

Research on the Communication Characteristics of Contemporary Hakka Folk Songs in Southern Jiangxi*

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Abstract—The contemporary Hakka folk songs in Southern Jiangxi can be divided into the original Hakka folk songs, the secondary Hakka folk songs and the regenerative Hakka folk songs. These three types of folk songs show that the farther away from the "origin" the folk songs are, the wider the audience will be and the higher the effectiveness of communication can be achieved. Therefore, Hakka folk songs in Southern Jiangxi should guide the audience to "seek the source" by spreading the most widely-populated regenerative Hakka folk songs to maintain their "original nature" in the context of modern society and restore their original artistic tension, so as to make audience pay attention to "regenerative folk songs — secondary folk songs — original folk songs".

Keywords—original Hakka folk songs; secondary Hakka folk songs; regenerative Hakka folk songs; communication

I. INTRODUCTION

The Hakka folk songs in Southern Jiangxi are one of the important components of Chinese folk songs and the research results are quite rich. What changes have occurred to the communication characteristics of the modern and contemporary Hakka folk songs in Southern Jiangxi? What changes have taken place in the communicators and audiences? Are these changes in the Hakka folk songs in Southern Jiangxi "breakthrough" or "mutation"? How can we make it an everlasting art form through scientific integration and communication? These problems have not been paid enough attention by researchers, so this article tries to answers the above questions from the vision of music communication.

According to its "original" degree, contemporary Hakka folk songs in Southern Jiangxi can be divided into original Hakka folk songs, secondary Hakka folk songs and regenerative Hakka folk songs. The spread of these three types of folk songs reflects their respective characteristics: different identity of communicators, different scope of the audience and different effectiveness of communication.

II. THE ORIGINAL HAKKA FOLK SONGS

Huang Yunzhen pointed out: "The original folk song is a complex of music and life. It is a kind of traditional folk songs that is generated in China's long-established agricultural society, dependent on natural environment, blended with its folklore, and corresponding to its various needs of life. Therefore, the original folk songs of the Hakka in Southern Jiangxi was generated in the Hakka area of southern Fujian, sung by non-professional singers in the area, which embodied the self-entertainment feature of "singing for the heart". The original Hakka folk songs can be subdivided into the following two kinds according to the occasion.

A. Folk Songs Generated in the Daily Production and Life of Hakka People

From the logging songs of the pre-Qin Dynasty to the farming song of the Tang and Song Dynasties, to the tea songs of the Ming and Qing Dynasties, the Hakka folk songs in Southern Jiangxi have always been closely related to the production and life style of the working people. In the process of social development, influenced by geographical environment, living customs, religious beliefs, etc., the theme of Hakka folk songs in Southern Jiangxi have gradually become wider, including mountain songs, tea songs, lantern songs, custom songs, etc., and it gradually forms a folk song system with regional colors. Because the southern Jiangxi is surrounded by mountains, the mountain area accounts for more than 40% of the entire area of Jiangxi Province. The local people mostly live on cutting firewood. When they work, they sing the folk songs to eliminate fatigue. When they cross the mountain, they sing "song for crossing mountains" and the singing of crossing the valley and forest can drive away the beasts, relieve the boring feeling and boost courage; when working together, they sing the logging songs, the gang sawyer songs, the shipman songs, and so on. During the slack season, young men and women use the folk songs to express their loving feelings. However, with the rapid development of the social economy, the production methods of the Hakka people in southern Jiangxi have undergone tremendous changes. Mechanized operations have replaced manual labor and the convenient

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transportation has made it unnecessary for people to go over the mountains. Mobile phones, networks, QQ and WeChat made it possible for young men and women to interact with each other without leaving home even if they are even separated by thousands of miles. Due to the changes in the ecological environment where these folk songs depend, the cultural space and time of their existence have been greatly affected. The main body of the communication has shrunk rapidly and the effectiveness of transmission has declined.

B. Folk Songs Combined with Festivals and Folk Rituals

As an important component of folk custom, folk songs and other folk customs are often interdependent, mutually infiltrating, and mutually reinforcing. Folk songs embody folk custom while folk custom has a certain influence on folk songs from content to form and from circulation to development and provides the soil for survival and development of folk songs. The Hakka folk songs in Southern Jiangxi are deeply rooted in its unique folk culture environment. Hakka traditional festivals, weddings and funerals, religious beliefs and many other folk ritual activities are the breeding grounds and the important cultural ecological environment of Hakka folk songs. For example, there are songs for newborns at the birth ceremony: "song for having a baby" and "song for Children's one month celebration", etc., songs for wedding before the bridegroom's departure: "Song for bridegroom's apparel", the "Opening the Sedan" and "Zhanqiaosha" for picking up bride, the "Crying Marriage Song" for the bride, "Song for entering Sedan" for entering the sedan, "Song for getting off the Sedan" for getting off the sedan, "Song for wedding ceremony" for performing the wedding ceremony, the "Song for offering tea" and "Toasting Songs" at the beginning of the wedding feast, and "Song for Bridal chamber" in the chamber, etc.; in the birthday celebration for elders, people sing "Ten offering birthday felicitations" and "Zan Baxian"; when making a new house, people sing "Song for making beam", "installing the gate", and "song for the new house"; when making a new kitchen, they sing "Song for the new kitchen"; when playing the colored lantern, people sing "Dragon Lantern Song", and "Opening the hall"; when they dance, they sing "The Body", and "song for Dressing" and so on. Since some folk ritual activities are still well preserved in the Hakka area, the folk songs that have been born with it have relatively preserved the "original" form, and their communication subject is relatively stable.

III. THE SECONDARY HAKKA FOLK SONGS

The secondary Hakka folk song refers to the folk song that is separated from the Hakka native ecological community but retains its original appearance. This kind of folk song can be divided into the following two types.

A. Stage Performance Class

This kind of folk songs went from the native place to the stage, from "amusing them" to "entertaining others", forming a "view-play" mode. In order to cater to the stage effect and the aesthetic needs of non-native geographical audiences, it usually creates an "imitating ecotype" virtual stage that is far

away from the folk environment, and appropriately processes, recreates and modernizes the songs that will be sung by professional actors. For example, in 2006 "Folk Song, China", Zeng Zhaoyou sang the folk song "Thinking of the sister will make me shaking", Zhang Hongying sang "the life is beautiful", "The Sun Falls in the Night", etc. In 2017 "The Conference of Chinese Folk Songs", Xie Deming and Wu Wenting sang five Hakka folk songs in Southern Jiangxi, including playing the songs when crossing the mountains. These performers all graduated from the professional training class, and have received professional vocal training, so their tone is mellow and full, with strong appeal, but they lack the local flavor of the original folk songs. The identity of the communicators of such folk songs is changed from "native" and "non-professional" to "non-native" and "professional", and the scope of the recipient is also radiated from "native" to "non-native". The expansion has greatly enhanced the effectiveness of the communication of Hakka folk songs in Southern Jiangxi.

B. School Education

The school is an important position for the communication and inheritance of folk songs. Introducing the Hakka folk songs as a school-based textbook into the classroom is an important measure to cultivate the follow-up power of folk songs. For example, the Xingguo County Government vigorously carried out the activities of "folk songs going into the campus" and introduced the Xingguo Mountain Song into the school classroom, creating a new way for "folk songs entering the campus, promoting teaching, and spreading culture". We can teach through lively activities and learn through entertainment, guiding students to love mountain songs, sing folk songs, understand the culture of Xingguo folk songs, and intuitively feel the charm of local traditional culture. At the same time, it is necessary to establish the folk song club on the campus, focus on cultivating the inheriting talents and performance talents of the Xingguo folk songs, strengthen the protection of the non-legacy culture, and ensure that the Xingguo folk songs are passed through without interruption. Among them, because the "communicator" is a local music teacher, this group has a professional music education background and is prone to teach from the perspective of "professionalism". For example, based on the scores, the songs are taught strictly according to the scores. However, the singing of Hakka folk songs in Southern Jiangxi is free and easy, and the improvisation features are obvious. It is difficult for music text to reflect the essence of folk songs. If teachers simply teach according to scores, it is easy to ignore the "original ecology" traits, and the accuracy of the "information" will be affected. This will inevitably affect the "recipient" (student) to "decode" the "information". Nevertheless, the communication value of Hakka folk songs entering school as a "secondary ecology" is unquestionable.

C. Social Promotion

In order to promote the inheritance and development of Hakka folk songs, several social organizations have been established in the southern Jiangxi area, such as the Xingguo folk song troupe and the Ruijin Mountain Songs. It is

particularly noteworthy that in August 2017, Huang Yuying and others launched the Southern Jiangxi Hakka Folk Songs Development Research Association, which is the non-profit inheritance development and academic research organization of Hakka folk songs that was spontaneously formed by natural people who love Hakka folk songs in southern Fujian. The seminar organizes members to learn and spread Hakka folk songs, participate in social welfare activities, improve the visibility of the seminar and the image of Hakka, organize the participation in more influential guest association activities, actively carry out collection, arrangement, and publishing of Hakka folk song materials by using songs as a link to condense the nostalgia, and undertake various activities that publicize Hakka commissioned by government departments, etc., which have achieved remarkable results in promoting the Hakka folk songs in Southern Jiangxi.

D. Competition Exchange

In order to unite the strength of the Hakka people, there are many Hakka networking activities around the world, and the World Hakka Conference is one of the most important events. It is an important carrier for the Hakka at home and abroad to contact the villagers and conduct cross-regional exchanges, as well as an important stage for economic cooperation and cultural exchanges between the Hakka people in various regions and regions. The Hakka folk song performance is one of the important contents of the conference, and plays an important role in enhancing the ethnic consciousness of Hakka folks at home and abroad. In addition, the domestic Hakka Folk Song Invitational Tournament is also endless, such as: the Hakka Mountain Song Invitational Tournament of Hunan, Jiangxi, Guangdong and Fujian held in Liuyang, Hunan Province in 2013, the Guangdong Hakka Folk Song Contest in 2015, and the Hakka Folk Songs Invitational Tournament of Taiwan and mainland (including Hongkong and Macao) in 2016. Those who participated in such competitions and exchanges were folk singers from the Hakka area in southern Jiangxi, and they sang mostly native folk songs. In this kind of folk songs, although the identity of the communicator and content reflect the "original ecology" characteristics, it belongs to the category of secondary Hakka folk songs because it leaves the original ecological environment. From the perspective of the scope of communication, the communicators spread from the "small ethnic group" of the local ethnic group to the "major group" of a wider range of other Hakka areas, and the communication effectiveness is therefore more extensive.

IV. THE REGENERATIVE HAKKA FOLK SONGS

The regenerative Hakka folk song refers to the folk song transformed based on the parent body of "original ecological" folk song. The degree of its "transformation" can be divided into the following two types.

A. Adapted Folk Songs

The first kind is to adapt the original folk song into a chorus. For example, in 2003, Yang Ganghui adapted the traditional song of Xingguo folk song "singing a folk song

when crossing the mountain" into a chorus, and won the "Best Arrangement Award" for the first cross-strait Hakka songwriting competition. Another example is the chorus work of the Ganzhou Hakka chorus group with Hakka regional characteristics in southern Jiangxi, such as "Ten Farewell to Red Army", "Land Rain", "Good Style of Cadres in Su District", "Diudiuda", etc. which are adapted from the "original ecology" folk songs. Such folk songs bring traditional folk songs to the stage by means of "chorus", which reflects the "dependency" feature. The second is the Hakka new folk songs that preserve the general appearance of folk songs, such as the song "living and death" written by Xiao Yuanming and Yang Ganghui, which is a love song that shows the loyalty and unrequited love between men and women. It received a number of awards such as the "Cross-Strait, Hong Kong and Macao Region" Hakka Mountain Song Invitational Gold Award. The lyrics use the common technique of *bi* and *xing* in the Xingguo folk songs, through the "Herbaes are entangled in the grass by the grasshoppers", "mud cows graze", "the sea turns into the hills", "Huang Weisheng scales horses horns", "iron tree flowering water" "Backward" and other vivid and vivid metaphors, the subtle emotions that are constantly being cut between men and women, and the subtle emotions that can't be left behind are drawn up to the fullest. The song mode and the melody obey the tune skeleton of the Xingguo folk song, namely the "accent", which is sung in the Xingguo dialect. However, it uses modern expression techniques to integrate fashion music elements, and makes the new interpretation of the ancient Xingguo folk songs.

B. "Elemental" Folk Songs

The Hakka folk songs in southern Jiangxi are sought after by contemporary professional composers for their unique artistic qualities. Many composers have simplified and extracted the core motives of Hakka folk songs to develop and create new works. The most representative ones are Xu Feidong's "Fragrant Red Earth", "China will always harvest hope", "Opening mouth to sing", Deng Weimin's "Forever Jingtang Mountains" and "Another August Osmanthus". For example, in "China will always harvest hope", the composer selected the core tone "3 3̣ 1 2̣ 3 - |" of the Xingguo folk song "ai ya lei" to be placed at the climax of the song, and ended the whole song with the calling tone of "ai ya lei", so that the song is full of rich Southern Jiangxi Hakka flavor.

The "elemental" folk songs sung in Mandarin and arranged modernly are in line with the public's aesthetics and widely spread, so the influence is far-reaching.

V. CONCLUSION

Due to factors such as economic development and population migration, the communication subject and the scope of communication of "original folk songs" of the Hakka folk songs in Southern Jiangxi are increasingly shrinking. The "secondary folk songs" that have come out of the "native land" have been given certain functions, so the scope of communication has been expanded; and "secondary folk songs" are easy to sing because they fit the aesthetics of the public and have wider range of target audience. The folk

songs of these three categories show the characteristics that the farther away from “original nature” the folk songs are, the wider the audience is and the higher the effectiveness of communication will be. However, only the “original folk song” of the Hakka, which is integrated with the local geographical environment, human history and folk customs, can truly reflect the national spirit, value identification and production lifestyle of the Hakka group. As Hegel once said in the book “Historical Philosophy”, “in the course of world history, a specific nation should only be regarded as an individual, the national spirit is the moral life of all ethnic groups, the national spirit is the national moral life, and their government, their art and the particularity of their religion... The real country is inspired by this nationality including war, and even the national art, science and machinery technology has the imprint of the national spirit.” Therefore, in the context of modern society, the Hakka folk songs in Southern Jiangxi should strive to maintain their “original nature” characteristics and restore their original artistic tension. Although when the Hakka folk songs in Southern Jiangxi is mentioned, most of the audience still stayed in the cognition of the “Send the Red Army” and the Xingguo Mountain Song characterized by “ai ya lei”. For the Hakka folk songs with many tracks and diverse styles, there is still a lack of comprehensive understanding. However, relevant departments can continue to increase their efforts to promote Hakka folk songs in Southern Jiangxi by guiding the audience to “trace the source” through the most widely spread “secondary Hakka folk songs”, so that more Hakka folk songs, especially “original Hakka folk songs”, will enter people’s field of vision. The audience is guided to pay more and more attention to the Hakka folk songs from the “regenerative folk songs — secondary folk songs — original ecological folk songs”.

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