

Multi-Media Interaction and the Spread of Folklore Taking Wu Song Legend as an Example

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ABSTRACT

Since the 20th century, the relationship between media and folk literature has become closer. Folk literature has been inherited and spread in the interaction of various media. Folk legend of "Water Margin" characters is a case in which the inheritance and dissemination are realized in this multi-media context. Through the comparison of the folk literature and the "Water Margin", the writer and the folk literature are in a state of mutual communication. This kind of collision and blend not only promotes the spread of the folk legend of the "Water Margin", but also fully shows the inner appeal and spiritual emotion of the ordinary people to tell about the folk legend of the "Water Margin".

Keywords: multi-media, folk legend of "Water Margin", interaction, communication, Wu Song

I. INTRODUCTION

The "Water Margin", a masterpiece, makes *Shui Po Liangshan* famous in China and foreign countries. Since the Southern Song Dynasty, this kind of relationship increased with each passing day. In recent years, the legend of the "Water Margin" has been regarded as the local cultural capital by Liangshan people. From government officials to ordinary people, they narrate all kinds of "Water Margin" character legends in their own way, which have been well spread and inherited. Therefore, any level of literature to achieve dissemination or inheritance, must consider the problem of media, and folk "Water Margin" character legend is no exception. Specifically speaking, the media of the legend of the outlaws of the marsh mainly include written texts recorded in volumes, oral texts, wonderful folk art, wonderful paper-cut art, rich tourist attractions, majestic sculptures, various cultural squares and commercial brands, as well as some modern network media, such as we media forms such as popular Kuai Shou and Tik Tok. They have played a major and key role in spreading the legend of the "Water Margin" characters. While paying attention to the diversity and importance of media, we should also take into account the multiplicity of communication content. In the specific communication, the content of the folk legend of the "Water Margin" is multi-level and diversified, mainly involving the following three levels: first, the elite literature based on the "Water Margin"; second, the popular literature of film and television plays, folk art and mass media;

third, folk literature spread orally among the people. These three different levels of content in the dissemination of different media, showing the relationship of mutual influence, mutual reference, and mutual promotion, at the same time, the folk legend of the "Water Margin" has been reconstructed.

Just as the French scholar Kea said, the research object of media science is the people or classics that can help to understand between countries or between literature and literature. However, different media play an intermediary role in communication, influence and transmission between two or more literature. In the past, the role of media is very important. With the development of society and the progress of science and technology, the types of media are constantly changing, which in turn has a great impact on the narrative inheritance and dissemination of folk literature. This paper mainly takes the folk legend of the "Water Margin" as a case study to explore the reasons and media of the interaction between different literary levels. Before the 1980s, people basically relied on word of mouth to spread the legend of the "Water Margin" characters. In the slack season, they sat around and shared the legend of the "Water Margin" characters. During the busy farming season, when they sat in the fields to rest, they sometimes told the legend of the "Water Margin" characters. After the 1980s, with the popularity of television, radio and other electronic technology, people's way of telling the legend of the "Water Margin" changed from simple word of mouth to watching film and television dramas and listening to radio programs, which

greatly enriched the content of the oral narration of the folk legend of the "Water Margin". In addition, with the local government's attention to the "Water Margin" culture and vigorously creating tourist attractions to publicize the "Water Margin" culture, the stories of the "Water Margin" characters are shown in the way of physical or landscape, which promotes the spread scope and influence of the "Water Margin" characters. Even illiterates who do not know big characters can tell a complete legend of the "Water Margin" characters according to what they see and hear. Therefore, the continuous increase of the media expands the content of the folk "Water Margin" mission legend, and at the same time strengthens the spread of the folk "Water Margin" character legend.

So, what kind of relationship does these different media have with the spread of folk "Water Margin" character legends? How does the folk "Water Margin" character legends enter the public view through these media? In this situation, what kind of mutual connection is maintained between the folk "Water Margin" character legends at different literary levels? These problems need to be solved and sorted out clearly at present. It is also a universal problem in front of the researchers of folk literature. There are many kinds of text in the folk legend of the "Water Margin", including oral text, written text, film and television drama, folk art, tourism, tremor, quick hand and so on, which are involved in each communication process to a certain extent. In short, with the cooperation of multiple media, the text content of folk "Water Margin" legend forms the interactive relationship among elite literature, popular literature and folk literature. This paper takes Wu Song as an example, mainly from these three levels, taking several key events as the core, discusses the spread of folk legend of "Water Margin" under the interaction of multiple media.

II. ORAL TRANSMISSION TO CANONIZATION OF WRITTEN TEXTS

Before the completion of the book, outlaws of the marsh went through the stage of folk oral transmission. On the basis of absorbing the folk legend of the "Water Margin" and combining with his own knowledge, he created such a classic masterpiece. However, before the legend of outlaws of the marsh was canonized, it was clearly recorded in historical documents that the names, nicknames and stories of 36 people, such as Song Jiang, began to spread in the middle of the Southern Song Dynasty. They were not only widely spread in the streets and alleys, but also entered the upper society including literati. For example, the Royal Painting Academy of Southern Song Dynasty waited for Li Pao to make portraits for 36 Songjiang people; Gong Kai, who was the supervisor of the Lianghuai

system at that time, wrote praises for the portrait in His Song Jiang thirty-six praises, both praising and belittling. But at this time, the strong evaluation of these "Water Margin" figures fully reflected the concept of the feudal ruling class. After the appearance of these works, they flowed into the folk again, which affected the content of the legend of the characters told orally by the people and the people's understanding of the "Water Margin" characters.

After the completion of the book, "Water Margin" has been loved by the majority of readers, which has affected the content and dissemination of folk "Water Margin" character legends to a greater extent. It can be said that not only in Liangshan, but also in the whole country, regardless of the level of education, as long as they are literate, they will read "outlaws of the marsh" by buying or borrowing. However, the feelings of the local people in Shuihu mountain are not the same as those in other places. In addition, they are proud of the fact that they have a sense of justice from the beginning to the end. Therefore, the oral transmission and the canonization of the written text jointly promote the local people's understanding of the heroes of the "Water Margin", and their feelings are more profound. At the same time, in different periods or different stages of social development, there are differences and connections between the acceptance and dissemination of classical written texts and oral texts. In the field interview, some ordinary villagers said that they had heard the story of the "Water Margin" characters when they were very young. However, after reading, they had a more comprehensive understanding of the heroes of the "Water Margin", believing that their images were fuller and their plots were more vivid. According to their recollections, in the 1960s, the masses often sat together and a person with a higher level of education read the stories of the characters in Outlaws of the marsh to kill their leisure time. In this way, the story of "Water Margin" characters written in "Water Margin" is spread to everyone present. However, most of these highly educated ordinary villagers read outlaws of the marsh when they were teenagers. Because there were less entertainment and storytelling was a common way of communication, they converted the written text into oral language and told it to other uneducated people after reading it. In this process, the story of the heroes of the "Water Margin" was spread. In this period, the content of the folk legend of the "Water Margin" is not only the oral spread of folk, but also the written text created by the writer. The two coexist and influence each other.

In the stage of coexistence of folklore and written text, the legend of "Water Margin" characters basically relies on the media of oral transmission and written text. However, there are

differences between the two in terms of the content of communication and the group of people they accept. The oral legend of the heroes of the "Water Margin" is mainly related to the daily life of the people and reflects the emotional demands of the people. However, the written text mainly expresses the writer's own emotions through the creation of the writer. The spiritual demands embodied by the two are obviously different. For example, there are legends about Wu Song, such as Wu Song shao guo, Wu Song bazaar and Wu Song beating tiger. These legends integrate Wu Song into ordinary people's daily life, which not only reduces the sense of distance between them, but also shows Wu Song's character of punishing evil and promoting good, fighting against injustice and bravery. In these stories, Wu Song's image and character are in line with the people's psychological demands, highlighting the local people's high praise for such heroes. No matter in the folk oral dissemination, or in the written text writing, Wu Song always appears in the image of justice and boldness, which is praised by the people. This is one of the reasons why the folk tell a lot of Wu Song legends. In addition, when talking about the characters of the "Water Margin" to teenagers, they usually choose to tell the legend of Wu Song beating the tiger. For example, the fifth grade textbook of primary school has compiled the fragment of Wu Song's fighting tiger. This is because the legend of Wu Song told on this occasion can play a certain educational role. By describing Wu Song's brave performance in the face of fierce tigers, this paper tells young people that when they encounter difficulties, they must go forward bravely and not shrink back.

The canonization process of folk legend of "Water Margin" spread from oral to written text not only expanded the scope of dissemination, but also promoted the content of folk "Water Margin" character legend more and more abundant. Folk oral transmission has become the source of writers' creation, and the written texts created by writers have fed back folk oral narration. The close relationship between the two legends can be seen through the mutual influence of the two media.

III. FOLK ART AND LEGEND OF HEROES IN THE "WATER MARGIN"

After the folk legend of heroes of the "Water Margin" experienced the process of writing, it began in the Yuan Dynasty. In the form of drama, the stories of the outlaws of the marsh have been written into various dramas and performed in the form of stage to show the character characteristics of the characters. After the relationship between the story of the outlaws of the marsh and Liangshan in Shandong Province, its existence mode began to change. The folk art is no longer the main medium of folk art in Shandong. The folk arts spread in

Shandong mainly include Shandong Kuai Shu, Shandong Qin Shu, Shandong Bang Zi, etc. Each has its own characteristics. The combination of folk legend of "Water Margin" characters with these local folk arts has formed a unique art form with local cultural color, and even evolved into a local cultural symbol.

Among the numerous folk arts, there are many stories about the "Water Margin" characters combined with Shandong Kuai Shu and Shandong Qin Shu. Shandong Kuai Shu is also known as "Talk about Wu Lao er" locally, and Kuai Shu artists are called "Talk about Wu Lao er". Since its birth, the legend of Wu Song, a hero, has been the main content of rap. Most of the content of these folk artists' singing comes from the written text created by the writers, that is, the biography of Wu Song in Shandong Kuai Shu published by the writer publishing house. There are about 12 chapters in this book, covering the main stories of Wu Song. According to an old folk Qin Shu artist in Liangshan County, the basic content of the legend of the "Water Margin" characters that he has been performing orally for so many years comes from this book. Since 2000, due to the needs of the work of Liangshan scenic spot, he was employed as the main staff member as the representative of folk artists. He began to learn and sing the stories of the "Water Margin" characters in a comprehensive and in-depth way. He performed the stories of the "Water Margin" characters for tourists and spread the Legend of "Water Margin" characters in Liangshan. The "Water Margin" songs he sings are mainly the legends of Wu Song, such as Wu Song's fighting tiger, fighting and killing Xi Menqing, making a big fuss about the lion building and Dong Yue Temple, as well as the legends of some other characters, such as Pan Jinlian picking wheat and Liangshan commanding general. The lyrics of these songs were not created by himself, but learned from this Shandong express book "Wu Song biography". But in the specific singing, it is not exactly the same as the original performance, in the case of the core plot content unchanged, or will carry out their own adaptation, "libretto will change, all depends on their own consideration. The written text is just an outline, which depends on the words. This is the artistry. These people's words can be added or subtracted. For example, the story of Wu Song's fight against tigers does not change in general, but can be adapted according to the outline and his own knowledge reserve¹. Each artist has his own performance style. Through the performance of many folk artists, different versions of Wu Song legend have been formed, which reflects the unique artistic personality of folk artists.

¹ Interviewee: Jiang Tingting; interviewee: Ma Mou (folk art worker); interview time: March 24, 2020; interview place: shuipo Liangshan scenic area.

But generally speaking, there is a general similarity between the folklore performed in folk art and the legend spread orally by the people. Both of them constitute the content of the folk legend of the "Water Margin" and promote the spread of the legend of the folk "Water Margin" heroes. From this perspective, the content source of the folk legend of the "Water Margin" is very clear. Part of the content is from the songs sung by folk artists, and the other is from the folk oral transmission. The contents of these two aspects are not completely separated, but learn from each other and transform each other. The content of folk art is in the process of people's acceptance, to a certain extent, combined with their own understanding and psychological demands, to process and transform it, and then in some cases to tell more ordinary people. However, in the process of their acceptance and dissemination, the core plot of Wu Song legend has not changed much, but there will be differences in the way of narration, the choice of words and the emotional expression. In the process of spreading the legend of the outlaws of the marsh, the two levels of literature absorb and blend with each other, which often leads to the situation that you have me and I have you. It can be said that folk art comes from the folk, which in turn feeds back the legend of the folk "Water Margin" characters, making its content more and more rich and developing in the dissemination.

In today's society, people who love folk art are generally older male villagers. Therefore, the number of people who accept the story of "Water Margin" characters from folk art is extremely limited. Its influence in today's society is relatively small, unless we specially listen to and watch the singing and performance of folk artists. In addition, with the popularization of electronic media and mobile phone network in contemporary society, people of all ages are beginning to be influenced by these modern media to a large extent, and all kinds of social and cultural phenomena can be seen at home. Therefore, modern science and technology has become an important medium to spread the legend of "Water Margin" characters.

IV. THE BLENDING AND COLLISION OF MODERN MEDIA AND FOLK ORAL NARRATIVE TRADITION

Folk literature in the past period of time, the main way of inheritance is word of mouth, pay attention to the face between people. Face to face interaction. In this field of communication, the interaction between the narrator and the audience contributes to the inheritance and dissemination of folk literature. In the 1990s, with the advent of globalization, the development of information technology and the abundance of mass media, it is

possible for folk literature to combine with various modern media, showing the development trend of diversified communication modes, and promoting the spread and development of folk literature.

In the cultural context of the development of the times, the spread and inheritance of the folk legend of the "Water Margin" have undergone various changes, and the ways are becoming more and more diversified. In the 1980s, with the popularity of the TV series "outlaws of the marsh", the scope and region of the spread of the story of the "Water Margin" characters became wider and wider. It can be said that during this period, the legend of the "Water Margin" characters told orally by the people was strongly influenced by the film and television drama. For example, the legend of Wu Song, the content of the TV play is more intuitive, easy to accept, and wonderful and vivid, deeply loved by the audience. At the same time, the "Water Margin" characters can understand the different levels of the "Water Margin" characters and the "Water Margin" stories, and they can get to know the different levels of the "Water Margin" characters and the "Water Margin" stories. In addition, the wonderful stories of the TV series can also further expand the folk oral stories about the "Water Margin" characters, so that the content of all kinds of character stories can be fuller. In addition to keeping close contact with folk art and elite literature "outlaws of the marsh", the oral stories of "Water Margin" characters are closely related to film and television dramas. It can be said that they constitute the text content of the legend of "Water Margin" characters told orally by the folk.

With the further development of digital media, the network media dominated by mobile phone and network and various we media have replaced the status of TV drama and become the main source of receiving and disseminating folk literature. In such an era where everyone can freely use the Internet, every social citizen has more opportunities to contact with different cultural matters. Of course, the legend of the "Water Margin" characters is also connected with modern digital media. The legends of the folk characters of the "Water Margin" also appear in the space of we media such as Shuo Yin and Kuai Shou. In the way of live broadcast, the different feelings of these characters are expressed in their own language, or the characters and experiences of some characters are recounted based on the "Water Margin". Their live character stories may come from elite literature or popular literature, but after their own reprocessing, they have changed into the content of folk oral communication. At the same time, the media has also changed, from simple oral transmission to the combination of oral and network media. In this process, there are mutual influence, mutual absorption and mutual

reference between the folk "Water Margin" character stories and the internet jokes.

However, the content of the "Water Margin" characters' stories in digital media is not completely recreated. It is based on the traditional historical knowledge and elite literature, and on the basis of absorbing the popular literature mainly composed of folk art, film and TV drama and the long-term oral spread of the public, the live broadcasters reprocess and create their own style and content. For example, with the spread of digital media, Wu Song's stories gradually enriched and formed a system. Among the numerous characters in the "Water Margin", Wu Song's stories can be described as rich and colorful. Through different ways, the events happened to Wu Song are connected together. In addition to more than ten stories of Wu Song in the Shandong express book "Wu Song biography", there are also various video segments in the film and TV series "Wu Song", which spread the story of Wu Song to different degrees and have more powerful expression. The image of bravery and bravery shows no fear.

From this, it can be seen that the folk "Water Margin" character stories with modern digital media as the main carrier have realized some innovations on the basis of inheriting the tradition, and jointly promoted the development and evolution of the "Water Margin" character stories in the collision and blending.

V. CONCLUSION

In short, the folk legend of "Water Margin" presents different reality in different stages of social development, but the role and value of the media cannot be ignored no matter whether its development is in the high or low tide. There is no doubt that from the ancient story of the outlaws of the marsh, it has maintained a high degree of contact with different media. Before the canonization of folk stories about the "Water Margin", ordinary people told their hero stories by word of mouth; after the canonization, there were different levels of audience groups, but it was not that the oral spread of the people was replaced by the written text, but promoted the folk oral spread. These legends of "Water Margin" characters spread by mass media, The interaction between oral and folk texts has emerged. Today, the development of digital media has greatly accelerated the process of modern dissemination and inheritance of folk legend of "Water Margin". The mode of communication has changed from one-way to interactive, and the communication channel has changed from single to diversified, which has promoted the diversity of expression of folk "Water Margin" characters' stories and made it a collective memory of the masses.

There is an interactive relationship between the constant change of media and the legend of "Water Margin" characters. On the one hand, the emergence of different media created conditions for the spread of folk legend of "Water Margin", on the other hand, the increasingly rich content of "Water Margin" character legend also benefited from the constant change of media. It can be said that the use of multiple media promotes the integration of traditional and modern. However, no matter what kind of media the legend of "Water Margin" characters spread, people's emotional and spiritual appeal to the "Water Margin" characters will not change. At the same time, the stories of "Water Margin" characters carried by different media at different levels have reentered the oral circulation of the public, which makes the stories of "Water Margin" characters constantly narrated and spread in people's daily life.

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