

The Domain of Huaer Music and the Construction of Cultural Memory from the Perspective of Rhetoric Communication

Jingjing Yang

Publicity Department of the Party Committee, Lanzhou University of Finance and Economics,
Lanzhou 730000, China

Abstract

Chinese folk culture is one of the core contents of the Chinese cultural system. Huaer, a sub-group of the Chinese folk culture, through the form of music express a record of the culture of the particular time memory, which is a kind of symbol specific expression of cultural values and behavior. It is also a microcosm of the northwest ethics, religious life custom and culture appeal ,especially when it comes to the content and pathway of regional and national cultural image self-molding.Compared with other folk cultures that spread overseas, there are many problems in Huaer communication, such as lack of technical support, weak inheritance consciousness and lagging communication content. Therefore, it is necessary to make full use of the analytical perspective of rhetorical communication to study the field of Huaer music theory and the construction of cultural memory, through multiple systems of rhetorical analysis, combining the theoretical and practical construction of rhetorical communication to explore the original value and internal cultural dialogue mechanism of regional folk culture dissemination, and further promote the local and overseas dissemination of Huaer culture.

Keywords

Huaer Music; The Domain of Music; Cultural Memory; Rhetoric Communication.

1. Introduction

Rhetoric and communication are two disciplines with different names but with the same roots. The relationship between communication and rhetoric comes from language symbols, which is the main means of human communication, and rhetoric itself is often defined as a useful behavior of active language. Therefore, the basic attribute of communication and rhetoric is to achieve the purpose of communication through language symbols. Mr. Chen Rudong believes that in the development of rhetoric, there is no lack of communication, especially speech communication. Its academic tradition not only provides theoretical support for the branch disciplines of communication, but also lays a foundation for the basic theoretical construction of communication. At the same time, rhetoric has absorbed the basic concepts and research results of communication studies to varying degrees. The two disciplines are influencing each other and permeating each other in their development. The study of rhetoric should also go deep into the specific fields of communication, revealing the rules of rhetoric in the specific fields of communication from the perspective of rhetoric, so that rhetoric can serve the practice of social communication.[1] In modern and contemporary times, the comprehensive rhetoric situation reflects people's rational and irrational intervention in the interests of self-recognition of national system and ideology by means of intuitive and diversified interactive symbolic means. As Larry Rosen field pointed out, to this day, I can say that the concept of a rhetorical phenomenon covers everything but a wave and Richard McKeon responds: A wave is no exception.[2] It can be seen that, like communication, rhetoric also covers all information transmission and communication, including human spiritual phenomena and symbolic expression. Rhetoric and communication constantly meet in different paths and provide us with

an observation perspective integrating vision, hearing, touch and feeling through different or the same meaning construction. From the perspective of rhetoric communication, the study of northwest folk song Huaer music breaks through the basic paradigm of previous Huaer studies, and explores the field of music and cultural memory of Huaer with the public attributes of rhetoric and communication, in order to explore the original value and internal emotional dialogue mechanism of regional folk culture communication.

2. Introduction of Huaer and its Music Domain

2.1. The Concept and Classification of Huaer Music

Huaer is a folk song form widely sung in Chinese in northwest China, including the ethnic Han, the Hui nationality, Tibetan nationality, the Dongxiang nationality, the Baoan nationality, Yugu nationality, Mongolian and other ethnic groups. During the Reign of Emperor Shenzong in Ming Dynasty, this folk song widely sung in northwest China confirmed its special status and got its name, Huaer. Huaer music can be divided into three types: love songs, life songs and Benzi songs (Benzi song is a theme form of Hehuang, also known as Benzi flower or Wuhua, which is usually about telling historical figures, historical stories and myths and legends). [3] Regular group spontaneous gathering of Huaer music has been the main field of Huaer creation and singing. Although there is no unified conclusion on the origin of Huaer music, it is generally believed that Huaer music originated from ancient Qiang songs and Han ditty. In the academic circle, Huaer music are divided into Hezhou type and Tao type. In recent years, there has been a longzhong medium-sized type. Although these three types of Huaer music have a certain connection with each other, but to some extent, they are very different from lyrics to music, some of them even have the same name and different sources. In this paper, the article starts from the entirety, without considering the difference between the types of the premise of Huaer music.

2.2. The Domain of Huaer Music

2.2.1. The Concept of Domain of Music

Music is the result of linking language and tunes in a formal logical arrangement according to creative intention and emotional inclination. In the long history of music, the lyric language, as an essential component of music, has also experienced the evolution process from a single type of pure description to reproduction and sublimation of emotion and thought, which is the symbol of music development and the need for music to express emotion and ambition. Lyrics and songs in music are all symbols of conveying information and ideas, and they are unique ways of expressing emotional consciousness in music expression. Saussure once put forward the concept of signifier and signified in his linguistic research. [4] Music, as a language, its signifier and signified correspond to its form of expression and deeply embedded ideas. Therefore, the research on the field of music theory of Huaer music is mainly to study the symbolic system of music lyrics and melody that can enable people to obtain meaning or information, including lyrics to study the internal norms and dynamics of time and space of rhythm and melody. In addition, because of the regional and folk character of Huaer music, Huaer music rhetoric is also one of the terms we cannot avoid when we discuss it. Music for a classical rhetoric theory of rhetoric as the theoretical starting point, focusing on the rhetoric of music language and building a set of relatively independent academic knowledge structure and form to present an interdisciplinary theoretical system. Music rhetorical activities include the presenting of thesis's process, the arrangement of the materials to choose. When it comes to memorizing and publishing, it can be said that the process of music creation is a rhetorical act, which is the internal theoretical basis for music rhetoric theory to learn from rhetoric. [5] The musical rhetoric of Huaer mainly takes the music works as the basic research object, inserting

the rhetoric view into the music analysis theory frame, and aiming to study and classify all the phenomena that produce speech effect to reveal the composition pattern, the meaning of Huaer works and the artistic value of Huaer music.[6]

2.2.2. The Musical Rhetoric of Huaer Music

Focusing on the theoretical basis of music rhetoric, taking the non-musical ear as the context, through the analysis of rhetoric used in music works to explore the close relationship between rhetoric in music works and language habits and folk culture, aiming at highlight the unique role of rhetoric in music works. Huaer music has been achieved the function of narrative record and inheritance through the use of specific symbol types.

Huaer music is known as the Book of Songs in northwest China, because a large number of Huaer lyrics use the common rhetorical devices from 'fu', 'bi' and 'xing' in the Book of Songs, all of which are traditional expressions in Chinese classical literature. 'Bi', which is metaphor, is the image of people or things metaphor, so that its characteristics will be more prominent. Metaphor, metonymy and proportionate metaphor in the use of Huaer metaphor. Simile is one of the most frequently used forms in Huaer lyrics. Such as :The face is like a silver basin and the hands are like snow, the black hairs are finer than silk thread; the mouth is as small and red as a cherry, the eyes are brighter than light. [7] Metaphor usually does not have a metaphor, but the audience can also feel the existence of the metaphor, it often with the help of some connective words. Such as: Material a page of a page of material, gaomei is chrysanthemum September open to fold you, in the end you do not want to give up. Metonymy, this kind of figurative noun and figurative words do not appear. Such as: Lotus hill on the golden top, pomegranate you lead peach, you see whether beautiful or not. Group metaphors are called proportionate metaphor, which are usually pairs of parables with corresponding or contrasting relations. The combined parables of plants and animals in Huaer music reflect the rhetorical devices of proportionate metaphor. Such as:Draw a dragon; draw a tiger;it's difficult to draw the bones.Invite a painter to draw the fog in the clouds.Know a person; know his appearance;it's difficult to know his inner thoughts.Open up his heart to see what he thinks inside.[8]Through the above of the different types of metaphor, the real life and virtual world of imagination by means of historical stories or the expression of folklore has been getting fully expressed. To construct the narrative discourse and text system of Huaer music, the complex feelings and writing competence is the main implicit cognitive ways that are recessive. At the same time, the interpretation of Huaer and lyrics also show the regional ethnic changes and geographical characteristics. In the early stage, Huaer music spread radially. As multi-ethnic villages spread to the surrounding areas through oral transmission, this mode of transmission continued to spread due to factors such as the increase of ethnic migration population and the passage of time, and eventually formed a relatively closed singing space. Although this closed singing space contributes to the formation of distinctive and professional performing groups to a certain extent, it can no longer meet the current communication needs with the development of media technology. In addition, Huaer music contain the creators and singers' cognition and understanding of the geographical environment, which contains rich regional characteristics. The traditional culture of any nation is formed and developed in a specific space range. The geographical environment constituted by different geomorphic positions, sky and climate in each space range has a stable and direct effect on the generation and development of the traditional culture with different features in the world. The high and desolate tone of Huaer music and their melodies have been profoundly influenced by this environment. Huaer music is widely sung in northwest China, where is ditches, rainless and barren. So it breeds the passionate, powerful and grand simple folk songs. And because of the harsh natural environment, it also shows the desolate and natural resistance of the indomitable sense.[9]

In addition to the use of figurative rhetoric, Huaer music also adopts the rhetorical way of anthropomorphic exaggeration repetition and contrast. This paper focuses on the in-depth interpretation of the connotation of Huaer music by the application of contrast rhetoric. Contrast refers to putting two opposite things or opposite aspects of the same thing together, to describe or illustrate by means of comparison. Such as :Invisible the moon and stars stay , in the dark my man starts out his way ; Grab hold of your hand and not let go,in such dim light how will you go ?[10] This simple song shows a large part of the content of love through the expression of women's love for men. However, the limitation of singing space and content of songs in a specific living environment reveals the mainstream culture's avoidance of a large number of romantic words at a shallow level, and can be understood as a sexual taboo at a deep level. [11] On the opposite side of this contradiction, orthodox mainstream culture has found a way to encourage people to talk about sex in the field , where people can express their love for men and women at all costs. This is precisely the venting of people's yearning for their own hearts, and is also the intrinsic value of Huaer music. A profound understanding of this intrinsic value will help strengthen the local identity of Huaer music and further promote their internal dissemination.

3. The Construction of Cultural Memory of Huaer Music

3.1. The Cultural System of Huaer Music

The formation of Huaer culture is closely related to the national and local characteristics of Huaer area. Northwest China has been the gathering place of various ethnic groups since ancient times. The interaction and communication of hui, Salar, Dongxiang, Baoan and other ethnic groups have become frequent in the process of migration and gathering. Each ethnic group influences and learns from each other in culture, and each ethnic group absorbs various nutrients from other ethnic cultures to enrich its own cultural connotation through this interactive relationship, thus reaching a state of "blending with water" in culture, and Huaer music is one of the products of this blending. Huaer has formed its unique lyrics and vocals through the interaction of various ethnic languages. The production and living conditions, love and marriage situations and regional cultural connotations in Huaer music reflect the identity of different nationalities, condensing the spiritual life and cultural ecology of many nationalities and forming a unified form of cultural output. In addition, the local nature of Huaer music is also one of the important factors in the formation of Huaer culture. Huaer music singing in the field, Huaer lyrics show the local life, the vast majority of Huaer singers are also living in the countryside. Therefore, Huaer culture is created jointly by social individuals and social groups under the influence of local social environment, and local society is the environment in which Huaer culture exists. Fei Xiaotong pointed out in Rural China that the life of rural society is rich in locality. Locality means that they are geographically limited in their activities, having little contact between regions and living in isolation and maintain isolated social circles.[12]Huaer culture is gradually formed in a relatively isolated local social circle. Therefore, the content of Huaer music is mostly related to the production and life in the field. The sound of Huaer is loud and rude, because the country is large and sparsely populated. Different Huaer types are also the embodiment of different rural localities. Huaer are the culture that survives in such a rural society.He added that to make the most of people can have the same sense to the same symbol, they must have the same experience, which is contact and use the same symbol in similar environments. Thus each special life groups will have their special language,which many other languages can not understand.[13]There are many special languages in Huaer text, which make Huaer rich in local intimacy and closeness and increase local people's recognition of Huaer culture. At the same time, the application of too many special languages also makes Huaer music difficult to understand, which is one of the bottlenecks for Huaer music to go out. Therefore,

increasing the popular interpretation of the Huaer text is the only way to make the Huaer culture go to the world.

3.2. Cultural Memory Construction Function

Writing music is not only the basis of writing music culture but also the premise of writing regional culture. The high value-added humanistic content of Huaer music makes it one of the entities to construct regional cultural memory. Huaer music not only reflects the geographical latitude and existence form of northwest China, but also provides collective aesthetic index for the cultural production of public space in northwest China. Cultural memory, in coordination with the concept of rural community, national consciousness and cultural psychology, promotes the identity of regional culture and the internal dissemination of national culture. The rhetoric connotation of Huaer lyrics embodies the inner cause of Huaer music generation, while the modern change of Huaer communication context and the expansion of communication space become the external driving force of the value of this rhetoric paradigm.

3.2.1. The Creation of Proximity between Lyrics Text and Singing Space and Cultural Memory

Lyric text and singing space not only integrate the two fields of language and space, but also strengthen the cultural color of symbol ideogram itself. On the one hand, the prominent dialect features and rhetorical structure in Huaer lyrics achieve regional expression of regional culture, so that the singers build rich cultural memory in their hearts and increase their sense of identity and transmission power. On the other hand, the singing space of Huaer can also complete the construction of the identity of folk culture with the help of visual forms such as architecture. Whether it is the field where Huaer spread in the early stage, or the Huaer club with group spontaneous gathering, or in the space of new media platforms such as Douyin and Kuaishou, the display of Huaer music is all visual and auditory communication with certain related scenes. This building of cultural space can fully reflect the folk-custom and richness of Huaer. It has been bridging the sense of separation between Huaer singing area and non-Huaer singing area. It provides a certain foil and rendering mechanism for the generation of its identity to let the receivers naturally affected by the regional culture and to realize the continuous improvement of the spread of Huaer music.

3.2.2. The Discourse Transformation of Huaer Content and Space-time Narration

The form of Huaer music of rich content in the narrative of the ceaseless overlay music natural unique sexuality history confirms every era, weakening the differences between different historical text, strengthening the narrative, the content of the modern life in a repetitive means strengthening the Huaer communicators and the waiters in particular historical themes and cultural concept of cognition and identification. Huaer music covers topics ranging from agricultural production, rural life and metaphorical love to modern social issues and COVID-19. Different contents of Huaer write different words of time and space, showing the time and modernity of Huaer. The discourse transformation of Huaer spatio-temporal narration is a necessary link for Huaer to adapt to the development of modern production and life, which can effectively construct the national and national cultural memory of Huaer.

3.2.3. The Pluralistic Expression of Cultural Memory of Huaer Music

As an aggregation field of historical narration and cultural memory in modern society, the function of Huaer music is presenting the dialogue between the audience and cultural reality with the help of musical forms. With the development of media technology, the traditional expression of Huaer music has been broken, and the pluralistic expression beyond the physical space has occupied the main position. From the early casual singing and performance singing to DVD, short video, webcast and other forms, the practice of cultural memory of Huaer music shows a trend of diversified development. New media platforms affect the production and

dissemination of folk culture, and the inheritance of folk culture becomes a dynamic process, which is constantly integrated and developed with the culture of the new era, and updated and developed in the mode of "reproduction". The new form of expression is conducive to the recognition and affirmation of Huaer culture externally, while internally it conveys the sense of belonging and closeness of homesickness and culture. It constructs the promotion channel from the real world to the concept world, making it possible to connect the practical perception of the real world with the recognition and acceptance of the concept of thinking. Therefore, Huaer music without modern sense has access to cultural identity, which is the footnote of the intrinsic value of Huaer culture.

4. Conclusion

The rhetoric of Huaer music is one of the main differences between Huaer culture and other folk cultures. It is the rhetoric of Huaer that reflects the rhetoric discourse of public culture. Not only shows the regional individual's musical aesthetic, but also shows the logic of regional cultural memory and even cultural identity. The rhetorical production of Huaer music effectively promotes the rhetorical practice of auditory "persuasion" discourse through the display space, melody and lyrics design of music. The intervention of multiple symbols based on technology media makes the spread of Huaer culture change from physical space to symbolic space, virtual space and emotional space. The study of the rhetorical communication and cultural memory function of Huaer is not only helpful to understand the relationship between folk songs, intangible cultural heritage and regional culture, but also of great significance to the protection of intangible cultural heritage and its internal and external communication.

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