

The Development Path of the Integration of Folk Art and Rural Revitalization in the Areas along the Huaihe River in Anhui Province

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Abstract: Now, in the process of comprehensively implementing the rural revitalization strategy, strengthening the construction of confidence in rural culture can effectively reverse the imbalance between urban and rural relations. Realize the strategy of rural revitalization, encourage the development of folk art, and create a new era of artistic revitalization of the countryside. Excellent national folk art is the historical accumulation of national cultural relics, which has a positive impact on promoting rural construction. To explore the value and realization way of folk art in rural construction, learn from experience and give play to existing advantages, enrich its cultural connotation, promote theoretical research and practice, protect and inherit local folk art, and further revitalize the countryside through national policies and talent introduction.

Keywords: Along Huaihe River; Folk art; Rural revitalization; Path.

1. Introduction

"The Sixth Plenary Session of the 19th CPC Central Committee clearly pointed out that the Party has always taken solving the "three rural issues" as the top priority of the whole Party's work and promoted the implementation of the rural revitalization strategy." [1] As the most important part of the rural revitalization strategy, folk culture has provided a steady stream of fresh vitality for the traditional Chinese folk culture, as well as a carrier for the confidence of the traditional Chinese culture.

Folk art is the value orientation of farmers generated in the development of a farming society for thousands of years. It is a spontaneous art that represents the people's demands and thoughts at that time. Therefore, its fundamental purpose is to enrich various customs and activities in people's lives, beautify their own living environment, and have a certain degree of enlightenment and restraint on local residents. In a long period of continuous development and evolution, folk art has gradually formed an art form with simple local flavor. "To this day, it is still shining, a treasure of Chinese civilization, providing endless spiritual nutrients for Chinese civilization, and making Chinese civilization stand tall among the nations of the world with a unique attitude." [2] If folk art can be integrated into rural revitalization, it will not only revive Chinese traditional folk culture, but also contribute to the revitalization of rural culture.

2. Significance of carrying forward folk art in rural revitalization

As an important part of traditional culture, folk art is deeply immersed in the life of the Chinese people, especially in rural areas where traditional art is deeply rooted. Its inheritance and development are not optimistic. When implementing rural revitalization in these areas, they just stay in the rural areas to keep clean and tidy or develop local tourism to attract tourists, without considering the cultural driving force of local folk art. This makes it difficult for local villagers and tourists to communicate with each other, understand the real cultural

connotation of the local area, and maintain the vitality of the village tourism industry. There is no doubt that the rejuvenation of the art countryside is a long-term process. It is rooted in the countryside and integrated into the lives of local villagers. It conforms to the law of rural rejuvenation and development. On the basis of retaining its original characteristics, it uses creative thinking to endow him with new vitality and enhance the vitality of the rural local culture to make the rural rejuvenation a higher level. Folk art is the cultural foundation of rural revitalization. Only by protecting and making good use of folk art, and constantly promoting its prosperity and development, can it become an inexhaustible source of rural revitalization.

3. Overview of Folk-Art Resources in Anhui Province

The Huaihe River basin is densely populated and has developed transportation. Due to its drainage area and its location at the junction of many places, the scope of folk art in the Huaihe River basin is very large, making its cultural outlook rich and inclusive and open in art. The area along the Huaihe River in Anhui has a long history and splendid culture. Its rich folk-art resources are also related to the profound and long-standing literary tradition of the basin. "As early as in the Book of Songs, many Huai and Han folk songs were included. The bronze musical instruments unearthed in Shouxian County reflected the popularity of music at that time." [3] The Han Dynasty stone reliefs unearthed in Fengtai and other places have dance patterns. Bozhou paper-cut can be traced back to the Northern and Southern Dynasties. Flower drum lamps were popular in Fengtai, Huaiyuan and other places in the Song Dynasty. The gloomy style of writing, inherited for thousands of years, has bred a large number of folk arts in the Huaihe River basin. Xiaoxian County and Taihe County are known as the "Hometown of Chinese Painting and Calligraphy", Sixian County is known as the "Hometown of Chinese Sizhou Opera", Lingbi County is known as the "Hometown of Chinese Zhongkui Painting", Jieshou County is known as the "Hometown of Chinese Paper Cutting", Funan County is known as the "Hometown of

Chinese Willow Weaving Art", Fengyang County is known as the "Hometown of Chinese Flower Drum", etc. The endless variety of folk art not only shows the rich and colorful folk-art resources along the Huaihe River in Anhui, but also indicates that the rural culture along the Huaihe River in Anhui is promising.

4. The Current Situation of the Development of Folk Art in the Areas along the Huaihe River in Anhui Province

Folk art is an art created by ordinary people from the things around them. Therefore, when facing the impact of various new trends in today's society, the inheritance and development of folk art are also facing various obstacles. Compared with the past, the lifestyle habits and values of modern people have already undergone earth shaking changes. With the development of science and technology, mechanical operation and processing have replaced traditional handicrafts, and even traditional and folk things have been marked with the derogatory label of "old-fashioned" and "not fashionable enough". With the development of the times, more and more young people have received the novelty brought by the difference between the western culture and the local culture, and the focus on traditional folk art is far from enough. As far as the folk art along the Huaihe River in Anhui Province is concerned, the protection and inheritance of folk art at this stage are increasingly concerned, and its development is not optimistic.

At this stage, folk art is excavated, sorted out, protected and studied all over the country, which is of great significance to the development of folk art. However, there are also some problems in this process. One is that with the development of the times and urbanization, more and more young people enter the city, and people who master folk art skills are also gradually aging. If a new generation of inheritors cannot be found, then this skill may disappear in the long river of history, and can only be studied through existing works and words. Therefore, folk art only takes them as evidence to prove the relevant materials about the research on people's living habits in the past, and completely solidifies them in the past, and regards them as dead things similar to dinosaur fossils that are stagnant and no longer developing. Therefore, the most important thing to do for the protection and development of folk art is to seal them in various museums and memorial halls, let them show the past in glass cabinets, and take them as a proof of how brilliant and colorful the Chinese culture is in history.

Secondly, with the entry of foreign culture, it has had a great impact on people's aesthetics, especially young people's aesthetics. The folk-art style cannot resist the invasion of the trend and does not meet the aesthetic needs of the public, so it naturally cannot attract more attention. Moreover, folk art itself also has essence and dross. Some folk-art creators cannot distinguish between them, which makes some dross enter the scope of folk art, which is not recognized by the public, and makes people have prejudice against traditional folk art. Even some opportunists, in order to cater to the trend of culture, have made our folk-art secondary processing and turned it into a kind of pseudo folk art, which makes the development of our folk art worse.

Third, although folk art is protected as a culture with our Chinese national characteristics, it is endowed with academic

nature and weakens its role as a practical product. For example, in the past, our common people were always accompanied by folk art. The beautiful window decorations with complex patterns cut by the old people during the Spring Festival, the lovely tiger hats worn by children, the tiger shoes on their feet, and various lanterns and paper kites are all indispensable things in people's life. At present, most people only regard folk arts as a way of nostalgia. It is precisely because they are a unique product of the specific era that makes people think of the corresponding era as soon as they see them, and put them in mind to remember them, which also ignores their practicality. The frequency of use leads to the reduction of practical value, which naturally means that no one is willing to engage in low input and low output craftsmanship, making it gradually fade out of the public's vision.

5. The Development Strategy of the Integration of Folk Art and Rural Revitalization in the Areas along the Huaihe River in Anhui Province

The Huaihe River Valley has a rich variety of folk arts, strong local characteristics and representativeness, and a long history and unique cultural background. There are many kinds of contents, but the development and publicity are relatively lacking. The contemporary fast-paced lifestyle also leads to a large number of people going out to work, unwilling to pay attention to the time-consuming cultural heritage. Even in the local area, due to the influence and impact of many foreign cultures in recent years, the young generation is increasingly poor in understanding and paying attention to folk culture, and the phenomenon that no one inherits the local cultural heritage is more and more obvious. So far, rural culture is facing a huge crisis of inheritance and development.

5.1. Government guidance and regulation

"The socialist market has decided that our intangible cultural heritage protection should be market-oriented – that is, to people's needs, but at the same time it must be guided and regulated by the government." [4]

Taking the Huaihe River Basin folk art willow weaving as an example, if you want to carry forward the willow weaving to achieve rural revitalization, you first need the support of the government, promote the injection of private capital, cooperate with the countryside and enterprises, create a rural brand with the theme of willow weaving, innovate according to demand, and make folk art full of modern atmosphere. Create a characteristic exhibition area, open up rural tourism, and integrate rural characteristics, local architecture, and scenic spots into the creation of willow weaving. It can also allow tourists to experience the production of willow weaving by themselves, feel the unique charm of rural culture, and make full use of new media platforms and other product channels to organically combine folk art with modern life. Let people realize the importance of folk culture and folk art protection, so that they can form a large-scale and market-competitive industry, and find a sustainable development route. This promotes the development, inheritance and construction of folk art in the Huaihe River Basin.

5.2. Talent training and introduction

The rapid development of the economy has made the younger generation reluctant to stay in the local area and

prefer to go to big cities to develop, and the cultural inheritance of the Huaihe River Basin needs a large number of outstanding talents, so how to retain local talents and introduce foreign talents has become an urgent problem to be solved. Optimize policies and develop traditional folk-art education as an industry through cultural publicity. Through cultural exchanges with surrounding areas, more people can realize the charm of folk art with thousands of years of history, stimulate local people's interest in folk art, and expand employment positions, thereby driving rural employment and economic development. Folk culture such as Huagu opera can communicate with local colleges and universities to carry out "rural culture into campus activities", carry out cultural performances and even carry out club activities, so that students can participate in it and understand the charm of Huagu opera in a practical way, so that they can not only carry forward traditional culture in colleges and universities, but also recruit students interested in Huagu opera, and then complete the training and introduction of talents.

5.3. Traditional culture should be updated and renewed

The current era is constantly changing, and fresher and more eye-catching cultural and art forms are constantly emerging, which has also brought unprecedented impact on traditional folk art. "Some intangible cultural heritage has gone through hundreds or even thousands of years, and the reason why it is still alive today is that people have undergone various trials and tribulations in the long-term practice of production and life." [5] If traditional folk art wants to break through and develop, it must adapt to the situation of the times and create its own brand and characteristics. Take Sizhou opera as an example, it can be integrated into some

contemporary music. While retaining the original flavor, the performance should also be adapted to local conditions and different people. Now that the Internet is very developed, you can open the online live broadcast during the performance, strengthen the interaction with the audience in the live broadcast, and meet the diversity of the cultural needs of the masses with the diversity of art. Innovate the old, try boldly, find new development routes, and highlight the combination of their unique advantages and the current era. Only by passing on the cultural genes of folk art can we protect the "soul" of folk art and make folk art better "fire".

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