

Neo-classical “Structural Functionalism” on the “Traditional-Modern” Transformation of Literature and Art Cultural Heritage

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As inherited experience and wisdom from traditional culture, cultural heritage is an important part of modern social life. Using the Neo-classical “Structural Functionalism”, this paper analyzes the structural and functional changes in Literature and Art Cultural Heritage (LACH)¹ in the transition from tradition to modern times. In a modern society, there are multiple inheritance forms of LACH, such as Urban Revitalization, Characteristic Towns, cultural and tourism-related performing arts, festival activities and temple fairs, etc. They exhibit diverse values with all kinds of structure-function, such as embodied in original, associated or fragmented forms.

Keywords: Neo-classical “Structural Functionalism”, Literature and Art Cultural Heritage, “Traditional-Modern” Transformation

INTRODUCTION

Research Background

Cultural heritage originates from a traditional agricultural society, whose structure and function were formed in the then agricultural self-sufficient economy. The transformation of modern economic and social structure has a mixed impact on the inheritance of cultural heritage. Here lies the opportunity for traditional cultural heritage to find a way of living in a changing modern economic structure. Cultural heritage should not only be inherited and developed, but also be promoted and spread .

This paper mainly discusses LACH. At present, the research on LACH could be divided into two categories: prototype research and cultural research. Prototype research, also known as ontological research, refers to the detailed recording, objective description and ontological analysis of regional folk arts, such as dance, song, drama. Cultural research refers to the extended cultural analysis of the style, significance or connotation of the prototype (ontological) form.

In the past, there have been few studies on LACH related to economic, social, political, and other factors, although it is an integral part of an economic society. Therefore, this paper will explore the close relationship and multiple models between LACH and the social economic transformation.

Analysis Framework

According to the five theories of Cultural Function (Malinowski 1944), Cultural Development and Utilization (Fei Xiaotong 2001), Endogenous Development (UNESCO 1988), Competitive Advantage (Porter 2012), and Another Invisible Hand (Li Peilin 1992), Zhang Jijiao (2019a, 2019b, 2019c) put forward the Neo-classical Structural Functionalism. Different from the static view of culture held by the Classical Cultural Function Theory, this theory advocates that culture is not static, and its function will change with a different economic and social structure of culture. This paper will dynamically explore the “Traditional-Modern” transformation of LACH from this perspective, as it will form different functions in specific economic and social structure scenes, such as Urban Revitalization (城市复兴), Characteristic Towns (特色小镇), Cultural and Tourism Performing Arts (CTPA) (文旅演艺), Festival Activities and Temple Fairs (节庆庙会), etc. In other words, the “Traditional-Modern” transformation of cultural heritage study is to analyze the new forms, structures or functions of cultural heritage in new scenes or economic and social structures.

THE NEW STRUCTURE AND NEW FUNCTION OF LACH IN THE TRANSFORMATION OF ECONOMIC AND SOCIAL STRUCTURE

As the times changes, LACH will undergo a structural transformation in new economic types and social contexts, partly out of its change in functional needs. There are different functions in various economic and social structures.

Urban Revitalization

*Beijing Laoshe Teahouse (北京老舍茶馆)*²

There are some LACH items displayed on the stage in the Laoshe Teahouse, which are new performing ways of Peking Opera or Sichuan Opera. The change pattern of the Laoshe Teahouse is closely related to the development of the times. The different stages of economic development promote a functional transformation so as to meet the people’s consumption needs. And the economic prosperity of the time-honored shops and shopping streets will inevitably lead to further development of the city. The rise and fall of the Laoshe Teahouse is complementary to the overall structural planning and positioning of the Qianmen Street commercial district. The prosperity of the old business street is an important part of the Urban Revitalization in Beijing. Therefore, it is very important to explore the structural and functional transformation of the Qianmen area, where the Laoshe Teahouse is one example.

In 1988, the Laoche Teahouse was founded on the southwest of Tiananmen Square (or Zhengyang Market 3), and in 2002, it was transformed into a “courtyard” pattern. It has since changed from a tea-stall (where thirsty passers-by can drink tea) to a teahouse (where information exchange carried out, and a place where people can relax and be relieved of their worries after tea), and then to a courtyard style (where leisure and tourism, and a cultural display platform are provided). This transformation reflects the change of its functional requirements. A “teahouse” pattern is originated from the traditional style. The old style can be divided into six types according to customers’ needs.³ Different from the old style, the new “courtyard” style now serves as a gathering place to show different aspects of Beijing culture.

The new “courtyard” style is quite different from the old one in terms of its architectural and spatial structure. It has three floors: the first floor is mainly a restaurant for tasting Beijing cuisine, which is called Xin Jing Diao (新京调). The second floor is mainly for tea tasting and selling, consisting of the Tea Yard (an area drinking tea), Tea Manor (an area selling tea), and Art Garden (a place for performing art). The third floor is mainly a place for Tea Banquet, which is called Pin Zhen Building (品珍楼) or Performance Hall.

Its new function is to provide a four-in-one entertainment arena of tea, Peking opera, Beijing cuisine, and Beijing gifts. There are Peking opera, Sichuan Opera (face changing), Martial arts, witty dialogue comedy (相声) and other variety shows in LACH. In teahouses, Peking Opera appears in the form of the opera highlights, in which the Da Chu Shou (a special skill of female warrior in Chinese opera.) is

particularly wonderful. Compared with the narrative “singing” opera, this performing mode of heavy fighting makes the audience feel dazzled and breathtaking. It is more worthy of an aftertaste.

*Three Lanes and Seven Alleys in Fuzhou (福州三坊七巷)*⁴

There are many kinds of LACH in the Three Lanes and Seven Alleys in the ancient city of Fuzhou in Fujian Province of China. One of them is the drama performance at Waterside Pavilion Stage (水榭戏台), including Fujian Opera (闽剧), Fuzhou Fuyi (伕唱) which is a traditional folk singing art form in Quyi, Fuzhou Shi Fan (十番伕) which is a kind of instrumental ensemble played by folk music instruments and Shaoxing Opera (越剧). Another kind of LACH is a series of Zhangzhou Intangible Cultural Heritage exhibitions in the street, including special exhibition, folk miscellaneous arts performance or exhibition and sale of goods from productive protection of intangible cultural heritage. The special exhibition includes Paper Cutting (or Jianzhi),⁵ Wood Carving, New Year Pictures, Lacquer paintings, etc. Folk performing arts consists of Fujian White Crane (白鹤拳), Ancient Nuo in Punan town (浦南古傩), Zhangzhou Budai Puppet show (漳州布袋戏), Hongtang kowtow custom activities (洪塘磕头)⁶ and so on.

Waterside Pavilion Stage is a performing stage of a private house on Yijin Lane, which originally belonged to the Zhengs' family and later owned by the Sun Yimou family. In the Ming and Qing Dynasties, it used to be an entertainment place to drink tea and watch operas on the most important festival in China. Now it is a place for Fuzhou people to celebrate the Spring Festival, and to enjoy traditional Fujian Opera. Waterside Pavilion Stage has become an important cultural heritage space for Fujian Opera, enriching the contemporary urban opera culture there. It can be seen that its function has changed from the original place for drinking tea, watching operas and gathering with friends and relatives to a variety of spaces for exhibiting folk arts, negotiating with buying tea, or meeting guests for tea.

In the alleys, there are a series of performances, such as Jieryuan Hall's big-head monk dance (“捷元堂”舞大头) or lion dance. These cultural heritages serve as a revival of the Minyue (闽越) ethnic group culture. Three lanes and seven alleys have functions of resident's living and commodity trading. In the Mid-Tang Dynasty (618-907 AD), night market broke the time limit of commodity trading required by the government, and the original pattern of square and market was obviously no longer suitable. Thus, the Li-Fang system appeared as an inevitable result of the development of civil commerce. Today, the commerce-centered structure has been transformed, becoming a living-dwelling zone for local residents and a festival gathering and leisure place for foreign and non-local tourists. As a historical and cultural scenic spot, it encompasses some former residences of the famous people in China, for example, Lin Zexu (a national hero in the late Qing Dynasty), Bingxin (a famous modern Chinese poet, translator and writer), and Lin Huiyin (a gifted architectural woman and also a modern writer). There are many old restaurants and handicrafts shops for things such as oil paper umbrella, Yonghe fish balls, Fuzhou soft cake, Juchunyuan, etc. There are also new contemporary catering venues, such as Starbucks and McDonald's.

Characteristic Towns

Thousand Miao Household Village in Xijiang

LACH of the Thousand Miao Household Village in Xijiang, Guizhou Province, demonstrates the original ecological song and dance art or Intangible Cultural Heritage projects, such as the Miao batik, Miao embroidery, ancient papermaking, etc. The Miao original ecological song and dance art mainly includes Lusheng dance (芦笙舞), Jinji dance (锦鸡舞) and other dances, which contain profound ethnic cultural experience and are living fossils of the history of the Miao people. The Miao batik or embroidery presents scenic products for tourists to visit, experience and purchase.

The Thousand Miao Household Village in Xijiang used to be a natural village built on hills by more than 10 Miao ethnic communities. The local people start work at sunrise and go to sleep at sunset, living a leisurely farming cultural life. Their houses are in the form of stilted buildings, i.e. multi-functional wooden houses for living people, raising livestock and stacking grain. The Miao people are good at singing and

dancing. The traditional function of their singing and dancing art is reflected in the Miao folk entertainment activities, constituting a part of the entertainment in the Miao' New Year Festival (苗年节), NongsMol (“脑莫”吃新节), Miao Drum Festival (鼓藏节) and other festival activities. It is also an integral part of the local's life and production. The modern function of sing and dance art of Thousand Miao Households in Xijiang is embodied in commercial singing and dancing activities in tourist attractions. At a fixed time in the morning and afternoon, performances are given in the Ga Da Lue (嘎哒略) of Folk Square. There are original ancient Miao singing, Zhang-Ao bronze-drum dance (掌坳的铜鼓舞), Fang Xiang high row Lusheng (方详的高排芦笙) or inverted wooden drum dance (反排的木鼓舞), and Lusheng performances in front of various restaurants to greet guests. In the evening, there is a song and dance performance called “Beautiful Xijiang” (《美丽西江》). These modern functions have been triggered by the commercial tourist development of the Miao villages. The original unadorned Miao village has been filled with modern and commercial flavor now. The Baishui River divides the Miao village in two parts, and the Wind and Rain Bridge connect the commercial pedestrian streets on both sides of the Baishui River with an observation deck. There, one can find fashion bar, special local cuisine, residential accommodation, handicraft workshop, fermented grains workshop, Long Table Banquet (LACH 长桌宴) for tourists to enjoy and experience.

The inheritance of the natural and cultural landscape of the Thousand Miao Household Village in Xijiang is relatively complete, and it has a form of primitive simplicity in architecture, clothing, jewelry, language, diet and customs. The Miao family's preference for hot and sour food has not been changed. Every family makes sauerkraut and pickles. The Miao family's sour food has been developed as a special dish for tourists, such as sour soup fish. The Miao family's “Twelve ways to block the door wine” (十二道拦门酒) was originally a marriage-related custom, but now it has become a custom of welcoming guests. Long Table Banquet, originating from the Miao family's wedding ceremony, New year's festival activities and Village friendship, has now become a commercial operation and an experiential product for tourists. The Miao Drum Festival, which was originally used to offer sacrifices to ancestors, can now be opened to tourists. Batik, Miao embroidery and silver decoration can be seen in the production process. It also allows visitors to experience personalized customization. In addition, you can watch the beautiful scenery of terraces in the morning and the lamp-like Ox head at night.

Suixi Lion Dance in Zhanjiang

The Suixi Lion Dance is a traditional folk dance in Zhanjiang, Guangdong Province, being one of the southern lion dances and also a national Intangible Cultural Heritage. The basic way of inheriting lion dance skills is between an apprentice and the master. The content of the inheritance is combined with martial arts. Under the traditional agricultural economic structure, lion dance had been developed from self-entertainment to competitive competition. The traditional lion dance emphasizes skill and atmosphere, while the competitive one emphasizes standard and difficulty level. Lion dancers are farmers and actors. When they don't dance, they do their farming work.

The structure and function of traditional lion dance are mainly self-entertainment, performance and competition. The leisure and festival performance are a unique inherent way of people living in the traditional agricultural cultural economic circle, displayed in their agricultural life, various festivals, God-greeting games and other programs.

Since ancient times, the lion has been regarded as a god-like beast that can bring auspiciousness to people, and can drive away evil spirits and avoid disasters. Therefore, people integrate the image of the lion with their way of life in many aspects, creating stone lions on the door blocks, eaves and stone railings, lion ornaments for decoration, etc. Lion dance simulates the lion's look and form. These images of lions come from people's respect and love for lions. Thus, various types of lion dance activities are closely related to all kinds of life and production, such as lion dance symbolizing agricultural production and life for the purpose of exorcism, lion dance for festival celebration to entertain people, and lion dance of a God-greeting contest for entertaining God. Lion dance performance is mainly concentrated on the Spring Festival, other festival days, or a special occasion such as shop opening.

The competitive function of the lion dance is to develop and innovate its skills in the traditional society. Besides, lion dance itself emphasizes the externalization of the power of lion dancers. The reason why lion dance can blossom in Guangdong has much to do with the martial arts atmosphere of Guangdong. Young dancers usually practice martial arts first and then perform lion dance. In this way, raising the lion's head, jumping and other mass movements can be well performed. A competition of lion dance can classify and grade the difficulty level of lion dances, being conducive to the improvement of lion dance skills in general.

The modern structure of lion dance has changed from a traditional folk and competitive activity to being market-oriented and industrialized. Nowadays, lion dance has become an Intangible Cultural Heritage and even a cultural industry in Guangdong or Guangxi provinces. Suixi' lion dance in Guangdong Province is mainly manifested in an industrialization of lion dance, lion making or lion teaching.

First, the lion dance industry mainly refers to several types of activities: (1) commercial invitation, such as invitations by companies or shops for an anniversary celebration, festival celebration or foundation laying ceremony. (2) Village ancestral temple invitation, such as Spring Festival custom or God worship. (3) Celebration performances, such as at CCTV Lantern Festival in 2017. (4) A series of domestic competitions and international exchange activities, such as the International Invitational Competitions held in China and abroad.

Second, the lion making industry is mainly the production and sales of props, including lion head and lion body, Gong and Drum instruments or series crafts. Prop production is not only to meet the basic supply of a dance company itself, but also for sales to various places. There is a huge demand for lion dance props in villages in Guangdong, especially around the Spring Festival. Many villages would buy more than two new props every year for domestic use. "Where there are Chinese in the world, there are Chinese lions", which reflects the external demand of lion products. Lion products have been commercialized, such as lion's head and plum in the time-honored "Liyiji" shop (李义记店铺) and several handicraft workshops in an old street of Meilu's old city.

Third, the lion education industry is mainly a commercial development of skill inheritance. There are three ways to inherit skills: the construction of an inheriting base including recruiting apprentices, going out to teach arts, and cooperating with universities. A lion training and inheritance base has been established. At first, the master recruited his apprentices to practice at the base. Then the latter also set up their own lion classes, such as Huanglue Shipan (黄略石盘), Kelu Dabiantang (客路大边塘), Lupan (簪盘), Lianjiang Shapo (廉江沙坡) or Qingping (青平). They were invited to teach lion dance skills in rural areas. They cooperate with colleges to study the difficulty and artistry of routine performing movements. The core of the construction of Xingshi inheritance base lies in the harmonious development of dance items, dancers and dance troupes. The dance subject refers to the routine content and performance form of lion dance. The dancer is a person who performs these dances, and the dance group refers to the group or industry formed by the lion class. The teaching mainly includes lion dancing and skills for cooperation. Lion dance skills mainly refer to the difficult skills of simulating various forms of lion motions.

The core value of the Intangible Cultural Heritage brand of the Suixi Lion Dance in Guangdong Province is the industrialized development mode of lion dance, teaching and making. With the support of the local government and the reputation of their products, Suixi County has kept the status of being the Lion Dance County in Zhanjiang.

Cultural and Tourism Performing Arts (CTPA)

Live Show of Kang Xi Ceremony (《康熙大典》)

Kang Xi Ceremony of LACH in Chengde, Hebei Province, includes Manchu dance, Manchu hunting, Manchu and Han banquet. These appear dynamically in the play or drama, which is called a related performance of cultural heritages.

Live show is one of the important forms of CTPA, which is a result of an upgrading of tourism consumption. Travel mode has changed from the original one-day group tour to overnight tour and leisure vacation tour. Live show is a CTPA mode based on the aesthetic presentation of regional characteristics.

The economic purpose of the live show is to extend the time of tourists' consumption in the local area and stimulate the growth of night economy. LACH is a theme and material that can be explored and developed in the real drama of CTPA. For example, Kang Xi Ceremony is a performance with the theme of the royal culture of the Qing Dynasty, which contains a series of Manchu cultural heritage elements.

CTPA are the main consumption sector of the "night economy" in scenic spots. The predecessor of CTPA is Tourism Performing Arts, most of which are drama performances in scenic spots. CTPA is a combination of culture and tourism, making culture into performance products and performing arts venues in tourist attractions.

The traditional forms of tourism performance include indoor theater, theme park theater, professional tourism theater and so on. Indoor theatrical performances, such as Chaoyang theater and Xi'an theater, have provided artistic performances with Chinese characteristics to foreign tourist. The theme park theater also provides commercial performances for domestic and foreign visitors. Professional tourism theaters, such as the Yunnan Art Theater, perform a large-scale original ecological song and dance collection called "Dynamic Yunnan" all the year round.

The biggest function of the emerging CTPA is to promote the growth of night economy. Its difference from the traditional tourism performance lies in the following three points. First, specialization is reflected in the integration of high technology into CTPA to enhance the visual shock and sense of on-site experience. For example, holographic projection performance technology has been put into KangXi Ceremony, and advanced electrical, optical, acoustic and other scientific and technological means used to integrate reality and virtual landscape, break the time and space limit, and create sensory experience in audio-visual and tactile ways. Second, branding is reflected in the brand effect in live play, such as impression series, landscape series and eternal love series. KangXi Ceremony is a series of real scenery plays of royal background operated by a landscape grand ceremony company. Relying on natural and regional environment advantages or historical and cultural materials, it shows the legendary life of the emperor KangXi and creates new cultural products in the Chengde scenic area. Third, enterprization is reflected through the night tour CTPA products. The customers stay in Chengde overnight, and the performing arts, tourist-catering, entertainment, hotel and other related industrial chains are deeply integrated, so as to jointly promote the economic growth of the local scenic spots.

Live show Impression Lijiang (《印象丽江》)

Impression Lijiang in Lijiang, Yunnan Province is a cultural heritage mainly manifested in the unique singing and dancing activities of the ethnic minorities in Lijiang, such as the Naxi people's Alili (阿丽哩), Pumi people's Cuocuo (搓搓), Tibetan people's GuoZhuang (锅庄), and their clothing culture, such as the Naxi people's "stars and moon". These are central to the play, which could be regarded as the related performance of cultural heritage.

These cultural heritages are originally composed of the unique singing and dancing and other cultural elements of ethnic minorities. They are generated in traditional social culture, such as GuoZhuang, whose early function was an emotional communication in the Tibetan social field. It has different appellations due to regional differences, and its dance movements and costumes are slightly different, but the main dance forms are clockwise around a circle, and its basic function is to amuse oneself and others, to achieve ethnic exchange, spiritual cohesion and emotional continuity. Another example is Da Tiao (打跳) of the Naxi people's dance. In its early stage, people danced hand in hand and in circles on sacred occasions, such as a wedding, funeral or festival. Its main function was to communicate emotions and solidify the tribal spirit.

These unique ethnic song-dance cultures are re-integrated and re-created in the live play, and presented in a new structure, i.e. CTPA. Through this, tourists could enjoy ethnic regional culture, ecological environment, and tourism economy altogether. Besides, the ethnic song-dance in a live show is an important part of a regional culture, such as saddle dance, basket dance, drinking song-dance, Da Tiao, drum dance, and so on. It is also an integration of Yunnan ethnic minorities' life, love, business, faith and other cultural elements, forming a large-scale original ecological live performance.

Festival Activities and Temple Fair

The original religious connotation of offering sacrifices to gods in the Temple Fair has been weakened generally, but the religious rituals and folk dance activities for spreading religious doctrines still exist.

Under the influence of the Taoist culture in the Western Han Dynasty and the Buddhist culture in the Eastern Han Dynasty, the culture of Buddhist and Taoist temples were formed. In order to propagate doctrines and attract believers, Buddhism and Taoism use temples as places for popular entertainment to expand their influence. Records of Xing Xiang (行象) can be found in the Tang Dynasty document *Luo Yang Buddhist Temple*. The so-called Xing Xiang refers to “the singing and dancing of people carrying Buddha statues in processions on the Buddha’s birthday or the day when the Buddha attained enlightenment.” (Qiu, J. 2006: 29). What we are talking about here is not the Buddhist behavior of Xing Xiang, but the temporal and spatial pattern prevailed then. The prosperity of Commerce in Song Dynasty moved the original activities in temples to the centers of streets, where the formation of commercial streets promoted, and commercial elements added to the field space. During the Yuan and Ming Dynasties, the religious sacrifices in the Temple Fair were weakened and turned into material markets. In the Qing Dynasty, there were two kinds of Temple Fair, and one was “an idolatrous procession”⁷ for carrying Buddha statues, and other symbols, an activity integrating religion with entertainment. It can be seen that the traditional structure of Temple Fair has been changing with the development of social structure, experiencing a functional transformation or compound coexistence of sacrifice, preaching, trading and entertainment.

Nowadays, the Temple Fair has become a place where folk cultural elements gather in time and space, and a place for folk people gather to celebrate and entertain. Thus, the Temple Fair is a unique form of social existence. As a regular folk festival, it affects people’s life styles and production forms. With more tourists coming in the temple, an exhibition space of folk dance has naturally formed. There are different forms of Temple Fair and their integration with cultural heritage, such as Beijing Temple Fair as an annual fair, North-China folk pilgrim organization as a place of flower appreciation and pilgrimage, or Northwest Hua’er as a venue for folk song competition.

Beijing Temple Fair

The cultural heritage of Beijing Temple Fair involves many kinds of folk arts, such as Yangko (秧歌), stilts-walking, lion dance and so on. Yangko is a dance dynamic of people’s spring festival celebration, leisure and entertainment, blessing and harvest in agricultural culture. Stilts are singing and dancing activities with different roles on a high platform. There are many forms of stilts, such as Yuquanying (玉泉营) Stilt Walkers, which is of a wild and boorish style, and Dalangfa (大狼堡) Stilt Walkers, of the story-telling with singing and dancing, Wudouzhai (五斗斋) Stilt Walkers, which is in the Beijing Opera style. Dasongbao (大松堡) Stilt Walkers, in a humorous style. Lion dance comes from Wuwei, Gansu Province. It is a relic of Hsiliang chi (《西凉伎》). Through historical evolution of different periods, it has become a kind of folk dance.

In Beijing, temple fairs mainly include Changdian Temple Fair and Longtan Temple Fair. Changdian Temple Fair has a history of hundreds of years. It began in the Ming Dynasty, and flourished in the Qing Dynasty. In 1918, it became a form of Temple Fair supported by the government. Longtan Temple Fair has a history of more than 30 years, it is relatively young compared with Chang Dian Temple Fair, but it has been developed into the Wenshi Temple Fair with a strong Beijing flavor. Changdian and Longtan are different forms of the rural Temple Fair, and are full of flexibility and new vitality of the city. They have become a new content of urban life.

North-China Folk Pilgrim Organization

LACH in the North-China Folk Pilgrim Organization mainly refers to all kinds of folk song and dance art groups and their various forms of organization. Folk Pilgrim Organization is a unique custom of folk belief in ancient times, originating from beliefs in Buddhism and Taoism. Believers went to a temple to

burn incense in a specific season to worship the gods and pray to the Buddha. Therefore, it was also known as the Incense Fair at the earliest time, and the “incense” was used as a main combustion material and incense derivatives for trading. As a result, in the place where the Incense Fair is popular, all kinds of folk song and dance activities would mean to boost the sales of commodities. There were two kinds of the Incense Fair: Wen Hui and Wu Hui. Wen Hui was the organization of various industries at that time, such as “Miancha” (面茶会).⁸ Its purpose was to provide services to pilgrims. Wu Hui was an activity of performing skills to reward gods, and was divided into “inside” or “outside”.⁹ In the past, because of feudal superstition, the Incense Fair was changed into Folk Pilgrim Organization, and sometimes it was performed at a Temple Fair. They depended on each other. Temple Fair provides space, while Folk Pilgrim Organization got popularity. The traditional function of Folk Pilgrim Organization is to be a gathering place for worshiping and offering incense, so it is not only a grand gathering of folk pilgrims, but also a group organization of pilgrims.

Northwest Hua'er

Hua'er is a unique form of folk song in Northwest China, which mainly refers to the Hua'er in Hehuang region of Qinghai Province, Taomin or Hezhou of Gansu Province, Ningxia Hui Autonomous Region, and Guanlong of Shanxi Province. There are some Hua'er Fairs, such as Hua'er in the Qili Temple tourist area of Minhe County of Qinghai Province or Lintao County of Gansu Province on June 6. In the past, the Northwest Hua'er was mostly presented in the form of singing competitions, but now mostly in the form of an Art Festival.

The traditional function of Hua'er in Northwest China is self entertainment and folk singing. The forms of Hua'er in different places are produced in the specific historical or natural ecological or regional environment, forming their own fixed singing style, such as Lintao Hua'er with the tactful characteristics of Hui ethnic culture, or Guanlong Hua'er with the clear articulation and full tune characteristics of the Han culture. The modern function of Northwest Hua'er has been integrated with cultural tourism, commercial performances and folk activities, constituting a form that both meets a market demand and matches the development of the cultural industry.

DISCUSSION AND CONCLUSION

In different economic and social structure scenes, the above-mentioned LACH can survive and develop only when they are endowed with new functions. They form new types of structures and contribute to different functional categories. Those can be divided into the following three types.

The first type of structure is the “original type” performance of LACH. The “original” here does not mean “original ecology”. The so-called “original type” means that it does not completely destroy the original form of cultural heritage, but only changes the original field of cultural heritage, the latter being determined by historical changes and having now certain objective characteristics. LACH still retains a display of strong “authenticity”.

Here are three examples to illustrate this “original type”. First, the cultural context of Lusheng dance, Jinji dance, Wood drum dance, Suixin Lion Dance and other intangible cultural heritage dances no longer exists. Then, these dance paragraphs, vocabulary, forms and styles are basically maintained and placed in the new social background of a “characteristic town”, which can be described as “new models shaping new forms”. The new social arena endows the intangible cultural heritage with a new situation, retains the solidified form of the intangible cultural heritage, and expands the solid-state evolution of the intangible cultural heritage. Second, the intangible cultural heritage art placed in the new social background of “urban rejuvenation”, such as Fujian Opera and Zhangzhou regional intangible cultural heritage, their original performance forms are separated from the traditional performance space and incorporated into new performance spaces such as the cultural landscape of three squares and seven alleys and the performance venue of waterside pavilions, giving a new interpretation of the original form. Third, intangible cultural heritage dances placed in the new social background of “festival temple fair”, such as Lion dance, Stilt Yangko and Dragon dance, are not only different from the intangible cultural heritage dances included in

the fixed performance venues of ThousandMiao Household Village, but also different from the intangible cultural arts included in historical and cultural scenic spots. Their noumenon form remains unchanged, but their temple fair venue has changed. The dance form has developed with the functional requirements, but it basically maintains the prototype display of folk culture.

Form the analysis of Neo-classical “Structural Functionalism”, the “original mode” of the “traditional-modern” transformation of LACH basically maintains the solidified state of its noumenon structure and cultural structure, but the economic and social structure has developed and changed. The economic structure rooted in these cultural heritages is no longer that of an agricultural economy, but a new social operation mode of tourist or commercial economy. Then, the “original type” of LACH presents a “neoclassical structure”, and its function is no longer the literary and artistic activities for local residents to entertain themselves, but more to serve the viewing needs of coming tourists. Therefore, there is a “convergence” relationship between LACH of the “original type” and its present venue.

The second type of structure is the “related type” performance of LACH. It is the degree of connection between the noumenon of LACH. It looks at the relationship between the whole and part in the original ecology from the perspective of the integrity of LACH. For example, in the Urban Renaissance, the intangible cultural heritage art in Laoshe Teahouse contains martial arts excerpts from the Peking Opera Hu Village (《扈家庄》) and face changing skills from Sichuan Opera. This performance form breaks the solidified structure of LACH, and divides the whole into independent parts. It is refined and incorporated into the new performance with a paragraph structure. This performance venue is the big stage in the Laoshe Teahouse on the Qianmen Street.

An analysis of the Neo-classical “Structural Functionalism” has revealed that the “related” model of the “traditional-modern” transformation of LACH has changed its ontological structure and cultural structure, dividing LACH as a whole, transplanting fragments and with venue reshaping the venue. The fragmentary character of LACH has undergone linkage changes in structure and function, showing a neoclassical structure, whose function is to meet the needs of tourists in a specific environment. For example, it makes Beijing Opera and Sichuan Opera possess a new way of performance in the new venue. Its new use produces a new value. Therefore, there is a “connection” relationship between LACH of the “related” model and its arena.

The third type of structure is the “element type” performance of LACH. It breaks down the original form and field of cultural heritage, decomposes cultural heritage elements, and integrates with other different elements according to the new theme, so as to form new-flavored cultural and tourism performance. For example, the live show Impression Lijiang, a cultural and tourism performance, extracts elements related to the theme from the song and dance cultural heritage of ethnic minorities in Yunnan, and integrates them into a play about the history and culture of Lijiang. These elements include some typical movements, dance vocabulary, dance scenes, etc. For another example, the live show of Kangxi Ceremony , also integrates the Manchu cultural elements in Chengde and describes the legendary life of the emperor of the Qing Dynasty with song and dance stories. These cultural symbols include Manchu dance, Manchu costumes, Manchu customs, and so on.

From an analysis of Neo-classical “Structural Functionalism”, the “element” model of the “traditional-modern” transformation of LACH, its ontological structure and cultural structure are decomposed into a symbolic element with cultural significance. After artistic reprocessing, it is placed in the real theater of cultural and tourism performance, showing a neoclassical structure, and its function is no longer the traditional form of self entertainment, but a cultural and tourism performance drama. Live dramas have become a main consumption sector of the “night economy” in scenic spots, allowing tourists to feel and experience the local ethnic and folk culture by watching a series of regional live dramas. Therefore, there is a “coexistence” relationship between LACH of the “element type” and the arena.

In the modern society, the inheritance of LACH has been presented in diversified forms in social backgrounds such as Urban Revitalization, Characteristic Towns, Cultural and Tourism Performing Arts (CTPA), Festivals Activities and Temple Fair, which inherit the diversified values of LACH to varying degrees. From the perspective of the tension relationship of “prototype—variant” of LACH in different

situations under various economic and social structures, the three “new structural types”, i.e. original type, related type and element type, are formed. And also formed are a venue shaping of high simulation, a degree of venue correlation and artistic reproduction, thus showing three social structural relationships of convergence, connection and coexistence.

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ENDNOTES

1. Literature and Art Cultural Heritage is abbreviated as LACH, and it refers to a form of cultural heritage inherited by its people. The focus is on the survival status of these cultural heritages. It includes the categories of traditional dance, traditional music, traditional drama, Quyi, traditional entertainment and acrobatics, art and folk customs in the Intangible Cultural Heritage List in China.
2. Laoshe Teahouse is a time-honored brand of tea shops on Qianmen area of Beijing. This is one exciting cultural place, consisting of Performing Hall, Dining Room, and multi-purpose teahouse buildings. It is a combination of Beijing-style tea culture, opera culture and restaurant culture. Our field work here was done in March 1990 and June 2019.
3. The old style drinking tea place in Beijing can be classified into six categories, including Large Teahouse, Storytelling Teahouse, Wild Tea Teahouse, Qingcha (green tea) Teahouse, and Qingyin (light music) Teahouse, and Restaurant Teahouse.
4. Three Lanes and Seven Alleys, as one of ten most famous historical culture streets, is a famous sightseeing in Fuzhou. It still consists of many lanes, which are built in the Tang and Song Dynasties. The three lanes are Wenru Lane (文儒坊), Yijin Lane (衣锦坊) and Guanglu Lane (光禄坊). The seven alleys are Huang Alley (黄巷), Gong Alley (宫巷), Yangqiao Alley (杨桥巷), Ta Alley (塔巷), Langguan Alley (郎官巷), Anmin Alley (安民巷) and Jibi Alley (吉庇巷). Our field work here in June 2015 and July 2017.
5. Paper Cutting or Jianzhi is the first type of papercutting design. Because the cut-outs are also used to decorate doors and windows, they are sometimes referred to “chuanghua”, meaning “window flower”.
6. The Hongtang kowtow custom activities carry two statues in the street in Longhai City, Fujian Province. One is Liao Hua, Shu in the Three kingdoms, and the other is Liboyao, Fu Sheng general in the Tang Dynasty.
7. An idolatrous procession is a religious festival and folk activity to welcome gods out of the temple and travel around the streets with guards of honor, drum music, song and dance, miscellaneous operas, etc.
8. Miancha (or seasoned millet mush) is a Temple Fair at Miaofengshan (妙峰山), an organization formed by traders who buy a paste, which is made of millet, and then sprinkle sesame seeds.
9. Inside or outside are only a division of performance types. Inside generally includes Kailu (开路), Five Tiger Stick (五虎棍), Yangko, Zhongfan (中幡), etc. Outside include Taiping Drum (太平鼓), Dragon Lantern (龙灯), Dry Boat (旱船), Donkey Running (跑驴), etc.

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