, and radiate to temples, Puxian Opera Exhibition Halls, Cultural Museums, Passion Square and other places in the surrounding areas, build a complete tourism network, and integrate Puxian Opera culture exchanges Combined with tourism. Once the cultural tourism of Puxian Opera is implemented, it will attract not only domestic audiences, but even foreign audiences, which will further accelerate the pace of Puxian Opera's internationalization. (H Chaoqun, W Jincheng. 2015)

In August 2007, the Putian Municipal Government issued the relevant support policy of "the city art school recruits talents for Puxian opera for free", trying to cultivate some young actors with higher cultural quality and artistic level through the guarantee of the system.

In November 2010, the private troupe of Putian Opera in Putian City will perform

the assessment and rating.

"Regulations on the Administration of Commercial Performances", on July 7, 2005, the Order No. 439 of the State Council of the People's Republic of China was promulgated, and it was revised for the first time in accordance with the Decision of the State Council on Amending the Regulations on the Administration of Commercial Performances on July 22, 2008; The second revision of the Decision of the State Council on Abolishing and Amending Some Administrative Regulations; the third revision in accordance with the Decision of the State Council on Amending Some Administrative Regulations on February 6, 2016; The Fourth Amendment of the Decision to Abolish Certain Administrative Regulations.

In order to strengthen the management of commercial performances, promote the development of the cultural industry, prosper the socialist literary and artistic undertakings, meet the needs of the people's cultural life, and promote the construction of socialist spiritual civilization. Excellent programs that reflect the excellent cultural traditions of the nation and are popular with the people are encouraged to perform in rural areas, industrial and mining enterprises, and provide free or discounted performances for children. The competent cultural department of the State Council is in charge of the supervision and administration of commercial performances nationwide. The public security department and the industry and commerce administration department of the State Council shall be in charge of the supervision and administration of commercial performances within the scope of their respective duties. The competent cultural departments of the local people's governments at or above the county level shall be responsible for the supervision and administration of commercial performances within their respective administrative regions. The public security department and the industry and commerce administration department of the local people's government at or above the county level shall, within the scope of their respective functions, be responsible for the supervision and administration of commercial performances within their respective administrative regions.

In April 2022, the "Putian City Putian Opera Inheritance and Protection Regulations" (draft for comments) will be publicly solicited. The regulations pointed out that in order to strengthen the protection and inheritance of Puxian Opera, these regulations are formulated in accordance with the "Intangible Cultural Heritage Law of the People's Republic of China" and the "Intangible Cultural Heritage Regulations of Fujian Province" and other laws and regulations, combined with the actual situation of this city. These Regulations apply to the protection, inheritance, development and dissemination of Puxian Opera within the administrative region of this Municipality. The protection and inheritance of Puxian Opera should pay attention to its authenticity, integrity and inheritance, and insist on paying equal attention to protection, inheritance and development.

The protection units of Puxian Opera and its related projects have the following rights: 1) To carry out activities such as knowledge and skill imparting, production, display, lecture, and academic research; 2) To provide products and services to others in accordance with the law; 3) To participate in non-public welfare activities and obtain Corresponding remuneration; 4) Obtaining project protection funds; 5) Other rights related to the protection of Puxian Opera.

The representative inheritors of Puxian Opera and its related projects have the following rights: 1) To carry out activities such as knowledge and skill imparting,

artistic creation and production, exhibition, performance, and academic research; 2) To provide others with the knowledge and skills they have mastered and related 3) Set up Puxian Opera Institute, studio, etc., and carry out teaching activities such as teaching art with apprentices. 4) Provide products and services to others in accordance with the law; 5) Obtain compensation for inheritance, dissemination work or other activities; 6) Support representative inheritors who have difficulties in carrying out inheritance activities; 7) Other rights related to the protection of Puxian Opera.

Part III The role of organizations related to Puxian Opera

1 Puxian Grand Theatre

Putian Grand Theater (full name: Putian City Putian Grand Theater Co., Ltd.), established in 2011, is an elegant, noble and beautiful landmark building in Putian, and a new landmark for the cultural life of Putian city citizens. The theater has public halls, opera halls, concert halls, drama halls and other spaces, with complete functions, advanced equipment, magnificent momentum and unique shape. It is a first-class venue for displaying elegant art and can host large-scale theatrical performances.

The Puxian Grand Theater can afford to host large-scale cultural performances and provide a good performance venue for the display of elegant art, serious music and other activities. Citizens can visit the scene in person and enjoy the large-scale performances of first-class theater troupes at home and abroad that can only be seen in film and television before, improving the cultural taste of citizens and enriching their amateur cultural life.

The construction of Puxian Grand Theater is a specific measure for the city to strengthen the construction of cultural infrastructure and actively develop cultural undertakings. The design thinking of the construction of the Grand Theater focuses on advanced awareness and forward-looking, and the architectural style focuses on matching with the surrounding environment, reflecting the harmony and beauty of nature. To inherit and carry forward the glorious tradition of "the hometown of drama", it is conducive to the development of local dramas, the protection of ancient dramas, the strengthening of exchanges between Fujian and Taiwan, the revitalization of cultural assets in the city, the cultivation of culturally distinctive brands and cultural industry groups, and the promotion of cultural industrialization. The overall strength and competitiveness, extending and driving the prosperity and development of culture-related industries, will play a positive role in promoting and producing good economic and social benefits.

2 Putian Museum

The Putian City Museum is located on the east side of Shouxi Park, Licheng North Avenue, Putian City, Fujian Province. Construction began in November 2011. It was designed by the Architectural Design Institute of Tongji University. The site of the Putian City Museum was first established in 1986 in the Dongyue Hall, the deputy hall of the Sanqing Hall in Putian City. The original site was Guqiao Building. In November 2011, the construction of the new site of Putian Museum started; in September 2017, the new museum of Putian City was pre-opened.

As of February 2017, Putian Museum is mainly divided into a main hall and a subsidiary hall, covering an area of 23.3 acres, with a construction area of 28,800 square meters, an exhibition hall area of 13,600 square meters, and an estimated total investment of 288 million yuan; Five thematic exhibition halls and temporary

exhibition halls including Putian History and Mazu Culture.

In May 2013, Putian Museum was rated as a national third-level museum. In December 2020, Putian Museum was approved as a national second-class museum.

Putian Museum has "Putian History and Culture Exhibition", "Putian Folk Culture Exhibition", "Collection of Modern Famous Calligraphy and Painting Art Exhibition", "Putian Wood Carving Art Exhibition", "Mazu Culture and Maritime Silk Road Exhibition", "Collection of Fine Cultural Relics" Exhibition", six thematic exhibitions and five temporary exhibition halls. Among them, the Putian folk culture exhibition takes the festivals and festivals as the main line, and runs through Xinghua's heaven and earth worship, god beliefs, life etiquette, clothing, food, housing, transportation, festivals, farming and fishing, business, travel, trade, religious beliefs and other customs, showing the culture and folk customs of Putian. It has profound and rich connotations and outstanding characteristics.

3 Putian Art Research Institute is the protection unit of the "Puxian Opera" project in 2019.

4 Putian Municipal Bureau of Culture and Tourism

The Putian Municipal Bureau of Culture and Tourism is a new department established by the institutional reform of Putian City.

Guide and manage relevant cultural and artistic undertakings, guide the production of art creation, support the literary and artistic works that reflect the core socialist values, promote the excellent culture of Putian, and have directional representative demonstrations, and promote the development of related categories of art and art varieties. Responsible for the protection of intangible cultural heritage, and promote the protection, inheritance, popularization, promotion and revitalization of intangible cultural heritage.

5 The Cradle of Modern Puxian Opera—Putian Art School

After liberation, the old troupe was dissolved and a troupe was established. In order to recruit and train actors, in July 1956, the Xianyou County Artist Training Course (later changed to the Opera Art School) opened, recruiting 26 students; There were 30 students in the third phase (they were soon disbanded due to the difficult period), and in August 1960, 30 students were recruited in the fourth phase. Zheng Ying, Lin Wenshui, Fu Qiyun, Zhu Shifeng, Fu Qinglian, Lin Yuan, etc. have successively served as teachers, and students Xu Xiuying, Zhou Rudian, Chen Qixing, Chen Qiujin, Huang Qihe, etc. have all become the backbone of the troupe.

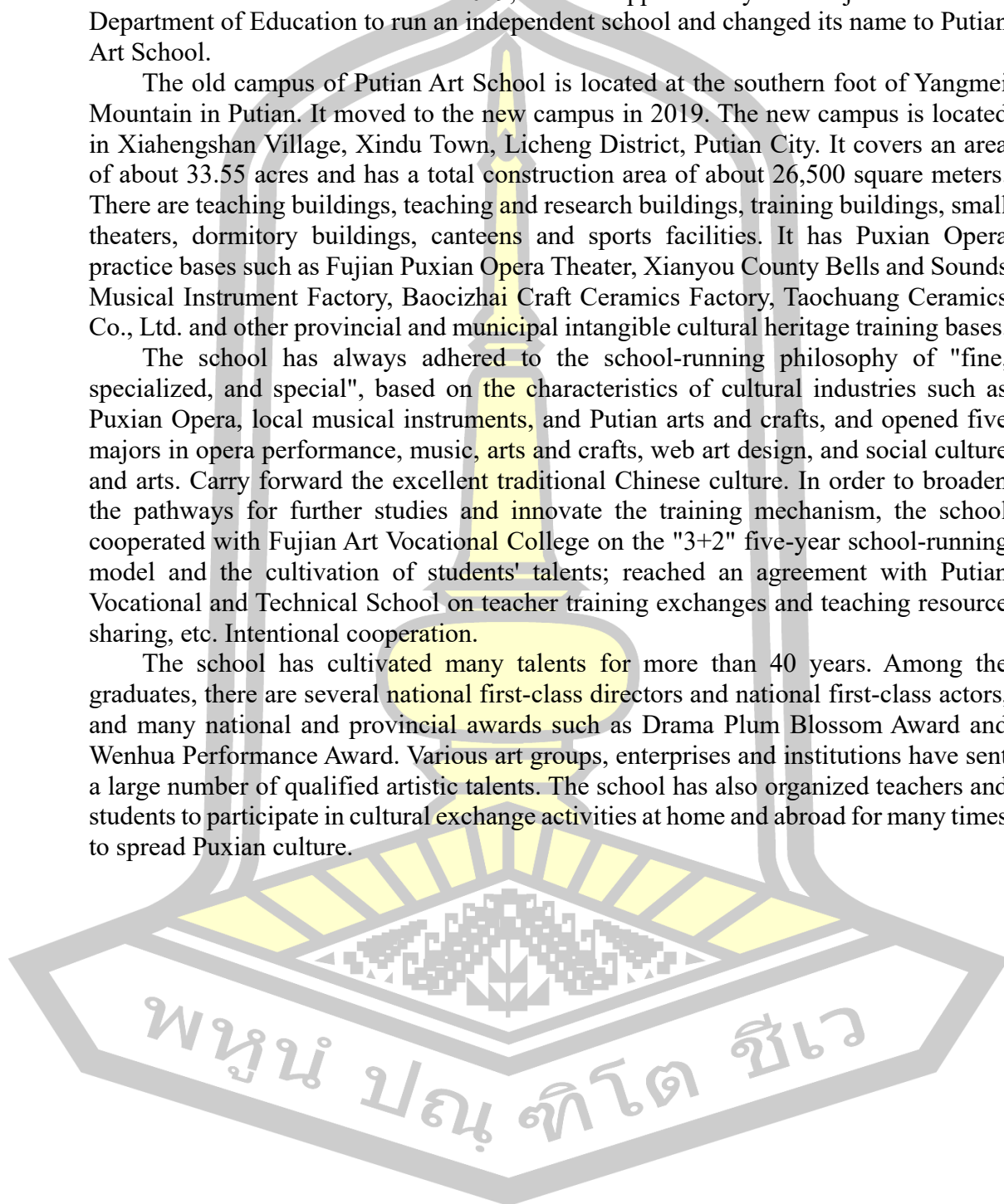
Putian County established a small artist training class in March 1957, recruiting 38 students aged 10-15. In 1958, it was expanded to Putian County Opera School and opened two classes. In 1959, two classes of students continued to be recruited, and a band performance class was also opened. Huang Wendi, Ke Wenxian, Chen Jinkui, Chen Xiyu, and Lei Chengcheng were teachers of the school. In 1961, Putian County Opera School was incorporated into the Fujian Provincial Art School. Students Qi Yuqing, Weng Yufeng, Lin Wenzhen, Chen Xinghuo, Tong Ailing, Yao Qingshui and others later became the artistic backbone of the troupe. In 1978, the Fujian Provincial Art School opened a student class in Putian City, which was approved by the Fujian Provincial Bureau of Culture and set up in Hutou, Chengxiang Town, Putian County. Students Wang Shaoyuan, Lin Jinbiao, Liang Yongzhen, Zhang Ting and others will become the artistic backbone of the troupe in the future. In 1982, the Putian County Puxian Opera Youth Art School was established in Bao'en Temple in Qilin Mountain in

Chengxiang (in the Lin Zhaoen Ancestral Hall, the Holy Land of Trinity Religion). In 1985, it was restructured into Putian City Branch of Fujian Provincial Art School. In 2005, it was renamed Fujian Art Vocational College Putian Branch. In 2007, it was renamed Putian Art School. In 2019, it was approved by the Fujian Provincial Department of Education to run an independent school and changed its name to Putian Art School.

The old campus of Putian Art School is located at the southern foot of Yangmei Mountain in Putian. It moved to the new campus in 2019. The new campus is located in Xiahengshan Village, Xindu Town, Licheng District, Putian City. It covers an area of about 33.55 acres and has a total construction area of about 26,500 square meters. There are teaching buildings, teaching and research buildings, training buildings, small theaters, dormitory buildings, canteens and sports facilities. It has Puxian Opera practice bases such as Fujian Puxian Opera Theater, Xianyou County Bells and Sounds Musical Instrument Factory, Baocizhai Craft Ceramics Factory, Taochuang Ceramics Co., Ltd. and other provincial and municipal intangible cultural heritage training bases.

The school has always adhered to the school-running philosophy of "fine, specialized, and special", based on the characteristics of cultural industries such as Puxian Opera, local musical instruments, and Putian arts and crafts, and opened five majors in opera performance, music, arts and crafts, web art design, and social culture and arts. Carry forward the excellent traditional Chinese culture. In order to broaden the pathways for further studies and innovate the training mechanism, the school cooperated with Fujian Art Vocational College on the "3+2" five-year school-running model and the cultivation of students' talents; reached an agreement with Putian Vocational and Technical School on teacher training exchanges and teaching resource sharing, etc. Intentional cooperation.

The school has cultivated many talents for more than 40 years. Among the graduates, there are several national first-class directors and national first-class actors, and many national and provincial awards such as Drama Plum Blossom Award and Wenhua Performance Award. Various art groups, enterprises and institutions have sent a large number of qualified artistic talents. The school has also organized teachers and students to participate in cultural exchange activities at home and abroad for many times to spread Puxian culture.



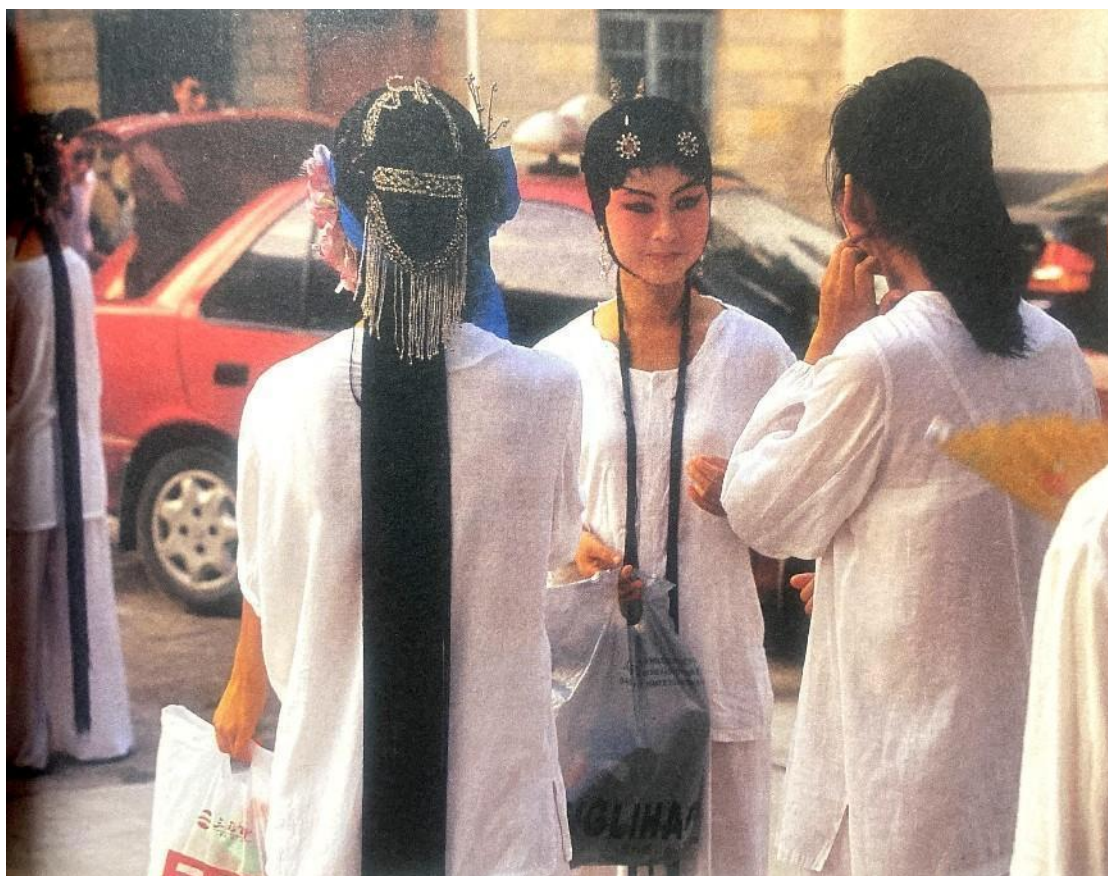


Figure 23: Young actresses of Puxian Opera.

Source: Photographed by Jianxin Zheng, 2021.

On March 4, 2022, it is planned to be selected as the seventh batch of provincial intangible cultural heritage representative project protection units.

Part IV The positive influence of the well-known screenwriters, actors, experts and scholars of Puxian Opera on the personal and prestige of Puxian Opera

1 Introduction

During the development of Puxian Opera, the artists engaged in the work related to Puxian Opera are promoting the development of Puxian Opera, exerting their respective influences, promoting the exchanges and cooperation between Puxian Opera and the opera circles, literary circles, management departments, etc., and deepening the mutual understanding of Puxian Opera has created many excellent Puxian Opera works, entered the folk, made the audience love Puxian Opera, made a significant contribution to the development and dissemination of Puxian Opera, and made Puxian Opera a unique art in Chinese traditional excellent culture.

The jobs that these artists are engaged in include directors, screenwriters, actors, etc. The older generation of famous artists such as Huang Wendi, Xiao Kaiji, Ke Wenxian, Che Shengchun, Chen Yulin, Lin Wenshui, Zheng Ying, Chen Jinbiao, Zhu Shifeng, etc. are more engaged in directors and professors Apprenticeship, teaching and other art guidance work, active on the stage are Fu Qiyun, Lin Yuan, Lin Lu, Fu Qinglian, You Jinsuo, Xue Chunjiu, etc., as well as Lin Dongzhi, Huang Baozhen, Zheng Huihua, Huang Meiyu, Chen Jinzhu, Shi Xiuying, Wang Yuyao, Yang Yulin, Yu

Yuanzhou, Chen Jin Ban, Chen Kaiyang, etc. Kingdom Jin, Xu Xiuying, Zheng Jincang, Chen Qixing, Zhou Rudian, Chen Xinghuo, Qi Yuqing, Huang Meiyun, Huang Wanchun, Lin Wenzhen, Lin Jinyu, etc. who were cultivated after liberation, Wang Shaoyuan, Yang Meili, Lin Jinbiao, Wu Liqing, Guo Meiying who appeared after the new era, Xiao Xiangyang, etc.

Among them, Lin Yuan is a famous clown and big flower in Puxian Opera, and has played Cao Cao, Zhou Cang, Tong Chou and Hong Ruhai. Lin Lu is also a famous harlequin. He played Zhang Guolao, who won the first prize of the province and the certificate of award from East China. There are also Yu Wenzhou, Lin Jinyu, Xiao Xiangyang, etc., all won the provincial actor award.

Lin Dongzhi is the most famous actor in contemporary Puxian Opera. His acting skills are profound and his understanding of the characters is profound, which few latecomers can match. He played Pan Bizheng and won the first prize in the province and the second prize in East China. Puxian Opera's famous niches include Fu Qinglian, Wang Yuyao, and Chen Xinghuo. Lin Jinbiao has won the Actor Award, the Silver Award in the first and second provincial young and middle-aged actor competitions, the Actor Award in the first "Daffodil" Young Actors Competition, and the Outstanding Actor Award in the second session. But on the whole, Puxian Opera is the weakest link at present.

The performance of Puxian Opera is extremely exquisite, and there are many famous male actors in the predecessors. Huang Baozhen was a famous Dan angle at the beginning of liberation. Her voice is very melodious and melodious, with a simple charm. She is very good in the role of Puxian opera and has won an actor award. Huang Meiyun's performance is dignified, calm, and simple, and can accurately grasp the identity of the character and portray the image of the character. In 1980, he won the first prize in the singing performance of major local operas in the province. Wu Liqing won the gold medal in the second provincial competition for young and middle-aged actors. After 1990, he transferred to the folk troupe to act. Wang Guojin played Li Naihong in "The Red Husband and Wife", which was quite successful. He played Li Banyue in "After Reunion" and "Chun Cao Chuangtang". He was praised by all walks of life in Beijing, Shanghai, Hangzhou and other places. Won the first prize in the local opera singing performance. Her appearance is beautiful, and her performance, singing voice, and character psychology are very delicate. She is one of the best Zhengdan actors after liberation. Xu Xiuying's performance as Chuncao has been widely praised. She is excellent in singing and has a solid foundation. She played Xiaoqian in "The Legend of the Pearl" and won the Actor Award. In 1980, she won the first prize in the singing performance of major local operas in the province. The representative of the younger generation of Putian actors is Wang Shaoyuan. Her identity and appearance are all good, she has a lot of dramas on her body, she is good at shaping characters with complex personality and psychology, her singing is high-pitched and passionate, full of emotion, and her performance is infectious and exciting. Most of the plays written by Zheng Huaixing were performed by her. She is the first actor in Puxian Opera to win the highest award for national drama actor.

The most famous directors of Puxian Opera are Lin Dongzhi and Zhu Shifeng. Lin Dongzhi participated in the actor workshop held by the Ministry of Culture in 1957 and the director training class of the Chinese Academy of Opera in 1958. The plays he directs have obvious characteristics of drama and genre, pay attention to the taste of

opera, are good at combining traditional performances with characterization, and are full of imagination and creativity in performances. He can direct both costume plays and modern plays. Zhu Shifeng's "After Reunion", "Spring Grass Breaking into the Hall", "New Pavilion Tears" and other well-known plays have won many director awards and excellent director awards. The plays he directed have the traditional characteristics of Puxian Opera and have a strong charm. This conscious pursuit has made a great contribution to the protection and development of the genre. Together with playwright Zheng Huaixing, he trained Wang Shaoyuan to become a representative performing artist of Puxian Opera since the new era.

The directors of Putian County since the new era include Wu Zhenxun and Weng Guoliang, both of whom studied in the director training class of Shanghai Theater Academy in 1964. Wu Zhenxun specializes in Tsing Yi and Lao Dan, and later changed to Wensheng. He has won many director awards. His plays are atmospheric, standardized, and poetic, and the character and psychology are deeply portrayed. Weng Guoliang specializes in civil and martial arts, and his performances are lively and lively.

In terms of music, after liberation, Xiao Zuzhi of Putian County was a representative figure. He is proficient in the traditional music of Puxian Opera and has won the East China Musician Award. He is the main editor of "Puxian Opera Traditional Song Pai", and served as the music consultant for "The Champion and the Beggar". After the liberation of Xianyou County, Zheng Mudan was a representative musical figure. Xie Baoshen is the most important composer of modern Puxian opera music. He is currently the composer who has the deepest and most thorough understanding of the traditional music of Puxian Opera. The traditional music of operas written by him is mellow and mellow, which greatly exerts the charm of traditional music of Puxian opera.

In terms of stage art design, Huang Wenlong and Li Wei from Putian, Xue Guoping, Xu Honghai and Jin Jinde from Xianyou all won the provincial performance stage art award.

2 The role of Wang Shaoyuan, the representative inheritor of the national intangible cultural heritage representative project, in promoting Puxian Opera

Wang Shaoyuan, female, born in 1964, is a native of Gaiwei Town, Xianyou County, Fujian Province. She is now a representative inheritor of the national intangible cultural heritage, a standing member of the Chinese Dramatists Association, and the vice chairman of the Provincial Dramatists Association. She enjoys special allowances from the State Council. In 1979, he joined the Lisheng Opera Troupe and studied under Zhu Shifeng, who worked in the fields of Gong Qingyi, Guiwen, Huadan and Wudan. The main representative works include "Ye Li Niang", "Jin Palace Hanyue", "Spring Grass Breaking the Hall", "Jiangmei Concubine" and so on. In 1999, he won the 17th Chinese Drama "Plum Blossom Award". Known as the first Puxian Opera in Fujian.

At the age of 13, Wang Shaoyuan was admitted to the Xianyou Lisheng Opera Troupe, where she studied under the famous director Mr. Zhu Shifeng. At the same time, he also sought advice from Wang Guojin and Xu Xiuying, the famous dancers of Puxian Opera. At the age of 15, he was officially accepted as a troupe actor. In 1984, Wang Shaoyuan, who was only 6 years old at the time and just turned 19 years old, boldly played the role of Li Ji in the famous playwright Zheng Huaixing's new work "Jin Gong Han Yue", and became famous in one fell swoop. The difficulty of Li Ji's performance lies in the fact that the playwright creates a complex and changeable

unique character for the character, and the inner world that is always trapped by love is the focus of conflict that integrates all aspects of conflict. Actions to show the process of subtle changes in their hearts. However, Wang Shaoyuan rose to the challenge. With her good understanding and unremitting efforts, as well as her portrayal of characters, she presented an aura full of intuitive performance, and finally played the role of a daring love, daring to hate, daring to pursue ideals, and passionate emotions. , complex woman. It not only vividly performed the ancient female image of playing power and revenge and venting anger, but also vividly displayed a character full of history, exotic flavor and contemporary significance. The play was performed in Beijing in 1986. Wang Shaoyuan's wonderful performance left a deep impression on the audience and experts in the capital, and became a dazzling new star in the drama circle of Fujian Province.

The biggest feature of Wang Shaoyuan's performance is that she is light-lifting, full of personality, unique style, and has a high performance talent. The more complex, difficult and challenging roles, the more creative Wang Shaoyuan's performance is. He is good at figuring out the emotional characteristics of the characters according to the specific situation provided by the literary script, so as to make the characters live in his heart. He is good at grasping the virtual and stylized characteristics of opera stage performances, and transforms the profound emotional experience of characters into rich and vivid language movements and physical movements. Sweet, mellow and melodious voice, smooth and melodious, full of emotions; articulation is clear, the words are like gold and stone, with a sense of affection; graceful, pretty and charming expressions; delicate and subtle, ironing and natural functions to different characters' emotions at different levels. Delicate performance, and the different inner activities of the same character are seamlessly and accurately welded. For the ancient Puxian opera, Wang Shaoyuan was able to have such exquisite acting skills to the point of perfection. The reasons are as follows: firstly, she is not ashamed to ask questions, and asks for advice with an open mind, and secondly, she has the courage to explore and broaden her play. In order to broaden her acting career, Wang Shaoyuan is not rigid in one industry, and is good at playing roles of different types and industries. Solid and all-round basic skills have laid the foundation for Wang Shaoyuan to play various roles successfully. For example, Wang Shaoyuan plays Shi Xianjiao in "The Beauty of Tears", etc.; Tsing Yi's roles include Li Ji in "Jin Gong Hanyue", Xi Tao in "Book of Heaven on You Mountain", Weng Yiniang in "Ye Li Niang", Yin Wenjiao in "Chen Guanglei", Liu Sizhen in "Mulian Saves Mother", etc.; Huadan roles include Chuncao in "Chuncao Xiantang", Wu Meiniang in "Miss Wanjin", etc.; Wudan roles include "Yangmen Female General" Mu Guiying, etc., as well as the female boss in the modern drama "Anecdote on the Long Street", Wang Shaoyuan created a vivid artistic image that left a deep impression on people.

Since 1996, Wang Shaoyuan has continuously summed up her experience in the performing arts of opera, and has successively written papers such as "The Difficult Play", "The Art is Endless, Going Up Through Difficulties" in "Fujian Art", "Fujian Culture News", etc. Published in newspapers and magazines.

In 1999, Wang Shaoyuan was appointed head of the Xianyou County Lisheng Opera Troupe. After taking office as the leader of the troupe, Wang Shaoyuan cherishes the reputation of Lisheng Opera Troupe even more. Although the burden is heavier, Wang Shaoyuan's rigorous artistic style has not changed. She always insists on playing

the leading role and supporting roles as seriously in the performance. . Wang Shaoyuan never puts on the air of leadership, cares about comrades, and loves to do good things for comrades. Wang Shaoyuan is even more concerned about young actors who have just graduated from art schools and are assigned to work in theatre troupes. She often talks with them, learns about their work and life, and often teaches them their acting skills. Under the leadership of Wang Shaoyuan, these young actors are all Working with Anxin Theatre Company, she has also made progress in business.

Over the years, Wang Shaoyuan has worked hard and innovated continuously in inheriting the excellent traditional art of Puxian Opera. Wang Shaoyuan's superb acting skills have won the appreciation of the broad masses of the people, and have been praised by experts in various performance selections. The artistic life is full of vitality like spring, and a series of honors have brought glory to the art of Puxian Opera. He successively won the third prize for outstanding performance in the 1983 Fujian Young Actors Competition; in 1984, he won the Outstanding Actor Award in the First Putian Drama Festival; ; In December 1989, he won the Outstanding Opera Singing Award in the 2nd "Daffodil" Award in Fujian Province; in 1990, he won the Actor Award in the 18th Fujian Provincial Drama Festival; In 1999, Wang Shaoyuan won the 17th Chinese Drama "Plum Blossom Award" for her superb acting skills. He has also been rated as the county's "March 8 Red Banner Bearer" and the county's advanced worker for many times; in 1997, he was awarded the title of provincial labor model; in 2001, he was elected as one of the "Top Ten Outstanding Young People in Fujian Province"; in 2000, he was named "National Advanced Worker"; He was also elected as the ninth member of the All-China Youth Federation, a director of the Provincial Drama Association, a member of the Putian CPPCC, a member of the Municipal Women's Federation, a member of the Standing Committee of the Municipal Youth Federation, and a member of the Municipal Federation of Literary and Art Circles.

Wang Shaoyuan is not arrogant in the face of honor. For 20 years, she has been diligently pursuing art and never slackening. Wang Shaoyuan said that life is endless and pursuit is endless, because Wang Shaoyuan only has dedication and pursuit in her mind. Now, due to the needs of work, Wang Shaoyuan has been transferred from the Xianyou County Lisheng Opera Troupe to become the principal of the Fujian Art School Putian Branch. However, Wang Shaoyuan still has a soft spot for Puxian Opera, and she has no complaints and no regrets. She is willing to protect the flowers in spring mud, devote her whole life to learning, and devote all her energy to the legacy work, to cultivate reserve talents for Puxian Opera, so that the art of Puxian Opera will not be passed down.

3 Modern composer Lin Guocheng's contribution and influence on Puxian Opera

Lin Guocheng, born in 1949, is a native of Licheng District, Putian City, originally from Hanjiang District. Dropped out after graduating from junior high school. He used to be the head of Putian County Putian Opera Troupe No. 2 and Putian Opera Troupe No. 1, Deputy Director of Putian County Opera Research Office, and a member of the Chinese Dramatists Association. In 1965, he joined the Putian County Yuejin Theatre Troupe. Music design, and later became a teacher of the famous Puxian opera musician Huang Mantang, learned the singing rhythm of Puxian opera, and was proficient in the performance skills of Puxian opera's "blowing, pulling, playing" and many other special instruments. The "Fujian Drama Composition Training Course" organized by the academy and lectured by Mr. Guo Zurong, the drama music works "Hulu Bay",

"Autumn Sound of Ye Diqiu", "The Refuge", "The 27th Jinshi", "White Jade Lock", "The Son of Heaven and the Charming Guest", "Jiang Mei Fei" and "Sea God Mazu" have won the Provincial Concert Music Design Award and the Excellent Music Design Award. The music design of "Jiang Xing Xing" won the "First Prize of Composition" at the 6th China Azalea Theatre Festival, and the orchestra led by the conductor won the Band Performance Award. The first prize was awarded the title of Top Talent in Putian City for two consecutive years. "Poseidon Mazu" is sung in Singapore, Malaysia and other places. His ingenuity in music design has moved countless overseas Chinese to tears and evoked a deep nostalgia.



Figure 23: Lin Guocheng plays Erhu.

Source: <https://rb.gy/g6ndni>, 2022.

The Puxian Opera "Traveling on an Umbrella" won the 17th Wenhua Award, the highest government award in the field of stage art in my country, and its music design left a deep impression on people. "Traveling on an Umbrella" is a traditional drama adapted from the new troupe, and Lin Guocheng shoulders the dual tasks of arranging and composing singing. When talking about the process of arranging and composing "Traveling under the Umbrella", Lin Guocheng said frankly: "In my heart, "Traveling under the Umbrella" is just like watching children who grew up since childhood, and the process of growing up is also full of ups and downs." In the "Battle for the Umbrella" section, Lin Guocheng has chosen more than a dozen song cards, but none of them can satisfy the "harsh" director. After that, Lin Guocheng read through a large number of Puxian opera music materials, and fought with lights and nights for a week. After repeated research, he finally settled on a piece of "Preface to the Golden Lock Wutong" that has not been quoted in the past 50 or 60 years, and made a bold treatment on the melody of the music card. And development. The hard work pays off, the music design is right, and the two protagonists' wonderful performances on the stage finally portray the protagonist's psychological drama incisively and vividly.

In the presentation of music, Lin Guocheng strives to make the melody "new" without losing the characteristics of the original music of Puxian Opera. It is necessary to consider the integrity of the layout and the fullness of the characters' singing, and to use the melody to create music that fits the hearts of the characters. image to achieve

the best emotional expression. "The success of the music is half the success of the play. Good music can drive the actors and express their emotions. The melody will arouse the audience's emotions and resonate with the audience." Lin Guocheng said.

In terms of details, he has carefully pondered various aspects of the drama, such as the ups and downs of the plot, emotional changes, and ups and downs of the plot, and used a variety of Puxian opera cards to form the beautiful music melody and stage atmosphere of the whole play. The opera also uses the means of modern music orchestration, and adds the style that contemporary people like to accept for creation, so that this play not only meets the needs of the drama plot, but also meets the needs of contemporary aesthetics.

"This time, we have cooperated with many famous artists in the industry, and the team has worked together to create a splendid, wonderful and excellent opera work. The opera industry often says that 'the opera is prosperous with music, and there is no opera', which is enough to explain the 'qu' It has a distinct identity in opera. There are still many things worth exploring in Puxian opera, and we need to study and follow this historical law to promote the development of Puxian opera." Lin Guocheng said with emotion.

Today, Lin Guocheng, who is over seventy years old, still retires and pursues tirelessly. He said that with a sincere heart, he should write the ingenuity of opera with his heart and soul, and do his best to inherit and carry forward the precious art of Puxian opera.

4 Huang Yanyan, Vice President of Fujian Puxian Opera Theater

At present, publicity, education, cultural departments and opera troupes all over the country have widely carried out various forms of school opera education activities. In 2017, four ministries and commissions including the Central Propaganda Department and the Ministry of Education issued the "Implementation Opinions on Entering Opera into Campuses", which further promoted the education of youth opera, and activities such as the entry of famous opera masters into the campus, opera performances and performances, and opera appreciation and analysis were all very effectively enriched. Art education classroom. The introduction of opera into the campus is very effective for the inheritance of opera art, the popularization of opera culture, the cultivation of opera audiences, and the cultivation of children's minds. Going to the school to plant the seeds of opera in the hearts of young people, it is very gratifying to see that more and more children like our traditional opera. Take "Traveling on an Umbrella" as an example, when the creation is completed, it is brought to the local primary school in Putian for inheritance. For example, Chen Shaohan and Weng Xin of Putian Experimental Primary School, the first batch of "Puxian Opera Entering Campus" pilot school, won the title of "Little Plum Blossom" at this year's 26th "Little Plum Blossom Collection for Chinese Children's Opera" which Huang Yanyan participated in and directed. . The opera art of the motherland has achieved the value of us opera people, so it is particularly meaningful for us to pass on the art of opera from generation to generation.



Figure 24: Inheriting opera into the campus, Professor Huang Yanyan's version of "Umbrella Walk" for primary school students.

Source: https://www.sohu.com/a/436047427_100218213, 2020.

These two children were carefully selected by their school. They won the title of "Little Plum Blossom", and they also attracted attention from all walks of life. There are dozens of students enrolled in each class. They will not all become professional Puxian opera actors, but their love for traditional opera has taken root in their hearts, making them proud of their motherland and hometown for such beautiful traditional art, and remembering their nostalgia in the accent, this is opera. The greatest effect achieved by the inheritance process of art entering the campus.

Part V The important meeting of the government to protect Puxian Opera and leaders' attention to Puxian Opera

2015, The Putian Municipal Bureau of Culture, Radio and New Technology issued the "Notice of the Project Approval and Decomposition Plan for the Inheritance and Development of Puxian Opera". The three major measures promote the inheritance and development of Puxian Opera and create a cultural brand of Puxian Opera.

2020, Xianyou County Culture and Tourism Bureau held a working meeting on the market of Puxian Opera performances.

In order to further strengthen the management of the Puxian Opera market and standardize the performance market order, on the morning of December 2, the Xianyou County Cultural and Tourism Bureau convened various township (street) cultural stations, Putian Radio and Television Network, 30 private Puxian Opera Troupes and Puxian Opera Volunteer Supervisors to participate in the meeting.

The meeting reported the relevant situation of the Puxian Opera performance market in the county since the beginning of this year, and made a detailed interpretation

and training of the performance market approval policy and Puxian Opera performance specifications under the situation of normalized epidemic prevention and control. The cultural service platform recommended and issued a letter of appointment to the voluntary supervisor of Puxian Opera in Xianyou County.

The purpose of this meeting is to enhance the understanding of the Puxian Opera performance market operators and folk professional theatre troupes on the new situation and new formats of the performance market, to clarify the direction and focus of further deepening the reform of the Puxian Opera performance market, and to demonstrate that government departments manage Puxian Opera performances. The intensity and determination of the market chaos provides policy guidance for promoting the overall recovery and prosperity of the performance market after the epidemic. At the same time, the development and construction of the "Puxian Dianxi" platform also provides a good opportunity and platform for operators in the performance industry to communicate and learn from each other, and lay a foundation for the inheritance and protection of Puxian opera culture. In the next step, the Xianyou County Cultural and Tourism Bureau will give full play to the advantages of the "Puxian Dianxi" platform, further standardize the market management and law enforcement of Puxian Opera performances, and jointly create a healthy, civilized and high-quality performance environment.

2022, Cai Guoping led a team to carry out the preliminary investigation of the protection legislation of Puxian Opera. From June 6th to 7th, 2022, Cai Guoping, deputy director of the Standing Committee of the Municipal People's Congress, led a team to conduct a preliminary investigation of the "Putian City Putian Opera Protection Regulations (Draft)". Lin Xiufeng, Huang Chaoyue, Chen Guohua, Wang Jinhua, Wu Jincheng, Chen Qiusheng, members of the Standing Committee of the Municipal People's Congress, and some representatives of the Municipal People's Congress participated in the investigation.

The research team went to Xianyou Lisheng Opera Troupe, Putian Art School, Putian Drama Theater, and Municipal Art Research Institute successively to conduct on-the-spot investigations to understand the creation of Puxian opera, the inheritance, protection, dissemination and development of opera genres, talent cultivation, activity venues, and standardized management of the cultural performance market. Held 3 different types of symposiums, listened to the Municipal Bureau of Culture and Tourism on the drafting of the bill, and solicited opinions and suggestions on the bill from Puxian Opera experts, veteran entertainers, and folk professional theater troupes.



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Figure 25: Cai Guoping led a team to carry out the preliminary investigation of the protection legislation of Puxian Opera.

Source: <https://rb.gy/qev5fs>, 2022.

Cai Guoping pointed out that doing a good job in the protection and legislation of Putian Opera is of great significance for inheriting and protecting the excellent traditional culture of Putian and showing the confidence of Putian culture. It is necessary to clarify the responsibilities of all relevant departments at all levels through legislation and other means, build consensus and strength, standardize the protection work, enhance the development potential of Puxian Opera, and promote the creative transformation and innovative development of excellent traditional culture. It is necessary to be problem-oriented, focus on pain points and difficult problems, strengthen the construction of mechanisms and systems, solve the key links that restrict the development of Puxian Opera, and protect traditional culture with the power of the rule of law. It is necessary to solicit opinions and suggestions from multiple parties, fully absorb and revise and improve the draft clauses, enhance operability, and make good use of incentives and punishments, so as to truly let Puxian Opera "pass on" and "protect".

Give full play to the leading role of legislation, inherit and protect traditional culture | Su Yongge led a team to carry out a special investigation on the regulations on the inheritance and protection of Putian Opera in Putian City.

On the afternoon of June 22, 2022, Su Yongge, director of the Standing Committee of the Municipal People's Congress, led a team to the Municipal Bureau of Culture and Tourism to carry out a special investigation on the regulations on the inheritance and protection of Putian Opera in Putian City and held a symposium. Cai Guoping, deputy director of the Standing Committee of the Municipal People's Congress, and She Renming, a fourth-level researcher of the Education, Science, Culture and Health Work Committee of the Municipal People's Congress Standing Committee, participated in the research activities. Liu Jingjie, director of the Municipal Bureau of Culture and

Tourism, He Lixian, deputy director, and the heads of relevant departments and units of the Municipal Bureau of Culture and Tourism accompanied the investigation and participated in the symposium.

Su Yongge went to the Puxian Opera Theatre in Fujian Province, the Putian City Puxian Opera Art Inheritance and Protection Center and other places to inspect and understand the specific situation of the city's protection and inheritance of Puxian Opera.

At the symposium, Liu Jingjie, director of the Municipal Bureau of Culture and Tourism, comprehensively introduced the basic situation of the protection and inheritance of Puxian Opera from the aspects of opera characteristics, development background, development status, inheritance and protection.



Figure 26: Su Yongge led a team to carry out a special investigation on the regulations on the inheritance and protection of Putian Opera in Putian City.

Source: <https://rb.gy/gsdeds>, 2022.

Su Yongge affirmed the measures and achievements of the protection and inheritance of Puxian Opera. He pointed out that, as a representative of Putian's excellent traditional culture, it is very necessary and timely to strengthen the protection of Puxian Opera, the living fossil of Southern Opera in Song and Yuan Dynasties, through legislation. It is necessary to extensively solicit opinions, carefully listen to the opinions and suggestions of front-line practitioners in terms of mechanism innovation, talent training, and financial security, and further revise and improve the relevant provisions of the draft regulations to improve the pertinence and operability of legislation, so as to better inherit and protect Puxian Opera provides legal protection. It is necessary to strengthen the promotion and dissemination, publicize the excellent traditional culture of Putian through multiple channels, expand the development space of Puxian Opera, make the brand of Puxian Opera bigger and stronger, and effectively let Puxian Opera go out and better go to the whole country and the world.

Part VI A variety of publicity methods and media are used simultaneously, with remarkable results

1 Puxian Opera performed in community

On December 28, 2019, the Puxian Opera Fanghua Troupe celebrated its 10th anniversary. At the warm invitation of the majority of fans and friends, the troupe held a weekend opera fan party performance at Ruiyun Ancestral Temple in Chengxiang District, attracting thousands of citizens who love Puxian Opera. Friends come to watch. The performance scene was full of people, gongs and drums on the stage, and the actors performed the traditional Puxian Opera plays "Eight Immortals Crossing the Sea" and "Su Wu Returns to the Dynasty", which attracted bursts of applause from the audience, the majority of fans and people from all walks of life. Give high praise to the performance.

According to She Chunsong, head of the Fanghua Opera Troupe, in order to further promote the intangible cultural heritage of Puxian Opera culture, the private theatre troupe Puxian Opera Fanghua Troupe always walks at the forefront of the Puxian Opera Cultural Corridor. Introducing traditional science, at the same time not forgetting innovation, and enthusiastically participating in the propaganda of Puxian Opera and Mazu culture. On the basis of guaranteeing the performance of traditional Puxian Opera, through rehearsal of Puxian Opera's spiritual civilization mini-play and popular science mini-play performance, it enriches the spiritual and cultural life of citizens, and has been well received by the masses. It is welcomed and appreciated by fans and audiences of Puxian Opera.

2 Puxian Opera performed on CCTV 1

On January 1, 2022, the Puxian opera "Treading the Umbrella" starring Wu Qinghua and Huang Yanyan of the Puxian Opera Theater in Fujian Province appeared on CCTV's 2022 New Year's Opera Gala. (Huang Yanyan, national first-class actor, vice president of Fujian Puxian Opera Academy, winner of the Chinese Drama Plum Blossom Award. Wu Qinghua, national first-class actor, secretary of the party branch and president of Fujian Puxian Opera Academy, and an expert enjoying special allowances from the State Council.) It is arranged that the 2022 New Year's Opera Gala will be co-hosted by the Central Propaganda Department and the Ministry of Culture and Tourism. At the party, the melodious music and the elegant and flexible artistic presentation made the Millennium Puxian Opera once again bloom on the CCTV stage.

"It is the pride of every Putian person to be able to show Putian Opera on CCTV again, and it is also a great opportunity to promote Putian." Liu Ming, a music teacher in Putian Primary School, said excitedly after watching the performance. Through the CCTV stage, not only domestic and overseas audiences will be welcomed Further understanding of Puxian Opera, an ancient opera, will allow the general public to further enhance their cultural self-confidence and love the art of opera in their hometown.

Although Puxian Opera has a "thousand-year-old age", "Traveling on an Umbrella" tells a very "fashionable" love story. The whole play consists of "Treading the Umbrella", "Listening to the Rain", "It Rains Again", and "Together". Tentative story.

In May 2021, Huang Yanyan won the "Plum Blossom Award", the highest award of Chinese drama performance art, for her wonderful performance in "Traveling under

the Umbrella", which attracted much attention. Ms. Lin, a drama fan who has watched "Traveling under the Umbrella" many times, said that she watched dramas with her parents since she was a child. This drama retains a lot of traditional sci-fi moves, and the actors' singing is also very beautiful. The play also reflects many life philosophies.

"Mr. Chen Lao, a drama fan, settled in Sanming. He learned from WeChat Moments that Puxian Opera was going to be on CCTV. Last night, he and his wife turned on the TV early and transferred to CCTV. "When the familiar singing tunes come, the unique performance of Puxian Opera on the stage makes people deeply fascinated." Mr. Chen told reporters that due to work reasons, their family has lived in Sanming for 50 years, although they have been separated from Sanming for 50 years. He has been in town for a long time, but Puxian Opera has always been a must-see when he and his lover are idle. In the first few years after retirement, he and his lover would go back to Putian two or three times a year just to watch the Puxian opera. Now that I am old, I can only watch the video at home and get addicted to the play. After watching the show, Mr. Chen chatted with reporters on WeChat." (L Xueshan. 2008) He said, "Traveling under the Umbrella" is very exciting, whether it is singing, scientific action, or emotional expression. Hope that Puxian Opera can create more top-notch works to entertain fans.

As another high-quality product that promotes the core socialist values, spreads truth, goodness and beauty, and inherits the excellent traditional Chinese culture, "Traveling under the Umbrella" on the stage of CCTV has once again amazed the audience, and also made the "living fossil of Southern Opera in the Song and Yuan Dynasties" Puxian Opera in the inheritance and Innovation has been perfectly integrated.

3 Introducing Puxian Opera into campus

"According to the deployment spirit of the document (Pu Wei Xuan Lian [2012] No. 8), it has been seven years since Putian City launched the "Puxian Opera into Campus" activity in 2012. The city has grown from the first twenty pilot schools to Now there are 40 schools, and the coverage rate is quite high. From the activities carried out in the past few years, we have deeply realized that this activity needs support from policies, funds, cultural departments, social resources and other aspects. Therefore, some schools have different Cultural centers in the region carry out cooperative teaching, some employ teachers from art schools as instructors, some carry out cooperative teaching with the inheritors of Puxian opera or famous opera actors who are active on the stage, and some carry out cooperative teaching and cooperation with members of social troupes. In the performance, they drove the inheritance and development of the excellent traditional culture of the whole city with the momentum of "a single spark can start a prairie fire", and also made the city glow with a different kind of brilliance." (H Liqun. 2019)

"Cultivating audiences should focus on raising their awareness of the cultural connotation of opera. In this regard, schools play an important role. The fact that young people do not watch opera does not mean that traditional opera is "out of sync" with the times, but it shows that traditional opera urgently needs a channel to communicate with young people. It is a good way to introduce opera into the campus. In 2008, the Ministry of Education decided to launch a pilot program in 10 provinces, municipalities and autonomous regions, including Beijing, Tianjin, Shanghai, and Jiangsu, to add Peking Opera teaching content to the music curriculum at the compulsory education stage,

which aroused widespread concern in the society. Some kindergartens also try to set up opera art interest classes.” (H Liqun. 2019) For example, Yuecheng Center Kindergarten in Jiangyin City, Jiangsu Province has included opera in the kindergarten-based curriculum, so that more children can understand and like opera, which has achieved good results. Puxian Opera is the essence of regional traditional art, and cultivating Puxian Opera audience should also start from an early age. Relevant departments should consciously introduce it into local teaching materials, introduce school education, and cultivate young people's interest in watching dramas. In addition, colleges and universities are another important position for inheriting opera culture and cultivating young audiences. In recent years, in order to further enrich the cultural life of the campus and improve the artistic accomplishment of college students, the Ministry of Education, the Ministry of Culture and the Ministry of Finance jointly organized the activity of entering the campus with elegant art. In 2007, CCTV's "Hundreds of Opera Houses" entered the large-scale concert of Xiamen University. The large-scale concert of Xiamen University was staged in the Jiannan Auditorium of Xiamen University. More than 4,000 seats were packed. The audio-visual feast integrating dance and other events made the atmosphere of the scene climax one after another. Xiamen University has also set up a master's program and a doctoral program for Fujian and Taiwan folk operas to carry forward the traditional arts and let more young people participate in it.

With, love and learn traditional opera. These measures are worth learning from. At the same time, the government should organize the news media to increase the publicity of excellent drama programs, so that the audience can understand and get close to the opera. Let the audience develop the cultural consumption habit of buying tickets to watch the play. Gradually form a fixed audience.

Puxian Opera has not done enough in terms of close contact with the media. Although I tried to open a Puxian Opera column on Putian TV station, the operation model was too simple. The Puxian Opera Art Festival, which only occurs once a year or several years, also lacks influence. Combining media technology to develop the industrialization of opera, Puxian opera still needs efforts and bold innovation.

4 Communication between Puxian Opera and the outside world

In 2016, an excerpt from Puxian Opera "Chun Cao Chuang Tang" appeared in the New Year's Opera Gala, and General Secretary Xi Jinping and other party and state leaders attended and watched it. This was the only program in our province at that time.

In recent years, Puxian Opera has not only sung in the capital, but also performed in Tianjin, Liaoning, Shaanxi and other parts of the country, and even went abroad. At the end of 2011, Xianyou Lisheng Opera Troupe, as the only county-level troupe invited by the Paris Chinese Opera Festival, appeared in Paris with "The Story of the White Rabbit"; in 2013, the troupe went to France again to perform "Mulian Saves the Mother". "The Story of the White Rabbit" and "Mulian Saves the Mother" won the Best Traditional Play Award at the 5th and 6th Paris Chinese Opera Festival respectively." Wang Shaoyuan, who participated in the performance, believes that Puxian Opera has moved those who do not understand Puxian dialect. Foreigners, this reflects the unique charm of Puxian Opera, and also proves that art knows no borders.

At the end of 2015, Puxian Opera's new legendary drama "Matsu, the God of the Sea" began to perform. The Puxian Opera Theater uses traditional Puxian opera to interpret the story of Mazu. Through the combination of these two characteristic cultures of Putian, it has produced a strong effect of mutual promotion. In July 2018,

the show went to Singapore and Malaysia for a 12-day tour, which was full. Putian Opera plays the role of the "cultural messenger" of Putian City's foreign exchanges, enhancing cultural exchanges with the people along the "Belt and Road".

Putian and Taiwan culture has the same root, and the two sides of the strait are connected by drama. In early June 2015, Putian City launched the "Puxian Opera Treasure Island Campus Tour" across the strait. Actors from the Puxian Theatre visited 10 universities in Chiayi, Tainan, Hsinchu and Taichung in Taiwan within 8 days to show the unique Puxian Opera to local teachers and students. Prior to this, Puxian Opera also entered Taiwan in 1998 and 2009 for exhibition and exchange.

From June 27th to July 2nd, 2018, Puxian Opera Theatre went to Hong Kong to participate in the 9th China Hong Kong Opera Festival with classic Puxian opera performances such as "The Champion and the Beggar" and "Three Invitation to Fan Lihua", and held a Puxian Opera Photo Exhibition and other cultural exchange activities.

A series of going out exchange activities vividly interpret the thousand-year-old Puxian Opera that has become more and more brilliant due to reform and opening up, and also highlights the consciousness and self-confidence of cultural Putian.

5 Other influencing factors

From 2000 to 2009, Putian City has held seven performances of the Putian Opera Folk Troupe.

Seminars, pen meetings, lectures, trainings, and the opening of Puxian Opera House, Salon and Puxian Opera Museum.

The Puxian Opera Lisheng Art Inheritance and Protection Center also recruited newcomers born in the 1990s in the spring of 2013, and there are successors for the inheritance and protection of ancient art.

Inheriting and promoting traditional culture is a glorious and arduous undertaking, and it needs to be passed on from generation to generation. However, the current situation of the Puxian Opera team can be said to be inexorable, especially the young reserve force is seriously lacking. Judging from the current age structure of Puxian Opera, except for a few students from art schools, the rest are almost middle-aged and elderly people over 40 years old, and the age structure is seriously aging. Cultivating Puxian opera newcomers is a top priority. It is gratifying that in November 2012, Fujian Puxian Opera Theater was officially established, and the ancient drama has a brand-new "home".

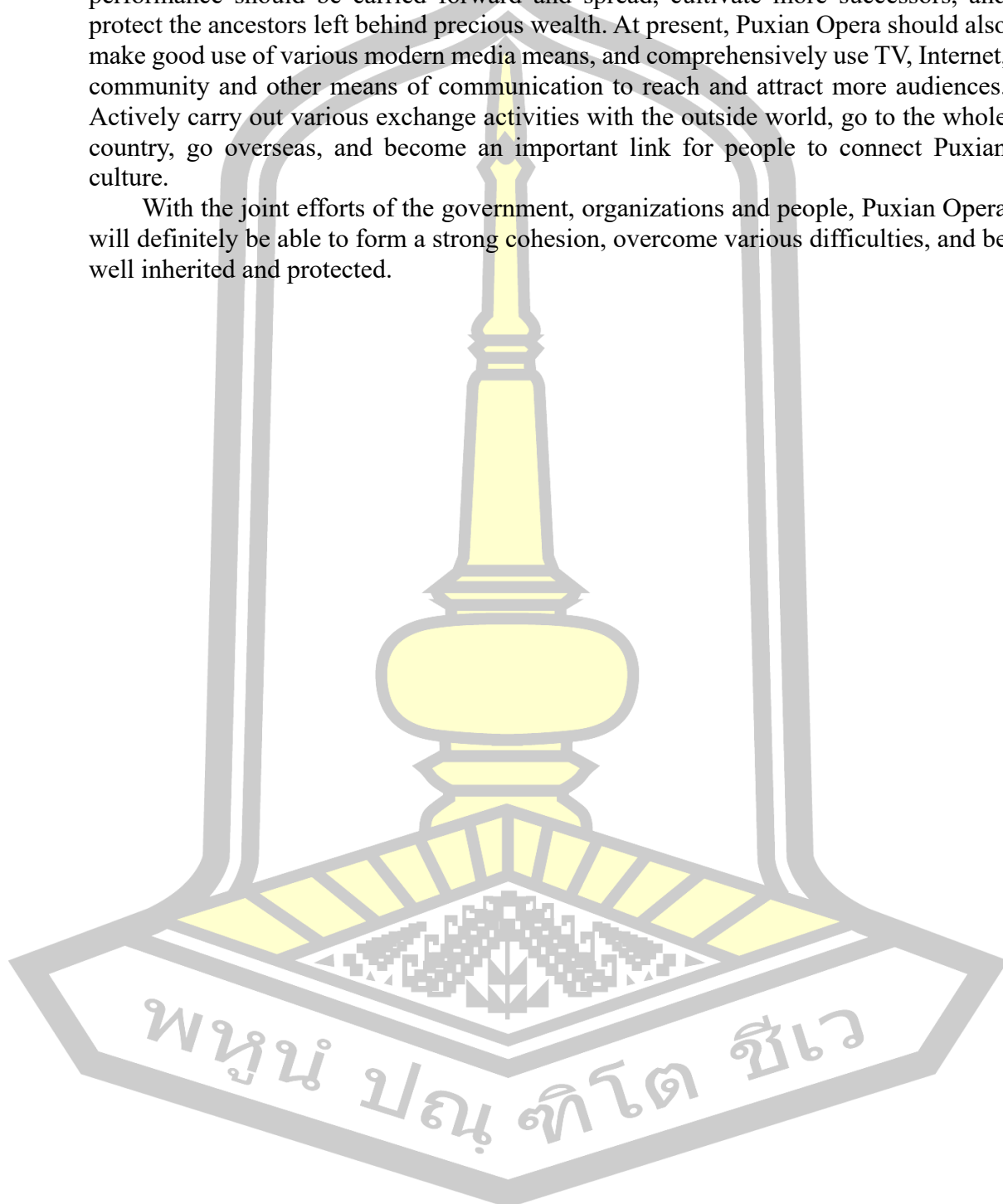
Summary

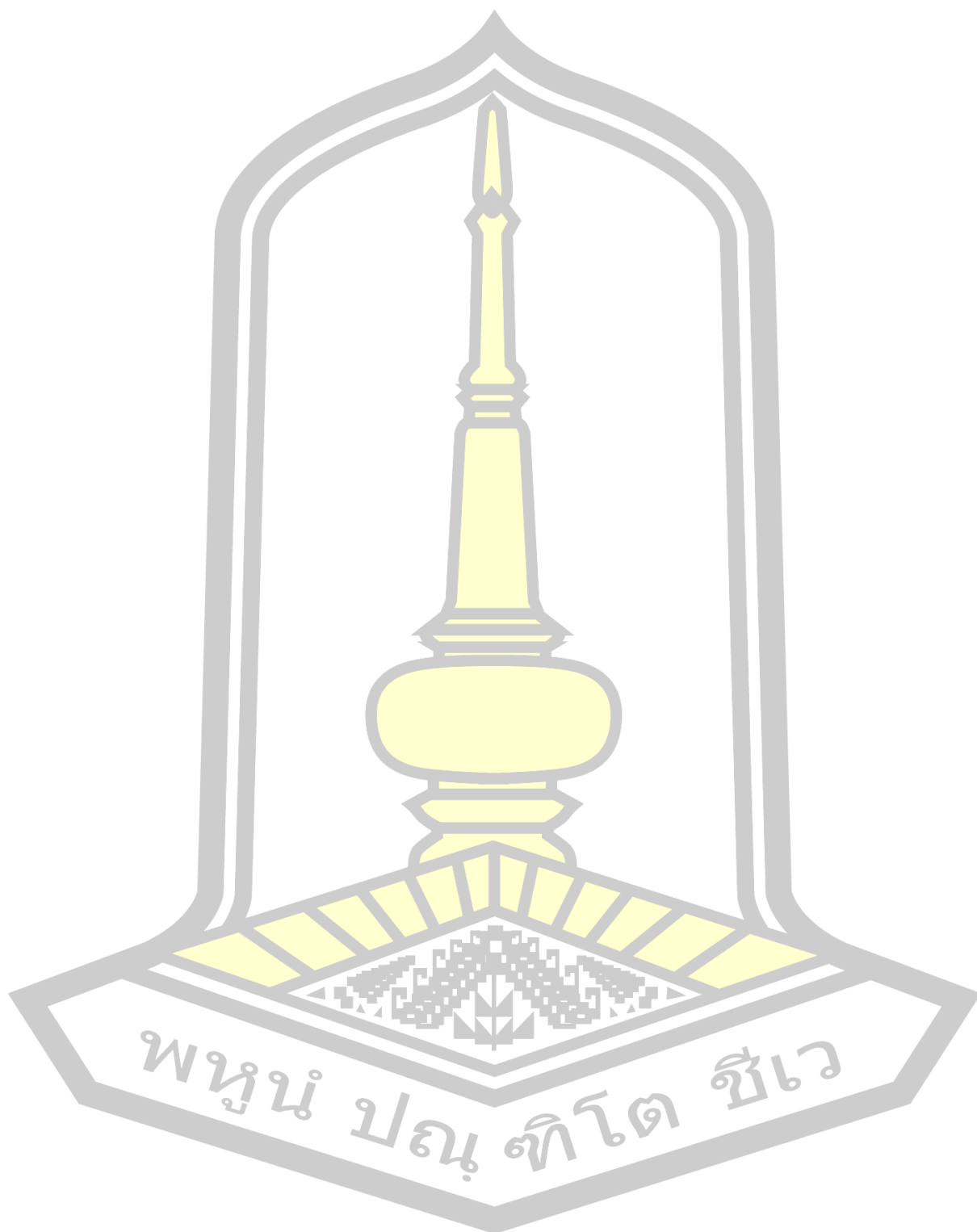
Since the reform and opening up, Putian City has vigorously protected and inherited the Puxian Opera culture, making the millennium ancient opera timeless, enduring, and constantly radiating new charm. As one of the top ten business cards of Putian, Puxian Opera is one of the oldest and unique operas in my country. The value of Puxian Opera is equivalent to the value of Chinese culture and Chinese drama.

The important nodes in the social network of Puxian Opera interact and function with each other, and play their own functions in their respective positions. Centering on the precious intangible cultural heritage of Puxian Opera, they are constantly and actively developing. Under the background of modern society, With the attention of the state and governments at all levels and the promotion of various effective policies and measures, Puxian Opera is developing rapidly with a new attitude, eliminating

some bad traditional customs and retaining excellent cultural factors. Key people such as Wang Shaoyuan, the intangible cultural inheritor of Puxian Opera, have great influence and appeal. Their skills and unique understanding of Puxian Opera performance should be carried forward and spread, cultivate more successors, and protect the ancestors left behind precious wealth. At present, Puxian Opera should also make good use of various modern media means, and comprehensively use TV, Internet, community and other means of communication to reach and attract more audiences. Actively carry out various exchange activities with the outside world, go to the whole country, go overseas, and become an important link for people to connect Puxian culture.

With the joint efforts of the government, organizations and people, Puxian Opera will definitely be able to form a strong cohesion, overcome various difficulties, and be well inherited and protected.





Chapter V Conclusion, Discussion and Suggestions

Conclusion

Since its origin in the Tang Dynasty, Puxian Opera has undergone hundreds of years of self-evolution, integrating the characteristics of various art forms such as music, dance, stage performance art, acrobatics, etc., forming a unique artistic style with profound historical value, artistic value and Cultural Value. Since entering modern society, especially in the context of intangible cultural heritage, the connotation and value of Puxian Opera have attracted great attention from the state and society. Inheritance and protection have become the consensus of the whole society, and people's love for Puxian Opera is growing. The research of this paper is expected to solve various problems that may be encountered in the development process of Puxian Opera, such as the lack of young people's interest in Puxian Opera, the lack of successors to Puxian Opera, how to innovate Puxian Opera skills, etc., so as to provide some feasible solutions for the inheritance and protection of Puxian Opera. 's suggestion.

For the three research purposes of this paper, the following conclusions are drawn respectively.

1 To study the development history of Puxian Opera and the social environment of Puxian.

The development history of Puxian Opera originated in the Tang Dynasty, prospered in the Song and Yuan Dynasties, and matured in the Qing Dynasty. The Puxian area is located on the coast of Fujian, with a remote geographical location and a relatively closed social environment. However, Puxian people love to read and have a deep cultural accumulation. The overall cultural level, appreciation level and economic structure of the society have effectively promoted the formation and development of Puxian Opera. After the founding of the People's Republic of China, especially after the reform and opening up, China's economy recovered, and the government began to pay attention to the revival of culture. Puxian Opera began two new stages of development. New creations based on tradition. Since modern times, Puxian Opera has achieved numerous achievements and awards, and has performed in Beijing 11 times, which has been highly recognized by national leaders, relevant departments and the general public.

2 To analyze the construction of social network of Puxian people in modern society.

The social network of Puxian Opera presents a series of new features in the new society. Puxian people have played an active role in the construction of the Puxian Opera social network. The specific manifestations are as follows: 1) In the Puxian area, the "Lishe" is the social unit, and a small-scale settlement area is formed with the temple as the center, which has a strong cohesion. Neighboring villages will show the strength, prestige and status of the local village through the performance of Puxian Opera, compete with each other and promote each other, thus forming a unique phenomenon. There are many Puxian Opera performances, which further promotes the development of Puxian Opera. 2) The modern Puxian people still preserve the traditional customs and rituals. The people of Puxian are more traditional in their thinking and retain more of the social customs handed down from their ancestors. Folk customs often place expectations for a better life. These customs are closely related to people's lives. During

various festivals such as marriages, funerals, birthday celebrations, housewarming, and gods' birthdays, Puxian people usually invite Puxian opera to perform. Entertaining gods, enriching the life of entertainment, but also in order to gain fame among relatives and friends, show strength and increase influence. 3) The modern Puxian Opera Troupe is based on modern business concepts and management methods, and has abandoned many bad customs in the traditional period, such as having to live in the Opera Troupe and being beaten and scolded by the class leader. The modern management method will improve the artist's work enthusiasm, enhance their interest, and have no financial worries, and have more energy to devote themselves to the performance and creation of Puxian Opera, and improve the performance level. 4) The performance venue of Puxian Opera is an important symbol of Puxian Opera and a special connection point between Puxian Opera and the audience. A stage often carries the childhood memories of generations. The stage conditions, lighting effects, decoration and environment of the modern Puxian Opera performance venues have been greatly improved, creating good conditions for the audience to watch Puxian Opera and improving the viewing effect. 5) As an intermediary in the social network of Puxian Opera, the "Xiguan" has many social functions, such as integrating theatre troupe resources; providing financial convenience for theatre troupes; facilitating business contacts between theatre troupes and employers; It reflects the audience's demands and evaluations well. The "Xiguan" is a natural product formed during the development of the Puxian Opera industry. Although it is for profit, the "Xiguan" has also made important contributions to the construction of the Puxian Opera social network. Guiding and utilizing the functions of the theater can alleviate the troupe leader's worries. Work pressure and economic pressure provide help for the survival and development of the troupe, so that the troupe has more time and energy to devote to the creation of performance works, so as to provide high-quality performances to the audience.

3 To analyze the role of social network in developing and protecting Puxian Opera.

The important nodes of the social network of Puxian opera society include: theater troupes, repertoires, "Xiguan", employers, screenwriters, entertainers, musicians, audiences, government, industry associations, opera schools, etc. With Puxian Opera as the center, these nodes are closely connected and act together to form a complex social network, and play their respective positive roles in the development and protection of Puxian Opera. They are connected in an orderly manner by the state's policy support, social and cultural development direction, laws and regulations, rules and regulations (theatrical troupe rules).

At present, there are three Puxian Theatre Troupes in Putian which belong to public institutions and more than 100 folk amateur theatre troupes. Public troupes have no financial backsight, they have gathered the best actors, screenwriters, directors and other resources, and have more and better conditions to perform and create. Folk troupes have fierce competition, great pressure to survive, and replacement of old and new is common. Therefore, the influence and prestige of the troupe in the society are the key factors for the survival of the troupe, which cannot be separated from the key people such as artists, screenwriters, and directors. The artist's individual performance level and performance characteristics determine the audience's favorability, and the personal reputation accumulated through this can help enhance the overall reputation of the troupe. The trust of the audience or the industry to the artist can also determine the artist's position and status in the Puxian Opera industry. Good Puxian Opera talents

are the objects that various troupes compete for.

Since modern times, a group of screenwriters have emerged in Puxian Opera to create scripts for Puxian Opera and have achieved good results. At present, due to the development of the times, young people's love and enthusiasm for Puxian Opera has dropped sharply, resulting in many difficulties in the survival of Puxian Opera. The demand market of Puxian Opera determines the development of Puxian Opera. The creation of the new script is innovative on the basis of tradition, combined with modern elements and the psychology of young people, and selects interesting themes that cater to the thinking of modern people, which is conducive to improving the attraction of Puxian Opera. At the same time, the ecological environment of Puxian Opera can be appropriately expanded and radiated to surrounding industries, such as deep integration with local snacks and other businesses. Introduce Puxian Opera into the campus, let children and primary school students develop their interest in Puxian Opera from an early age, discover their personal strengths, and devote themselves to the business of Puxian Opera.

The government's policy support and leaders' attention are important factors for the development and protection of Puxian Opera. The influence of leaders can more easily promote the active development of relevant departments in the protection of Puxian Opera, give preference to policies, timely discover and solve various problems in the development of the industry, and seek a new path for the development of the industry.

Discussion

1 Protection of arts

What is the ultimate purpose of protecting the intangible cultural heritage of opera? Art serves people. If there is no audience, the destination of opera art can only be to enter the museum, and the value of existence is only to provide research samples. Sealed in a safe for solitude is not so much protection as it is to hasten demise. Therefore, the ultimate purpose of protecting opera is to provide high-quality artistic products that meet the needs of audiences. Some people oppose the transformation of opera into "museum art" and substantial changes, thus forming a logical paradox. Although opera is an excellent cultural heritage, but without the halo of "treasure", opera is actually a cultural product. In order for cultural products to become in-demand commodities, it is the first priority to meet the needs of consumers. The audience is the parents of the art of opera. If the audience cannot be moved, the opera will become water without a source and a tree without roots.

Opera performances must arouse the strong interest of the audience, otherwise, no matter how skilled the screenwriter is, no matter how skillful the director is, and no matter how good the actors are, they will be nothing to the audience. When it comes to protecting operas, some people like to emphasize how certain operas have a long history and are "living fossils", so this can't be changed, and that can't be changed. If the audience does not like to watch it, some people advocate "cultivating the audience", "educate the audience", and put on a high-level attitude, as if the audience did something wrong if they didn't like the opera.

In the glorious era of opera in the past, audiences were attracted, not cultivated, and we have never heard that pop songs, TV dramas, and fashion shows need to cultivate audiences. We must use the charm of the opera itself to make the audience

willingly enter the theater, rather than relying on the protection of the government to "require" the audience with a strong historical mission to watch it with a certain sense of moral superiority. In that case, even if the audience is forced to enter the theater, it is easy to become resistant, and the list goes on.

2 Inheritance and innovation

The civilization of our ancestors is the pride of today's people, but we should learn and inherit their spirit of courage to explore, instead of forever following the pattern of our ancestors and calling ourselves the communicators of "living fossils". "Sony" tapes and "Kodak" film are no longer used by ordinary people, not because of poor quality, but because new products have replaced them. If someone calls on everyone to restore the use of audio tapes and film in the name of protecting cultural heritage, I am afraid not many people will respond. The two arts, pantomime and silent film, were once brilliant, and both are treasures of human culture. Although they have faded out of people's lives, their essence still exists in other art forms. Opera was originally used for entertainment. In ancient times, it was used to entertain both gods and people. In the old society, the education level was low, and the population was mostly illiterate or semi-literate.

Therefore, opera assumed the function of disseminating knowledge and information. Certain plays are often referred to as "living fossils," which some people are extremely proud of. But think about it calmly, why do they become "living fossils"? It is because of the closed society in the past and the lack of communication, so the local people have maintained the ancient way of speaking for thousands of years. In fact, the ancients may not be willing to be closed and do not want to communicate, but are limited by objective conditions and are forced to accept this fact. We are finally open, but the lessons that closure has taught our country and nation should never be forgotten. It is right to not forget traditions and honor ancestors, but the way is worth exploring.

Evolving ancestor worship into a stereotyped imitation of ancestors by modern people only inherits the shell of the culture, not the soul. After the reform and opening up, in the face of the impact of Western culture, opera showed various incompatibility. "Innovation must be innovation on the basis of inheritance", this sentence is correct, but the opera can not get out of the predicament is not because the inheritance of tradition is not enough, but because the innovation is not enough. Unfortunately, many people seem to be more enthusiastic about inheritance, but less sincere about innovation. Whenever someone tries to apply new technologies and new elements to opera, they will be criticized, questioned or ridiculed, as if an antique has been smashed. Even if there is a bud of innovation that may bring new life to opera, some people will be like a big enemy, and they will be killed by verbal criticism. This distorts the spiritual essence of inheritance, a one-sided understanding of inheritance, and an isolated and static world outlook.

3 Prospects

No matter how hard the opera world works, it is impossible for everyone to regard opera as the main form of cultural entertainment in order to achieve the spectacle of "the gongs and drums sounded, and the streets are empty" like in the past. Rescue records should also be made as soon as possible for dramas that have died out, and audio and video recordings, interviews, and texts should be made of surviving old artists for research. For operas that have not yet died, in addition to absorbing other artistic

elements to increase their competitiveness, they should also consider integrating with other operas and other arts in an open and inclusive attitude, and promote the innovation of opera with the greatest sincerity, rather than blindly. Emphasis is placed on the preservation of "living fossils". If you lack reverence for the live audience, treat the audience with a condescending attitude, and operate the opera completely according to the ancient model, you will actually control the opera in a closed state, gradually build it into an antique, and take the time to spare it. The vitality of innovation has thus tied a dead end to the dying opera in the name of loving opera.

The protection of intangible cultural heritage is not the same as the protection of material cultural heritage. The protection of intangible cultural heritage is to protect its soul, not just its body. The task of art is to shorten the psychological distance with the broad audience. Zhu Hengfu, an opera theorist, pointed out: "The art that has always been developed by leaps and bounds has always been driven by the market. Opera practitioners must not regard themselves as artists, but regard themselves as ordinary people who produce art products, and such art products also have the same commercial attributes as other products, and your production value can only be reflected when you sell it to a broad audience."

The road to marketization of opera must be full of hardships and twists and turns. Difficulties are bound to be encountered. It is not something to be proud of to be protected as the object of "helping the poor", and it does not match the title of its treasure. In order to regain its brilliance, opera must keep pace with the times, strive for self-reliance and self-improvement as soon as possible, and get rid of the long-term development of help. Depend on the art, let the audience willingly walk into the theater with the charm of art, so as to be fascinated by it. It is impossible to live by rescue forever, and there are few arts in history that can live by rescue for a long time. Art inheritance should not be simply understood as taking the baton, but should make the due contribution of our generation. In a favorable environment for national protection of traditional heritage and development of literary and artistic undertakings, opera should fully explore the space for survival and development, extensively absorb the essence of other arts, and embark on a unique innovation path on the basis of grasping the laws of art.

Suggestions

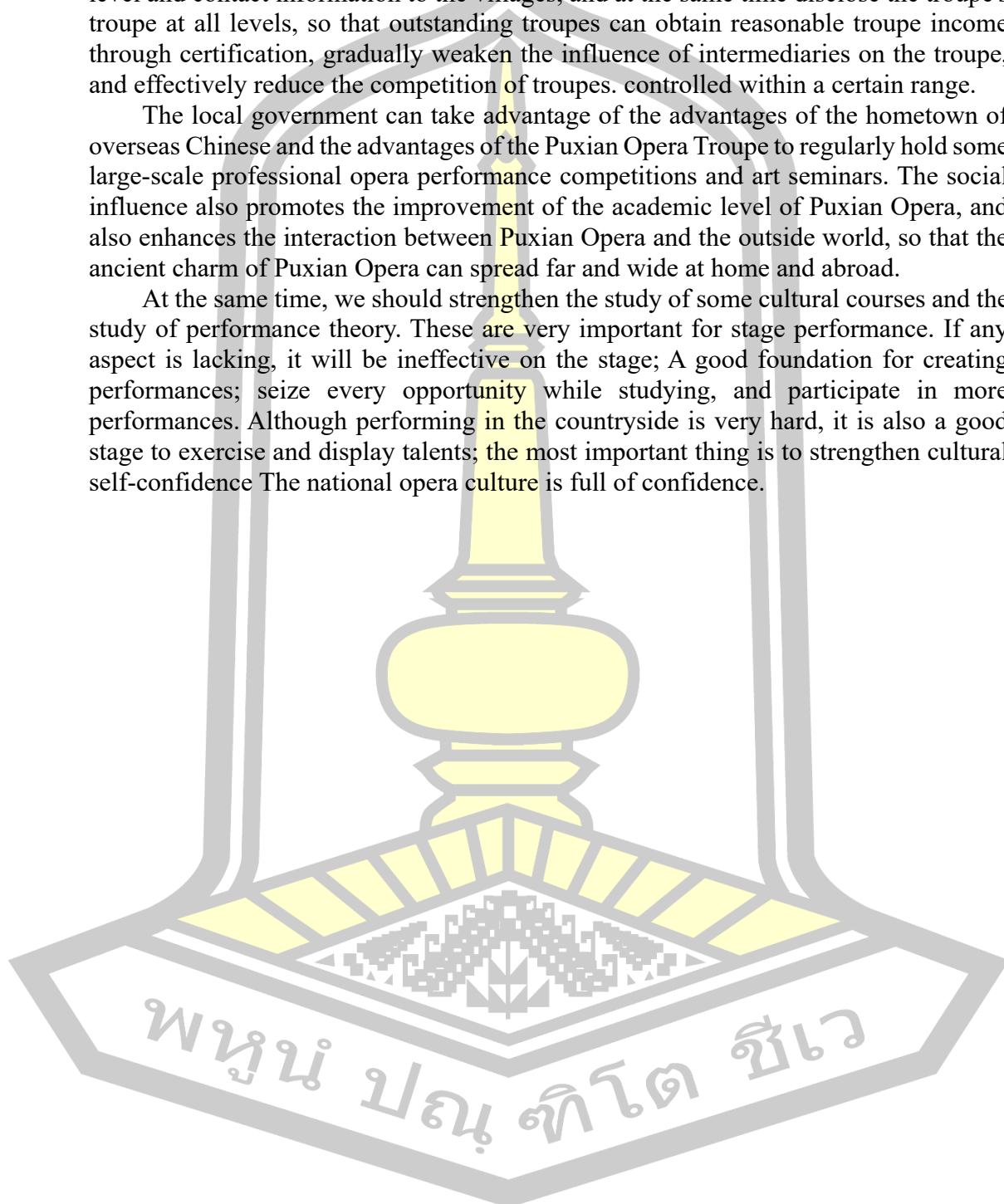
There are more than 100 folk professional troupes in Puxian Opera. The number is large, the market is saturated, and the competition is fierce. Some troupes break up every year. Due to the lack of legislation in the theater industry, relevant departments cannot provide effective guidance, resulting in rampant intermediaries and intensified vicious competition among professional theater troupes. The vast majority of Puxian opera performances are in the hands of intermediaries. If a folk troupe wants to obtain performance opportunities, it has to accept commissions from intermediaries. In recent years, the commission ratio has risen from 5% of the performance fee to 10%. It is undoubtedly a great blow to the folk opera troupes of the 1990s, and it is very detrimental to the healthy development of opera genres. In order to eliminate the short-term operation of seasonal troupes with low performance quality, the government must implement a market access system and an exit mechanism during industrialization, improve market access standards, and strictly control the random grouping of troupes.

The specific plan is: to investigate the market demand of Puxian Opera, and to

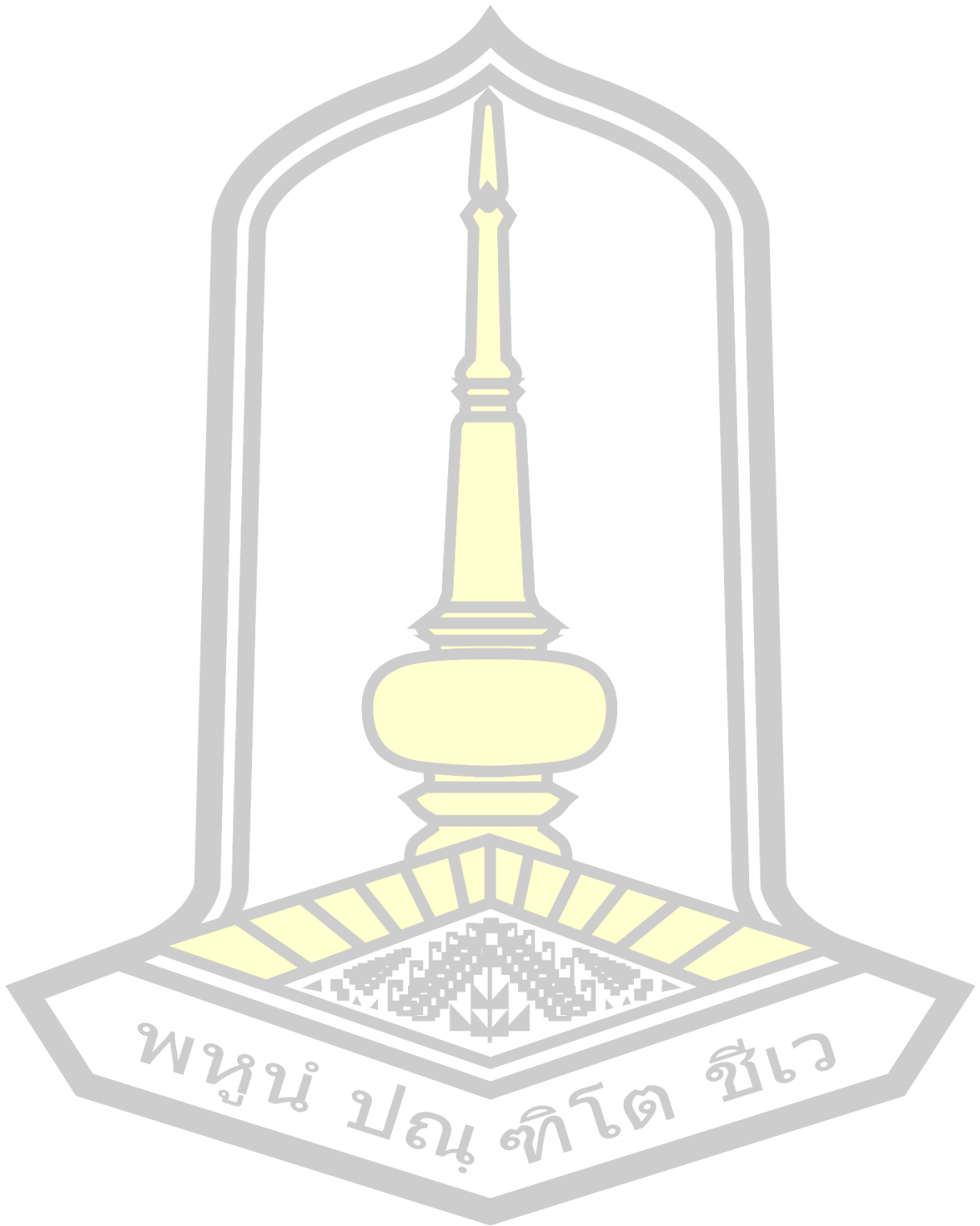
determine the number of regular troupes to issue business licenses; the government should be responsible for the annual grading examination of the qualifications of each troupe, and to rank and classify the troupes. Announce the troupe's lineup, performance level and contact information to the villages, and at the same time disclose the troupe's troupe at all levels, so that outstanding troupes can obtain reasonable troupe income through certification, gradually weaken the influence of intermediaries on the troupe, and effectively reduce the competition of troupes. controlled within a certain range.

The local government can take advantage of the advantages of the hometown of overseas Chinese and the advantages of the Puxian Opera Troupe to regularly hold some large-scale professional opera performance competitions and art seminars. The social influence also promotes the improvement of the academic level of Puxian Opera, and also enhances the interaction between Puxian Opera and the outside world, so that the ancient charm of Puxian Opera can spread far and wide at home and abroad.

At the same time, we should strengthen the study of some cultural courses and the study of performance theory. These are very important for stage performance. If any aspect is lacking, it will be ineffective on the stage; A good foundation for creating performances; seize every opportunity while studying, and participate in more performances. Although performing in the countryside is very hard, it is also a good stage to exercise and display talents; the most important thing is to strengthen cultural self-confidence The national opera culture is full of confidence.



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